

EAST ASIAN WORKS FOR HARPSICHORD AND ORGAN

Calvert Johnson, compiler, 2012

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(notes: last name is capitalized; women composers indicated by *)

CHINA (including Taiwan, Hong Kong, Singapore)

Since the 19th century, Chinese composers have been attracted to Western musical idioms, often with an interest in combining Chinese stylistic elements and melodies with Western forms and procedures. There is a precedent for counterpoint and harmony in Chinese music, particularly Peking opera, in which various instruments do more than perform heterophonic versions of the same melody. Many Chinese composers are thoroughly grounded in Western music, and often have digested the ethnomusicological studies of their own musical traditions. Several Austin organs were installed in Shanghai churches in 1930, but were destroyed in the Communist Revolution. After 1949 the Communist government encouraged both the study of traditional, classical and folk musics of China as well as Western music (often with imported Russian teachers). The Cultural Revolution (1966-1976) suppressed Western music and musical instruments, but after the arrest of the Gang of Four, composers have returned to Western music, and fusion music that combines Western and Chinese instruments and genres has become a significant part of Chinese contemporary musical activity. Organs have been installed in major concert halls (Rieger-Kloss, Beijing Concert Hall; Austin, Forbidden City Concert Hall; Oberlinger, China National Radio Station; National Center for Performing Arts; others are in St. Ignatius Catholic Cathedral, Central Concert Hall, and Oriental Arts Centre, Shanghai; and in provincial centers such as Ghangzhou; Shenzen, etc.). There is even an Organ Museum on Xiamen Island, Fujian Province. The largest of the 17 pipe organs installed in Taiwan, is at the National Concert Hall, Taipei. There are organs in churches (St. John's Anglican Cathedral), universities (Klais, Chinese University of Hong Kong), and concert halls in Hong Kong, notably the Hong Kong Cultural Centre (Rieger). There was even a flourishing organ building industry in China, beginning in 1601 at Macau. The Jesuits had an organ factory at Zikawei, where they made a bamboo organ in the mid-19th century.

Urrows, David Francis. The Pipe Organ and the Jesuits in China: A Brief History. Lecture at Ricci Centre for Chinese-Western Cultural History, University of San Francisco Center for the Pacific Rim, 9 May 2008.

Harpsicord

CHAN Ka-Nin (b.1949)	Phantasmagoria for harpsichord	Alienor Harpsichord Book. Chapel Hill: Hinshaw Music Inc., 1988
For biographical notes, see Chan Ka-Nin under organ		
RECORDING: <i>Phantasmagoria</i> . Calvert Johnson, harpsichord. <i>Soliloquies: New Japanese and Chinese Music for Harpsichord and Organ</i> . Albany TROY 1049 (2008).		
CHEN Yi (b. 1953)*	Song in Winter for harpsichord, di, zheng	Philadelphia: Theodore Presser, 1993
For biographical notes, see Chen Yi under organ		
HO, Alice Ping Yee*	Qim	Toronto: MS, 2013
www.alicepingyeeho.com hopingyee@hotmail.com EDUCATION: born Hong Kong; B.Mus. (composition), Indiana University; M.Mus.(composition), University of Toronto; study with John Eaton; Brian Ferneyhough, John Beckwith. AWARDS: du Maurier Arts Ltd. Canadian Composers Competition, MACRO International Composition Competition, Luxembourg International Composition Prize and International League of Women Composers Competition.		
LEE, Hope Anne Keng-Wei (1953)*	In the Beginning was the End, (1989) for harpsichord and accordion	Kassel: Furore-Verlag, 1996
LEE, Hope Anne Keng-Wei (1953)*	Melboac for harpsichord (1983)	Kassel: Furore-Verlag, 1996
LEE, Hope Anne Keng-Wei (1953)*	Tangram (1992) for bass clarinet, harpsichord and tape	Kassel: Furore-Verlag, 1997

For biographical notes, see Lee, Hope under organ		
<p>RECORDING: <i>Melboac</i>. Vivienne Spiteri, harpsichord. <i>New Music for Harpsichord from Canada and the Netherlands; Musique actuelle du Canada et des Pays-bas pour clavecin</i>. Montreal: Société d'Enregistrement, SNE 542 (1988).</p>		
LEE, Thomas Oboe (b. 1945)	Twenty-nine Fireflies, op. 18, book 2 (1982-86) for harpsichord or piano	Boston: Departed Feathers Music, Inc., 1986
For biographical notes, see Lee, Thomas Oboe under organ		
LIANG, Lee (USA, b. Tianjin, China 1972)	Some Empty Thoughts of a Person from Edo	
<p>www.lei-liang.com/</p> <p>EDUCATION: Born in Tianjin, China. BM New England Conservatory, MM; PhD Harvard. Study with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, Mario Davidovsky, Joshua Fineberg, Elliott Gyger, Lee Hyla and Bernard Rands</p> <p>CAREER: Associate Professor of Music, U of California, San Diego; Honorary Professor of Composition and Sound Design, Wuhan Conservatory of Music (2000); Distinguished Visiting Professor, Shaanxi Normal University College of Arts in Xi'an (2004); Harvard University (2003-6) where he received the Derek Bok Distinguished Teaching Award; Visiting Assistant Professor of Music, Middlebury College (2006-7).</p> <p>AWARDS: Elliott Carter Rome Prize (2011); Xinghai National Piano Music Competition (special distinction, 1984; Third Prize, 1987; Second Prize, 1988); Heinrich Strobel Foundation bursary from the South West German Radio Experimentalstudio (2004); Meet the Composer/MetLife Creative Connections Grant (2007); Fondazione William Walton Residency Award (2008); Aaron Copland Award (2008); ASCAP PLUS Award (2008); and Guggenheim Fellowship (2009); honorable mention, Aliénor Awards for harpsichord composition competition (2004, for <i>Some Empty Thoughts of a Person from Edo</i>), George Arthur Knight Prize from Harvard University (2006, for <i>Serashi Fragments</i>) and finalist, Thailand International Composition Competition for Saxophone (2006, for <i>Parallel Gardens</i>).</p>		
TSANG Richard (b. 1952)	Images of Bells for harpsichord	Hong Kong Arts Centre
TZENG, Shing-Kwei (Taiwan b. 1946)	The Way of Heaven (1983)	

<p>EDUCATION: Born in Ping-Tung. Musikhochschule, Freiburg (1977-81); Darmstadt (1980); Film music study at École Normal de Musique, Paris (1986-1987);</p> <p>CAREER: Professor, National Taiwan Normal University (1981-2005); Research, IRCAM (1986); Chair, Society of Electro-Acoustic Music, Taiwan (1999-2002);</p>		
<p>YU, Man-Ching “Donald” (Hong Kong b.1980)</p>	<p>In Memoriam of J. S. Bach (2001) for harpsichord</p>	<p>Verona NJ: Zimbel Press, 2008</p>
<p>For biographical notes, see Yu, Man-Ching under organ</p>		

CHINA (including Taiwan, Hong Kong, Singapore)
Organ

<p>CHAN Ka-Nin (b. 1949)</p>	<p>Par-ci, par-là (2002) for chamber ensemble and organ</p>	<p>Toronto: Canadian Music Centre, 2002.</p>
<p>CHAN Ka-Nin (b.1949)</p>	<p>Reflection and Promenade for organ (1992)</p>	<p>London, Ontario, Canada: Jaymar Publication, 1993</p>
<p>CHAN Ka-Nin (b.1949)</p>	<p>Rise (1994) for trumpet and organ</p>	<p>MS: Toronto</p>
<p>CHAN Ka-Nin (b.1949)</p>	<p>Star of the Sea for 2 instruments and harpsichord (1996)</p>	<p>MS: Toronto</p>

www.chankanin.com kanin.chan@utoronto.ca

CHAN Ka Nin was born in Hong Kong, moving to Canada in 1965,

EDUCATION: composition with Jean Coulthard at the University of British Columbia and with Bernhard Heiden at Indiana University (Doctor of Music in composition 1983).

CAREER: professor of music theory and composition at the University of Toronto.

AWARDS: the Béla Bartok International Composers' Competition, the Barlow International Competitions, the International Horn Society Composition Contest, the Juno Awards for Best Classical Composition, and the 2001 Dora Award for Outstanding New Musical in Toronto (for his opera *Iron Road*). *Phantasmagoria* won three awards in the Aliénor Harpsichord Composition Competition sponsored by the Southeastern Historical Keyboard Society.

STYLE: “*Reflection* is a contemplative piece for solo organ. The music is lyrical and reaches a climax near the middle of this one movement work. The introduction and coda consist of extreme high and low notes which seem to suggest the communion between heaven and earth.” “*Promenade* describes a casual excursion of a youngster who seems to find everything in sight interesting and exciting. In this work, the complexity of intricate rhythms and mixed meter is offset by the simplicity of using only the white keys of the keyboard.” (Notes from an email from the composer and from the Jaymar Publication edition of his organ works). The title of *Phantasmagoria*, which means “a rapidly changing series of things, is a fantasia for the harpsichord. The momentum of the horizontal progression is akin to quantum molecular motion where individual parts may seem to be moving randomly, [but] the overall state of the

matter is gradually changing.” Although Chan frequently includes “Oriental idioms in [his] compositions, it is not very apparent in this piece” although “the monodic style (and the lack of counterpoint) is nonetheless influenced by oriental instrumental writing.” (Notes from an email from the composer)

RECORDING: *Reflection and Promenade for Organ*. Calvert Johnson, organ. *Soliloquies: New Japanese and Chinese Music for Harpsichord and Organ*. Albany TROY 1049 (2008).

Canadian Organ Music Showcase. David Palmer, organ. CMC B000P3WXZC (2006)

CHANG Vicky Pei-lun (Taiwan, b. 1966)*	Chi-o-ah So (trio)	Amherst NY: Ms, 2017 for flute, cello, organ
CHANG Vicky Pei-lun (Taiwan, b. 1966)*	Fixing the Broken Net	Amherst NY: MS, 2017 for flute, cello, organ
CHANG Vicky Pei-lun (Taiwan, b. 1966)*	Oriental in Five	The Organist’s Companion (September 2013) Colfax NC: Wayne Leupold Editions, 2013
CHANG Vicky Pei-lun (Taiwan, b. 1966)*	Prayer	Amherst NY: MS, 2013.
CHANG Vicky Pei-lun (Taiwan, b. 1966)*	Quarrel	Amherst NY: MS, 2007
CHANG Vicky Pei-lun (Taiwan, b. 1966)*	Suite for Organ (Bird, Cloudy Sky, Raining Night, Train)	Colfax NC: Wayne Leupold Editons, 2006
CHANG Vicky Pei-lun (Taiwan, b. 1966)*	Taiwan Suite II (Dyam-Ma-Ga, Big Chi-o-So, Fixing the Broken Net) Fat Man, Grasshopper & Rooster)	Amherst NY: MS, 2012
CHANG Vicky Pei-lun (Taiwan, b. 1966)*	Taiwan Suite III (Show-Bah-Zhan, Four Seasons Red, Chi-O-Ah-So, Fixing the Broken Net)	Amherst NY: MS, 2017, for flute, 2 vn, va, vc, cb, organ
CHANG Vicky Pei-lun (Taiwan, b. 1966)*	When in Our Music God Is Glorified	Amherst NY: MS, 2013
http://www.wnyfestivalchorus.org/vickychang.htm		

EDUCATION: DMA organ performance at the College-Conservatory of Music of the University of Cincinnati, MM in organ at the Manhattan School of Music, and the BM in piano at Fu Jen Catholic University in Taipei, Taiwan, where she studied organ with Maw-sheng (Harry) Chen.

CAREER: Music director at St. John's Evangelical Lutheran Church, Lancaster NY. Music director of the Festival Chorus in Lancaster NY. Assistant Professor Erie Community College (since 2011).

PERFORMANCES: National Concert Hall of the National Chiagn Kai-Shek Cultural Center in Taipei, and in Beijing (broadcast throughout China).

COMPOSITIONS: She began to compose in her teens. "Cloudy Sky" and "Raining Night's Flower" were composed for her Taipei National Concert Hall recital. She describes these two pieces, "Cloudy Sky is constructed in three parts. First there is a short introduction; second, there is the introduction of the Taiwanese folk tune 'Teanh-oh-oh' with a new phrase arrangement, at the beginning of the second section which uses an ostinato pattern in the pedal and a rhythmic pattern on the manual to accompany the melody; third is a development section." The original version for the premiere performance was for clarinet and organ, which has been alluded to in the registration on this recording. "Raining Night's Flower is based on the Taiwanese folk tune 'Woo-yah-hwui.' This piece can be divided into four parts. First a short introduction, the melody is generated by the first and last phrase of the folk tune, and both are highly ornamented. Second, there is a simple hymnal style, in which the entire folk tune is placed on the soprano line. Third, there is development, from measure 32-to 38, the descending triplet passages resembling the raindrops while it modulates into a different key. At the end, it is a trio in canon with a little coda." (Notes from an email from the composer as well as notes from the Wayne Leupold Editions publication).

RECORDINGS: *Suite for Organ: Cloudy Sky, Raining Night's Flower.* Calvert Johnson, organ. *Soliloquies: New Japanese and Chinese Music for Harpsichord and Organ.* Albany TROY 1049 (2008).

Travel by Music. "Grasshopper and Rooster," "Big Fat Man," "Dyam Ma Ga," "Ghost," "Quarrel." Pei Lun Vicky Chang, organ. Peter Lee (2010).

CHEN, Chelsea (b. 1983)*	Chorale Prelude on "Behold" (2016)	<i>Bayoubüchlein.</i> Houston: AGO Houston, 2016.
CHEN, Chelsea (b. 1983)*	Jasmine Fantasy (2010) for violin, organ, strings	
CHEN, Chelsea (b. 1983)*	The Moon Lady: A Chinese Folktale for Organ and Narrator.	Colfax NC: Wayne Leupold Editions, 2011.
CHEN, Chelsea (b. 1983)*	Rice Dumplings for violin and organ	
CHEN, Chelsea (b. 1983)*	Spring Breeze for violin and organ	
CHEN, Chelsea (b. 1983)*	Taiwanese Suite for organ (2003): Hills in the Springtime, Moonlight Blue, Mountain of Youth	Colfax NC: Wayne Leupold Editions, 2010.

CHEN, Chelsea (b. 1983)*	Three Taiwanese Folksongs for organ (2007): Four Seasons, The Cradle Song, The Country Farmer	Colfax NC: Wayne Leupold Editions, 2013.
<p>www.chelseachen.com</p> <p>EDUCATION: A native of San Diego, Ms. Chen studied piano with Jane Bastien, and organ with Leslie Robb and Monte Maxwell. The Juilliard School: BM and MM in organ with John Weaver and Paul Jacobs. Fulbright scholarship: a year in Taiwan composing and performing. Yale University: Artist Diploma under Thomas Murray.</p> <p>CAREER: Artist-in-Residence at Emmanuel Presbyterian, Manhattan.</p> <p>AWARDS: numerous awards in organ performance competitions.</p> <p>PERFORMANCES: Singapore's Esplanade, Hong Kong's Cultural Centre, Los Angeles Disney Hall, Philadelphia's Kimmel Center, and 2008 AGO national convention (Minneapolis).</p> <p>RECORDING: <i>Eastern Treasures</i>. Con Brio CBR 21141</p>		
CHEN Qigang (b. 1955)	Hui Sheng for organ (1992)	Paris: Gérard Billaudot Editeur, 1993
<p>www.qigangchen.com</p> <p>julie_yang2004@yahoo.com (Chen's assistant in France)</p> <p>EDUCATION: Chen was a child in Beijing when the Cultural Revolution began. His father, an administrator of the Beijing Academy of Fine Arts, was sent to a labor camp, and Qigang was subjected to "ideological reeducation." He continued studying composition; ready in 1977 when the Chinese government permitted study of Western music again, selected through a competition as one of 26 students to enter the Central Conservatory of Music in Beijing, where he studied composition with Luo Zhonghong. In 1983 he received permission to pursue a master's degree at the Paris Conservatoire, studying with Olivier Messiaen, Betsy Jolas, Claude Ballif etc. He worked at IRCAM in 1987 and studied in Siena with Donatoni. 1988 he received the Diplome supérieur in composition, and in 1989 Diplome in musicology at the Sorbonne.</p> <p>HONORS & AWARDS: Prestigious prizes in composition: first prize (1986) in the French Ministry of Culture's International Composition Contest, Stipendienpreis at Darmstadt (1988), "Musician of the Year" (1990) by the Chinese press, SACEM's Hervé Dugardin prize (1991), Villa Medicis prize (1993), Grand Prize of the City of Paris (2000).</p> <p>COMMISSIONS: Radio France, Nieuw Ensemble (Netherlands), Orchestre National de France, China National Ballet, Orchestre Symphonique de Montréal (from www.qigangchen.com)</p>		
CHEN Yi (b. 1953)*	Dunhuang Fantasy for organ and chamber wind ensemble	Philadelphia: Theodore Presser, 1999

<http://www.presser.com/composers/info.cfm?name=chenyi>

www.myspace.com/composerchenyi

Distinguished Professor, University of Missouri-Kansas City Conservatory of Music and Dance, recipient of the Charles Ives Living Award (American Academy of Arts and Letters, 2001-04).

EDUCATION: BA and MA in music composition (Central Conservatory of Music in Beijing), DMA (Columbia University), studying with Wu Zuqiang, Chou Wen-chung and Mario Davidovsky. She was elected to the American Academy of Arts and Sciences in 2005.

COMMISSIONS: Yehudi Menuhin, Yo-Yo Ma, Evelyn Glennie, the Cleveland Orchestra, the BBC, the Seattle, Pacific, and Singapore Symphonies, the Brooklyn, New York, and Los Angeles Philharmonic, Sächsische Staatskapelle Dresden, the St. Paul Chamber Orchestra, Raschèr Saxophone Quartet and Stuttgart Chamber Orchestra, Orchestra of St. Luke's, among many others.

RECORDINGS: BIS, New Albion, CRI, Teldec, Telarc, Albany, New World, Naxos, Quartz, Delos, Angel, Nimbus, and KIC.

HONORS & AWARDS: Guggenheim Foundation (1996), National Endowment for the Arts (1994), Lieberson Award (American Academy of Arts and Letters, 1996), first prize, Chinese National Composition Competition (1985), Lili Boulanger Award, National Women Composers Resource Center (1993), New York University's Sorel Medal (1996), the CalArts/Alpert Award (1997), Grammy Award (1999), University of Texas Eddie Medora King Composition Prize (1999), Adventurous Programming and Concert Music awards from ASCAP (1999 and 2001, respectively), Chamber Music Society of Lincoln Center's Elise Stoeger Award (2002), Edgar Snow Memorial Fund's Friendship Ambassador Award (2002), Kauffman Award in Artistry/Scholarship from the UMKC Conservatory (2006), and honorary doctorates from Lawrence University WI (2002), Baldwin-Wallace College OH (2008), University of Portland OR (2009), and The New School University in NYC (2010).

STYLE: Chen Yi blends Chinese and Western traditions, transcending cultural and musical boundaries. (from Theodore Presser Company website bios on composers).

RECORDING: *Dunhuang fantasy*. Kimberly Marshall, organ. *Momentum*. BIS 1352 (2003).

CHEUNG, Hon Ki	Chorale Prelude on 'Millar'	<u>Bayoubüchlein (Houston: AGO, 2016)</u>
CHIN Gordon Shi-wen (Taiwan, b. 1957)	Rhapsody for organ (1992)	

<http://www.music.ntnu.edu.tw/faculty/king/en/index.htm>

EDUCATION: Born Yun-Lin, Taiwan. DMA in composition, Eastman School of Music studying with Samuel Adler and Christopher Rouse

EMPLOYMENT: music director of Yin-Qi Chorus and Symphony Orchestra in Taipei, and he is a faculty member of National Taiwan Normal University.

COMPOSITIONS: one of the most active composers in Taiwan. Compositions include four symphonies, a cantata, violin concerto, piano concerto, choral works, chamber works, percussion quartets, and works for solo instruments. Chin's works have been performed world-wide by Vancouver Symphony Orchestra, Asia Pacific Orchestra in Los Angeles, San Diego Symphony Orchestra, Yuodia Chorus and Orchestra in Tokyo, Ensemble 2e2m of France, Amadinda Percussion Group of Hungary, among others.

HSIAO Tyzen (b. 1938)
(Taiwan)

Prelude for Pipe Organ
(1990)

<http://www.taiwanus.net/people/tyzen/>

Tyzen Hsiao was born in Taiwan's southern port city of Kaohsiung on 1 January 1938.

EDUCATION: His mother was his first piano teacher. In his teens he studied voice with Ms Kao Ya-Mei, and piano with Ms Kao Chin-Hwa. At the National Taiwan Normal University, he studied piano with Kao Tsu-Mei and Li Fu-Mei, and composition with Hsu Tsang-Houei. In 1965 he went to Japan to study at Musashino Music University, where his teachers were Fujimoto Hideo (composition) and Nakane Nobue (piano). Master's in composition at California State University at Los Angeles (1987) studying with Byong Kon Kim.

EMPLOYMENT: he taught at the Wenzao University, National Kaohsiung Normal University, the Tainan University of Technology and the Tainan Theological College and Seminary. He was appointed professor at the National Taiwan Normal University in 1973. Financial pressures led him to relocate to Atlanta in 1977, where he was depressed and homesick and hence did no composing. In 1978 he moved to Los Angeles and began composing again.

COMPOSITIONS: many works based on Taiwanese melodies and vocal works use Taiwanese language (not Chinese). The Taiwan government was displeased with his *March of Democracy* and forbid performances of his works in Taiwan. In 1987 he wrote Symphony Opus 49 "Formosa" and the art song "Never Disregard Taiwan", and released a recording, *Psalms of the Taiwanese: Tyzen Hsiao's Compositions* by the North American Taiwanese Professors Association. In 1988 Hsiao composed *Taiwan the Formosa*; *The Prelude for Pipe Organ* won the California Music Teachers Association Composition Competition in 1991. The Wild Lily student movement of 1990 led to democracy in Taiwan, and he was permitted to return to his homeland. He lived at Danshui on the sea and wrote many works amidst national and international recognition of his accomplishments as a composer. Due to a stroke in 2002, he returned to Los Angeles for reasons of health, and has stopped composing again.

HONORS: The Taiwanese-American Foundation awarded him a Humanity Award Laureate, 1989; Taipei Cultural Medal.

LEE, Hope Anne Keng-Wei
(1953)*

Gently rings in autumn
wind (1995)

Kassel: Furore-Verlag, 1996

LEE, Hope Anne Keng-Wei
(1953)*

Von einem fremden Stern
(1993) for organ

Kassel: Furore-Verlag, 1996

<http://thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0002021>

musiccentre.ca/influences/composer.cfm?a

Born in Taiwan, 14 Jan 1953, and a naturalized Canadian 1974

EDUCATION: B SC, University of Toronto (1973), B MUS (1978), & M MUS, McGill (1981). Hope Lee began studying piano at five. She moved to Canada in 1967, and studied piano with Patrick Li and theory at the Royal Conservatory of Music. At McGill University she studied piano with Rose Goldblatt and Louis-Philippe Pelletier, electronic music with Mariano Etkin, Alcides Lanza and Bengt Hambraeus, and composition with Hambraeus, John Rea and Brian Cherney. She studied 1981-3 with Klaus Huber at the Staatliche Hochschule für Musik in Freiburg, West Germany (as a recipient of a German academic exchange scholarship and a Canada Council grant). She was an active participant in new music festivals in Austria, France, Hong Kong, at the Center for Computer Research in Music and Acoustics at Stanford University, Darmstadt Ferienkurse für Neue Musik (1989) and the Oriental Music Festival in Durham, England (1979). The Durham festival led her to study ancient Chinese poetry and traditional Chinese music—notably the qin (Chinese seven-string plucked zither), which she learned to play.

Lee attended the first International Women Composers' Conference in West Berlin (1982); was composer-in-residence at the Künstlerhaus Boswil in Switzerland (1985); taught composition at Queen's University (1986-7) and the University of Calgary (1999, 2001, 2003-4). In 2000 she was artist-in-residence at Die Hoege in Bassum, Germany, and guest composer at the International Computer Music and Multimedia Symposium, Taiwan. In 2004 she was visiting professor of composition at Wuhan Conservatory of Music in China.

COMMISSIONS: Since 1983, Lee has received many commissions, and her music has been performed at conferences, festivals, and other events in Canada the US, Europe and Asia.

HONORS: She won first prize in PROCAN's Young Composers' Contest for *Dindle* and *Ballade of Endless Woe* (1979); two CAPAC William St Clair Low Awards (1979 for *Ballade*, and 1982, for *Nabripamo*); the Music Today Award (Japan, 1985, for *Melboac*); and first prize in the Scotia Festival of Music Boulez Year Composers' Competition (1991, for *Nabripamo*).

STYLE: "Lee writes complex atonal music that avoids traditional forms, and is often tough, propulsive and forcefully expressive. She exploits conventional instruments imaginatively and in unusual combinations, creating colourful and evocative sonorities. Her ethnic and scientific background and her literary, philosophical and other interdisciplinary interests have greatly enriched her work. Aptly described by Michael Schulman as a 'cross-cultural explorer,' she is always exploring new sounds and structures, and striving for constant growth, both within individual works and in her output as a whole." Her works are available through the Canadian Music Centre.

(source: <http://thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0002021>)

Lee, Thomas Oboe (b. 1945)	Chorale Fantasy, op. 97a (2003) for organ	Boston: Departed Feathers Music, Inc., 2003
LEE, Thomas Oboe (b. 1945)	Fantasia, op. 97 (2001) for organ	Boston: Departed Feathers Music, Inc., 2001
LEE, Thomas Oboe (b. 1945)	Shepherd, Show Me How to Go, op. 15a (2003) for organ	Boston: Departed Feathers Music, Inc., 2003
LEE, Thomas Oboe (b. 1945)	Toccata, Adagio and Fugue, op. 96 (2001) for organ	Boston: Departed Feathers Music, Inc., 2001

www.thomasoboelee.com

thomas.o.lee@comcast.net

Thomas Oboe Lee was born in Beijing September 5, 1945. 1949 he and his family left China, lived in Hong Kong until 1959. He moved to Sao Paolo, and then the USA in 1966.

EDUCATION: Began in Brazil during the Bossa Nova era. University of Pittsburgh (BA 1972); study with Gunther Schuller at New England Conservatory of Music (MM jazz 1974 & composition 1976); Betsy Jolas at Tanglewood, and Earl Kim at Harvard University (PhD 1981).

CAREER: Faculty, Music Department at Boston College since 1990. He and composers from New England Conservatory formed the "Composers in Red Sneakers" group sponsoring contemporary music concerts.

HONORS & AWARDS: Rome Prize (1986); two Guggenheim Foundation Fellowships, two National Endowment for the Arts Fellowships, two Massachusetts Artists Foundation Fellowships, the Charles Ives Fellowship from the American Academy and Institute of Arts and Letters, First Prize at the 1983 Friedheim Kennedy Center Awards for his *Third String Quartet ... child of Uranus, father of Zeus*, and recording grants from the Martha Baird Rockefeller Fund and the Aaron Copland Fund for Music.

COMPOSITIONS: over a hundred thirty works: seven symphonies, eleven string quartets, nine concerti for various instruments, choral works, song cycles and scores of chamber works. His most popular work, *Morango ... Almost A Tango*, composed for the Kronos Quartet, has been performed by Pilobolus, the Netherlands Dance Theater, the Royal Ballet of Flanders, the Pacific Northwest Ballet and Australian Ballet, the Cullberg Ballet of Sweden. "*Morango ...*" was used as a sound track for "Call It Sleep" - a documentary on Henry Roth.

COMMISSIONS: Amnesty International, Thoreau Society, Fromm Music Foundation, Koussevitsky Music Foundation, St. Paul Chamber Orchestra, Boston Pro Arte, Omaha Symphony Orchestra, Kronos Quartet, Manhattan String Quartet, Artaria Quartet, Hawthorne Quartet, Raphael Trio, Pittsburgh New Music Ensemble, Cambridge Chamber Players. (from the composer's website and his contribution to Wikipedia).

LUO, Weidau (Taiwan, b. 1936)	Organ Prelude, Christmas Cantata "The Prince of Peace" (1966)	New York: The composer, 1971

<http://www.globalchurchmusic.org/docs/index.php?lang=en&pID=0>

EDUCATION: Born Tamsui, Taiwan. Tainan Theological College and Seminary, Taiwan (MDiv), Union Theological Seminary (SMM, composition), UCLA (PhD in ethnomusicology)

CAREER: professor of music, Asian Institute for Liturgy and Music (Manila, Philippines) and Seminary President and head of Church Music Department of Tainan Theological College and Seminary (Taiwan), retired in 2002. Editor of *Sound the Bamboo* Christian Conference of Asia hymnal 2000. Editor of the official hymnal of the Presbyterian Church in Taiwan.

COMPOSITIONS: more than 100 hymns and anthems, *Teach Us to Praise*.

HONORS & AWARDS: Fellow of the Hymn Society of American and Canada (1995)		
MA Shui-long (Taiwan, b. 1939)	Toccata and Fugue, op. 35/5 (1975)	
http://www.imu.nctu.edu.tw/eng/facultyDetail.php?sn=87 http://www.culture.tw/index.php?option=com_content&task=view&id=526&Itemid=157		
<p>EDUCATION: Born in Keelung, Taiwan. Studied theory and composition with Prof. Hsiao, and Er Hua at National Taiwan Academy of the Arts, graduating in 1964. 1972, awarded scholarship to study with Oscar Sigmund, Regensburg Kirchenmusik Hochschule, Germany, and graduated with distinction, 1975.</p> <p>HONORS & AWARDS: Sun Yat-Sen Literature and Arts award, Wu San-Lien Literature and Arts Award. Golden Tripod Award (twice). Executive Yuan Cultural Award (highest award by Taiwan government), 2007.</p> <p>COMPOSITIONS: more than 80 works for orchestra, chamber ensemble, piano, voice, and chorus.</p> <p>PERFORMANCES: His works have been performed in Taiwan, Europe, the United States, South Africa, and South East Asia. In 1983, National Symphony Orchestra of the United States directed by Mstislav Rostropovich performed <i>Bamboo Flute Concerto</i> in Taipei, broadcast live via satellite on PBS. In 1986, he visited the Columbia University and the University of Pennsylvania as a Fulbright scholar and gave four full concerts at New York's Lincoln Center and other major cities.</p> <p>CAREER: former president, Taipei National University of the Arts (retired 2002); head, Music Copyright Association Taiwan (MCAT). Professor of composition at National Chiao-Tung University (NCTU) and Taipei National University of the Arts (TNUA). Chairman of the Asian Composers League and Composers Association of Republic of China (CAROC), Vice-chairman of Asian Composers' League National Committee (ACL).</p>		
REN Damin	Yong xian dai jue shi yue shou fa gai bian Zhong wai dian zi qin qu 100 shou	Beijing: Ren min yin yue chu ban she, 1999
TSENG Shing-Kuei (b.1946) (Taiwan)	Des Himmels Kreislauf	Manuscript, 1987
TSENG Shing-Kuei (b.1946) (Taiwan)	Reincarnation (1986)	Paris: Henry Lemoine, 1989
<p>EDUCATION: Born Ping-Dong, Taiwan. Studied electro-acoustic music at Musik Hochschule, Freiburg, 1980-1981. 1986/1987, Tzeng went to IRCAM to deepen his knowledge and technique of electro-acoustic music. After his return from Paris, Tzeng introduced electro-acoustic music to his</p>		

students in a systematic way, but without a well-equipped studio! Visiting researcher or guest composer – 2002-2003 at Stanford and the University of North Texas, 2005, and 2006 in CNMAT of U.C. Berkeley.

CAREER: professor of composition, National Taiwan Normal University (NTNU)

HONORS & AWARDS: Premier Grand Prix, Concours Internatioal de Composition pour Orgue (Paris).

WANG An-Ming (b.1929)*	Fantasy for organ	Stevens Point WI: Vivace Press, 2001
WANG An-Ming (b.1929)*	Mystic Moments	Bethesda MD: MS, 2009
WANG An-Ming (b.1929)*	Soundings for organ	Bethesda MD: MS, 2000

Born in Shanghai, Wang An-Ming now lives in Potomac, Maryland.

EDUCATION: Central China University (BA), Wesleyan Conservatory (BA magna cum laude), and Columbia University (MA).

COMPOSITIONS: keyboard, vocal, chamber, choral, and orchestral media, and have been featured at Charleston’s Spoleto Festival, the International Conference on Women in Music in Atlanta, and other major festivals. Her full-length opera *Lan Ying* premiered at the Kennedy Center in Washington and her *Concerto for Piano and Orchestra* premiered in Virginia.

STYLE: Repetition, imitation, variation, and sequence are her primary means of development. *Soundings*, written for and dedicated to Calvert Johnson, is a large ternary structure in which the outer sections are characterized by parallel chords imitated closely between the hands as an accompaniment to pedal themes. The central section presents two lyric melodies with a calmer accompaniment and softer dynamic level. *Fantasy for Organ* “was completed in 1988 and received its premiere at the United Church in Washington D.C. in that year. It was specifically composed for that concert which featured all works by Wang An-Ming. The composition depicts a person’s desire to probe the deeper meanings of life through fantasy and mysticism. It opens with an introductory section that leads into the main theme, which is mystical in nature. A choral-like section emerges signaling the blessing of the soul. It closes with the repeat of the mystical theme.” (Notes from an email from the composer and notes provided with the publication).

RECORDING: *Fantasy for Organ*. Calvert Johnson, organ. *Soliloquies: New Japanese and Chinese Music for Harpsichord and Organ*. Albany TROY 1049 (2008).

*WANG, Po-Chun Cindy (b. Taiwan, 1980?)	Chicken Timbales (2009) for organ, bass, timbales, electronic sounds	
*WANG, Po-Chun Cindy (b. Taiwan, 1980)	People Like Salsa (2009) for violin, bass, organ, electronic sounds	

www.pochungwang.com

EDUCATION: BM Berkelee College 2002 (study with Marti Epstein, Greg Fritze, John Bavicchi); MM Boston University 2004 (study with Lukas Foss and Steven Weigt); DMA University of Missouri-Kansas City 2009 (study with Chen-Yi, James Mobberly, Paul Rudy, Zhou-Long).

CAREER: University of Massachusetts, Lowell (since 2010); Harmonix Music Systems (since 2008); MIT (2006-2008); UM-KC (2004-2006)

HONORS & AWARDS: Ellen Taaffe Zwillich Prize, IAWM (2003); Boston Symphony Hall young composer award (2002); awards in video game sound/music;

WONG, Lewis (b. 1982)	Three Children's Songs for violin and organ	

www.lewisviolin.com

EDUCATION: BM Juilliard; MM Eastman. Study with Milton Babbitt and Samuel Adler

CAREER: Visiting Artist-in-Residence, SUNY Stony Brook

HONORS & AWARDS:

XIAO, Tairan (Taiwan, b. 1938)	Meditaion, 1985	

EDUCATION: Born Kao-Siong, Taiwan.

YU, Man-Ching "Donald" (Hong Kong b.1980)	Frankenstein for cello and organ (2006)	Hong Kong: MS, 2006
YU, Man-Ching "Donald" (Hong Kong b.1980)	Three Bagatelles for violin and organ (2008)	Wehr's Music House, 2008
YU, Man-Ching "Donald" (Hong Kong b.1980)	Revelation Fantasy	Hong Kong: Triumph Music, 2010.
YU, Man-Ching "Donald" (Hong Kong b.1980)	Three Organ Pieces (Meditation, Mystical Aria, Toccata fantastique) (2006)	Verona NJ: Zimbel Press, 2008
YU, Man-Ching "Donald" (Hong Kong b.1980)	Twelve Preludes for organ (2006)	Verona NJ: Zimbel Press, 2008

<http://www.societyofcomposers.org/user/man-chingdonalduy.html>

<http://manchingdonalduy.com/> manchingyu@msn.com

Man-Ching Donald Yu is a Hong Kong composer and pianist.

EDUCATION: studied piano with Krassimira Jordan at Baylor University (BM 2004); scholarship to Cortona Contemporary Music Festival (Italy, 2007). International Summer Academy, Mozarteum Salzburg (composition diploma, 2007). International Summer Course for New Music, Darmstadt. PhD (composition), Hong Kong Baptist University studying with Christopher Keyes

COMPOSITIONS: Over 100 works for piano, organ, chamber ensemble, voice, choir, opera, film, orchestra, and concerti.

STYLE: characterized by the intermingling of the lyrical language of atonality, Chinese color, as well as impressionistic elements.

CAREER: Assistant Professor, Hong Kong Institute of Education (since 2011); 1998, debut as piano soloist with Pan Asia Symphony Orchestra.

HONORS & AWARDS: Since 2007, he won three ASCAPLUS Awards for his compositions and performances. 2008, awarded Sir Edward Youde Memorial Fellowship.

PREMIERES: Most of his works have been featured at various concerts, festivals, and conference throughout the United States, Europe, and Asia including the recent 17th International Festival of Modern Arts: Two Days and Two Nights of New Music at the Odessa Philharmonic Theater (the Ukrainian Section of ISCM) as well as in 2010 Yu received international acclaims with the performances of his First Symphony which was premiered by the Lugansk Academic Philharmonic Orchestra at the Lugansk Philharmonic Hall under the baton of Serjij Chernyak and his Apocalypse for orchestra was premiered by the Chernivtsi Philharmonic Symphony Orchestra at the Chernivtsi Philharmonic Hall under the baton of Josyp Sozansky in Ukraine, among others. His music theory paper has been presented and published at the 9th international Music Theory and Analysis Conference in Serbia in 2011.

COMMISSIONS: Opera Hong Kong Chorus, the Choral Fellows of the Harvard University Choir (U.S.), the Onondaga Civic Symphony Orchestra (U.S.), Equinox Trio (Malta), MusicOrba Duo (France), Duo 46 (U.S.), the Hong Kong Youth Choir, and the Hong Kong Chamber Orchestra, among others.

ZHANG, QI (b. 1984)*	Symphony in a Teapot (2005; 2009)	Mainz: Schott, 2012

www.Petrushka-project.com/works/composes/show.20883.html

EDUCATION: Native of Shanghai; DMA student, University of Southern California, studying with Cherry Rhodes; MM (organ), University of Southern California, 2009; Organ Playing Certificate, University of Southern California, 2011; BM (organ), Shanghai Conservatory of Music, studying with Lei Zhu; additional study with Jean Guillou, Paris. Composition study with Mei-Li Pai, Frederick Lesemann, and James Hopkins,

HONORS & AWARDS: First Prizes in competitions including the Shanghai Electronic Organ Competition (2001), the International Electronic Organ Competition in Spain (2004) and the Oriental Youth Stars Art Series Competition in Beijing plus the Best Performance Award, Youth Group (2005).

JAPAN
Harpsichord

ABE, Kyoko (b.1950)*	Metamorphose I (1977) for recorder, harpsichord, and tape	Vienna: Ariadne, 1977
ABE, Kyoko (b.1950)*	Micro II, (1993) for 2 harpsichords	Vienna: Edition MU
ABE, Kyoko (b.1950)*	Solo, (1974) for harpsichord	Vienna: Ariadne, 1980
<p>http://abe.kyoko.at/en/biography.html</p> <p>http://db.mica.at/composerdb/details/Composer/composer28740EN.asp?cat=composer&letter=</p> <p>EDUCATION: 1956 - 1962 Tokyo: private piano lessons before college; 1962 - 1972 Kunitachi College of Music, Tokyo, piano major; 1962 - 1972 Kineya School, Tokyo: Shamisen lessons; 1962 - 1972 Tokyo, course in arranging for popular music; 1968 - 1972 Kunitachi College of Music, Tokyo; composition study with Saburo Takata; 1972 - 1977 University of Music and Performing Arts Vienna, Vienna, composition study with Erich Urbanner; electro acoustics study with Dieter Kaufmann; study with Roman Haubenstock-Ramati.</p> <p>CAREER: music professor, Vienna University (since 1983)</p> <p>COMMISSIONS: 1986 Österreichische Vereinigung für wirtschaftliche und kulturelle Beziehungen mit Japan (Japanese-Austrian Association for commercial and cultural relations) <i>Komet</i> ; 1991 Ensemble Tokyo Virtuoso <i>Die Zeitfalte I</i>; 1991 Asahikawa women's choir <i>Am frischen Mai</i>; 1999 Japanese embassy in Bulgaria <i>Soundscapes</i>; 1999 International Society for Contemporary Music Carinthia: <i>Drei Räume</i>; 2001 Nango-Jazzfestival <i>Kassai Aomori</i>;</p> <p>HONORS & AWARDS: 1972 "Takeoka Tsuruyo" Award, upon graduating from Kunitachi College of Music; 1977 Prize, International Contest G. B. Viotti, Italy; 1988 City of Vienna: Ernst Krenek Award for <i>Midnight Summer</i>; 1990 Prix Ars Electronica for <i>Fuji</i>;</p> <p>STYLE: An old music academy professor once told me, "Music is a game!" I understood this as "to play music," as well as "to play a game." After that I was free of normal styles and notes. I didn't feel committed to composing in a rigid style anymore. Only tone and sound colour still play an important role in my compositions. Sometimes it is the combination of instruments assuming the role as the colour palette, or it is the chords, rhythms, the dynamic, pitch etc. Occasionally I leave the musicians room to play music and games. The timbre always plays an important role in my compositions. Sometimes the combination of the instruments acts as this role of timbre, but it can also be accords, rhythms, dynamics, pitch, etc. Every now and then I also allow the musicians some latitude to play with my music. (Kyoko Abe, 1997)</p>		
AOSHIMI, Hiroshi (b. 1955)	Four Fobs (2004) for recorder and harpsichord	

AOSHIMA Hiroshi (b.1955)	Sonata for keyboard	
AOSHIMA Hiroshi (b.1955)	Sweet Sorrow, Betrayed Expectation (2002) for recorder and harpsichord	
AOSHIMA Hiroshi (b.1955)	Two Jobs (2005) for recorder and harpsichord	
<p>http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf</p> <p>EDUCATION: MM, composition at Tokyo National University of Fine Arts and Music (1980);</p> <p>CAREER: professor (emeritus), Tokyo National University of Fine Arts and Music and Tsuru University; conductor, Kanagawa Philharmonic Orchestra</p>		
ARIMA, Reiko (b. 1933)*	Jokyo (1975) for marimba, harpsichord, oboe, percussion	
See Arima under Japanese organ composers		
ASAOKA, Makiko (b.1956)*	Four Pieces	Tokyo: Japan Federation of Composers, Inc., 1994
<p>EDUCATION: Tokyo National University of Fine Arts and Music, studied with SHISHIDO Matsuo, IKENOUCHI Tomojiro, NAGATOMI Masayuki and UZAKI Koichi.</p> <p>CAREER: She has won several composition competitions.</p> <p>STYLE: Her <i>Four Pieces of Harpsichord</i> is a major work influenced by the 18th-century French <i>clavecinistes</i>. The “Prélude” is the most Asian-sounding as it develops two brief ideas. The opening rolled chords recall koto music, while the melodic motif is presented in various transformations, including sequence and inversion. Les “Tourbillons” (whirlwind) is composed in bitonality—one hand playing in A and the other in A-flat (similar to mixolydian mode)—as one hand provides a rocking accompaniment to a syncopated melody that is sometimes presented in parallel fourths or fifths. “Caprice” also plays two musical ideas alternatively. First is a wide-ranging melody filled with fifths (or its inversion), and the second is a succession of short motives whether chordal or melodic, but everything is improvisatory and capriciously unexpected. “Rio” reflects Latin popular rhythms, melodies, and harmonies as the meter constantly shifts from 5/8 (3+2 or 2+3) to 7/8 (3+2+2) to 4/8 (2+2). Cross-cultural influences abound in this charming set of pieces. (Biographical notes found in the 1998 catalogue of the Japan Federation of Composers).</p> <p>RECORDING: <i>Four Pieces for Harpsichord</i>. Calvert Johnson, harpsichord. <i>Soliloquies: New Japanese and Chinese Music for Harpsichord and Organ</i>. Albany TROY 1049.</p> <p><i>Four Pieces for Harpsichord</i>. Yoko Natsu, harapsichord. <i>Japanese Composers 1996</i>. Japan Federation of Composers JFC R-9601</p>		

ENDO, Masao (b. 1947)	Uzumaku Haotono Shigemi (2006) for harpsichord and percussion	
http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf EDUCATION: Born in Tokyo. MM, Tokyo National University of Fine Arts and Music HONORS & AWARDS: Music Competition of Japan (1968); Original Stage Work Prize, Japanese Agency of Cultural Affairs (1979)		
FUJII, Takashi (b.1959)	Birdship in the Air (2002) for sho and harpsichord	Karlsruhe: Tre media, 2002
GONDAI, Atsuhiko (b. 1965)	Venus (2006) for harpsichord and percussion	
Biographical notes: see organ listings		
HARA, Kazuko (b. 1935)*	Concertino for flute, harpsichord, strings (1966)	
HARA, Kazuko (b. 1935)*	Quintet (2 vn, va, vc, hpd, 1962)	
http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf EDUCATION: Tokyo National University of Fine Arts and Music (1957) study with Tomojiro Ikenouchi; Study in France with Henri Dutilleux and Alexander Tcherepnin; Benedetto Marcello Music Academy, Venice (voice). CAREER: Prolific opera composer. Professor, Osaka University of Music. HONORS & AWARDS: Giraud Opera Special Prize (1985, 86); Art Encouragement Prize of Minister of Education, Culture, Sports, Science and Technology (1988); Purple Ribbon, 2001)		
HIRABAYASH I, Asako (b. 1960)*	Dance for hpd	Manuscript, 2008

HIRABAYASH I, Asako (b. 1960)*	Elegy for fp and hpd	Manuscript, 2009
HIRABAYASH I, Asako (b. 1960)*	Fandango for vn and hpd	Onamia MN: Tundradogs Music Publishing, 2005
HIRABAYASH I, Asako (b. 1960)*	Moments I for vn solo	Manuscript, 2007
HIRABAYASH I, Asako (b. 1960)*	Moments II for hpd	Manuscript, 2007
HIRABAYASH I, Asako (b. 1960)*	Moments III for vn and hpd	Manuscript, 2006
HIRABAYASH I, Asako (b. 1960)*	Scherzo for fp and hpd	Manuscript, 2009
HIRABAYASH I, Asako (b. 1960)*	Scherzo for vn and hpd	Manuscript, 2007
HIRABAYASH I, Asako (b. 1960)*	Siciliano for vn and hpd	Manuscript, 2007
HIRABAYASH I, Asako (b.1960)*	Sonatina No. 1	Manuscript, 2001 (rev. 2002)
HIRABAYASH I, Asako (b.1960)*	Sonatina No. 2	Eau Clair WI: Skyline Publishing, 2003
HIRABAYASH I, Asako (b. 1960)*	Sonatina for vn and hpd (revision of Sonatina No. 2 for harpsichord)	Manuscript, 2003
HIRABAYASH I, Asako (b. 1960)*	Street Music for vn and hpd	Manuscript, 2009
HIRABAYASH I, Asako (b. 1960)*	Suite for Children for vn and hpd	Manuscript, 2007

HIRABAYASH I, Asako (b. 1960)*	Tango for fp and hpd	Manuscript, 2009
HIRABAYASH I, Asako (b. 1960)*	Vocalise for vn and hpd	Onamia MN: Tundradogs Music Publishing, 2003
<p>www.asakohirabayashi.com</p> <p>EDUCATION: bachelor’s and master’s in composition, Aichi Art University; DMA, harpsichord performance, The Juilliard School. Her harpsichord teachers include Lionel Party, Albert Fuller, Edward Parmentier, and Eiji Hashimoto.</p> <p>CAREER: taught at Aichi Gakusen University, Ichimura College, and The Juilliard School. Harpsichord soloist throughout the United States, Japan, and Europe, notably at the International Bach Festival of Sumy, Ukraine, the International Contemporary Music Festival “Contrasts” in Lvov, Ukraine, the Festival Musicale delle Nazioni in Rome, the Palais du Pharo sponsored by the Consulate General of Japan in Marseille, France, and the Ars Viva Series at Goucher College. She also serves on the Board of Directors of the Midwestern Historical Keyboard Society and as harpsichordist of the Cincinnati Baroque Orchestra.</p> <p>PERFORMANCE REVIEWS: <i>The Music Connoisseur</i> as “an impressive talent, brilliant,” and by <i>The New York Concert Review</i> as “a gifted harpsichordist with genuine ... refined sensibilities for phrasing, dynamic gradations and nuanced tonal beauty.”</p> <p>HONORS & AWARDS: first prize, Alienor International Harpsichord Composition Competition sponsored by the Southeastern Historical Keyboard Society, 2004. 2009 McKnight Fellowship for Performing Musicians.</p> <p>STYLE; Her refined style can be found in her composition of the <i>Sonatina for Harpsichord</i>, written for and dedicated to Calvert Johnson. “It was inspired by the <i>Sonatina for Solo Harpsichord</i> by Ferruccio Busoni (1866-1924). As in Busoni’s piece, a simple and quiet motif pervades the work, and is developed in various ways. The piece is more or less polytonal, not quite tonal, and neither polyphonic nor homophonic. In writing this piece, [Hirabayashi] tried to take advantage of the special characteristics of the harpsichord, and so the piece should be most effective on this instrument.” (Notes from an email from the composer).</p> <p>RECORDING: <i>Sonatina No. 1 for Harpsichord</i>. Calvert Johnson, harpsichord. <i>Soliloquies: New Japanese and Chinese Music for Harpsichord and Organ</i>. Albany TROY 1049.</p> <p><i>The Harpsichord in the New Millennium</i>. Asako Hirabashi harpsichord works. Asako Hirabashi, harpsichord. Albany TROY 1180 (2010).</p>		
HISATOME, Tomoyuki (b. 1955)	Flutick, Tack (1989) for flute and harpsichord	Tokyo: Japan Federation of Composers, 1990

http://read.jst.go.jp/public/cs_ksh_012EventAction.do?action4=event&lang_act4=E&judge_act4=2&code_act4=1000188217

EDUCATION: Tokyo National University of Fine Arts and Music (1982, master's 1987)

CAREER: part-time lecturer, Tokyo Conservatory of Music, 1987-1994; professor (retired), Hiroshima University, 1994-96.

HO, Wai On (b. 1946)*	Five Variations on Sakura (1975) cello and harpsichord
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ISAJI, Sunao (b. 1968)	Viaje de la isla mecánica (2003)
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KOHJIBA, Toriko* (b. 1952)	Song of Sedona (2002) for violin and harpsichord
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<http://21centurymusic.jp/members/kohjiba/index.html?height=100%&width=440>

EDUCATION: Born at Hiroshima. Bachelor's, Tokyo National University of Fine Arts and Music (1978), studying with Yashiro Akio, Mamiya Yoshio, and Noda Akira

CAREER: Professor, Tokyo College of Music

COMMISSIONS: Okayama Symphony Hall (1992); Santa Fe Chamber Music Festival (1995); National Cultural Festival (2000).

KONISHI, Nagako (b. 1945)*	The Memory from the Wind (1990) for 2 recorders and harpsichord
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<http://www.musicfromjapan.org/resources/mfjc171.htm>

EDUCATION: Born at Nagano. Master's degree, Tokyo National University of Fine Arts and Music (1971), study with Tomojiro Ikenouchi, Makato Moroi, and Akio Yashiro. Continued composition studies as a graduate student at the University of California, Berkeley (1976-78) with Andrew Imbrie.

CAREER: Leader in Federation of Women Composers in Japan.

COMPOSITIONS: works for Japanese and for Western instruments.

<p>HONORS & AWARDS: 1st prize, Composition competition, All-Japan Chorus League (1971)</p> <p>STYLE: In her 1982 piece for alto flute and harp, <i>Misty Poem</i>, longer lines often emerge from short motifs or even single inflected pitches. (J. Michele Edwards, Oxford Music Online)</p>		
KUKIYAMA, Naoshi (b. 1958)	Duo (1989) for Oboe and harpsichord	
KUKIYAMA, Naoshi (b. 1958)	H (2005) for harp and harpsichord	Tokyo: Mother Earth, 2005
KUKIYAMA, Naoshi (b. 1958)	L'après-midi d'un Shakuhachi, ou Les amants parfaits No. 2 (2003) for shakuhachi and harpsichord	
KUKIYAMA, Naoshi (b. 1958)	Perfect Lovers No. 2 (2002) for shakuhachi and harpsichord	
KUKIYAMA, Naoshi (b. 1958)	Slip Frame No. 3 (2001) for harpsichord	
KUKIYAMA, Naoshi (b. 1958)	X iks (2006) for harpsichord and percussion	Tokyo: Mother Earth, 2006
<p>http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf</p> <p>EDUCATION: Toho Gakuen School of Music</p> <p>HONORS & AWARDS: Music Today Composition Competition (1982); Music Competition of Japan (1982)</p>		
MAMIYA, Michio (b. 1929)	Dezember Tokkata (1989) for harpsichord	
<p>http://www.musicfromjapan.org/resources/mfjc71.htm</p> <p>EDUCATION: Born at Asahikawa, Japan, began to compose at age six. 1947, private study with Hiroshi Tamura (piano) and Tomojirō Ikenouchi (composition), with whom studied at Tokyo National University of Fine Arts and Music (1948–52).</p> <p>CAREER: organized the group Yagi no Kai with Hikaru Hayashi and Yūzō Toyama, 1953. Taught at Tokyo National University of Fine Arts and Music from 1972, and at Tōhō Gakuen College of Music from 1980; University of Western Ontario (1977, 1981) and Takasaki Junior College (1981–4).</p>		

HONORS & AWARDS: 3rd prize, 1950 Mainichi Music Contest for *Cello Sonata*. First piece of *Composition for Chorus* awarded government-sponsored Art Festival Prize and Mainichi Music Prize (1960). Otaka Prize (*Second Piano Concerto*, 1965; 1970); Grand Prix, Salzburg TV Opera Prize

STYLE: c. 1952 he began using Japanese folk music in his compositions: *Three Movements* for two pianos (1952) and *Violin Sonata* (1953). Field studies of Japanese folksong with singer Ruriko Uchida (first vocal arrangements resulted). 1957, his first compositions using traditional instruments: *Music for Four Kotos* and *Concerto for eight koto and chamber orchestra*. In *Composition for Chorus* he freely quoted fragments from vocal and instrumental folk music. 1963 his interest in African music and jazz, influenced his *First String Quartet* (1963) and *Deux tableaux pour orchestre* (1965). “His compositions are usually well constructed in detail, while accommodating a highly Expressionist content. The instrumental pieces often require an extraordinarily virtuoso technique; this is the case, for example, in many of the works for Japanese instruments and the *Second Piano Concerto* However, the more important aspects of his music result from two special concerns: rhythmic complexity and the dramatic effects obtainable with texts. These are particularly well demonstrated in the *Composition for Chorus* series, which includes his most successful and characteristic works; some of them are composed exclusively of numerous brief melodic quotations from folksongs, workers’ shouts or phrases imitative of instruments. Mamiya has also worked for the cinema and with experimental theatre groups in Tokyo.” (Masakata Kanazawa/Tatsuhiko Itoh , Oxford Music Online)

MASUMOTO, Kikuko (b. 1937)*	Arabesque alla Japonaise (1988)	Manuscript, 1988.
MASUMOTO, Kikuko (b. 1937)*	Aya (Textures), 2001 for harpsichord and koto	
MASUMOTO, Kikuko (b. 1937)*	Tapestry for solo harpsichord, 2001	Manuscript, 2001
MASUMOTO, Kikuko (b. 1937)*	Trio (rec, va d’amore, hpd, 1978)	

<http://www.suntory.com/sfa/music/publication/pdf/list2002.pdf>

EDUCATION: Her mother was her first piano teacher. 1963, graduation from Tōhō Gakuen College of Music, studying with Minao Shibata and Yoshirō Irino (serialism) and Sadao Bekku and Akio Yashiro (French school). Ethnomusicology study at Tokyo National University of Fine Arts and Music with Fumio Koizumi and Shigeo Kishibe, and private study of *gagaku* with Masataro Tōgi and Sukehiro Shiba.

CAREER: Professor, Tōhō Gakuen College of Music.

STYLE: Influences of *gagaku*, *nō* and *shōmyō* (Buddhist chanting) in her compositions from c. 1976: microtones, proportional and free rhythm, and meditative atmosphere in *Ranjoh*. Her works tend towards linear writing and gradual unfolding of themes instead of thematic contrasts. Her vocal music ranges from singing to speaking, influenced by narration styles from *nō* (*sashi*) and *bunraku* (*jiai*) as in *Three Songs from Medieval Japan*. Her works for Western flute incorporate *shakuhachi* performance techniques including multiphonics, pitch bending and breath accents. In ensemble works for Japanese and European instruments she combines related instruments, such as the three reeds in *Kawa* and the end-blown flutes in *Kaikō*. (J. Michele Edwards, Oxford Music Online)

<p>RECORDING: <i>Aya</i>. Laurent Teycheney, harpsichord; Naoichi Tanaka, koto. Clavecin + Japon 1. ALM Records ALCD-9045 (2003).</p>		
<p>MATSU DAIRA Yori-Aki (b.1931)</p>	<p>Magnification (1982)</p>	<p>Manuscript, 1982</p>
<p>EDUCATION: Born, Tokyo. Studied science, Tokyo Metropolitan University; Self-taught in composition and piano, STYLE: his work is experimental, creative use of modern and popular music techniques, technology and the arts as a means of composition; experimented with serialism (1957–60), has used indeterminacy, combination techniques, new modalism and pitch-interval procedures. HONORS & AWARDS: His compositions selected nine times, ISCM World Music Days from 1958; Original Stage Work Prize Special Award, Agency for Cultural Affairs (1986); CAREER: taught physics and biology, Rikkyō University, Tokyo; produced a concert series of his music, Tokyo (1982–92). (Masakata Kanazawa/Judith Herd, Oxford Music Online)</p>		
<p>MATSUDAIRA, Yoritsune (1907-2001)</p>	<p>Concerto da camera (1964) for harpsichord, harp and orchestra</p>	<p>Milan: Suvini Zerboni, 1975</p>
<p>MIYAKI, Asako* (b. 1967)</p>	<p>Lithokronos (1994) for 2 flutes and harpsichord</p>	
<p>MIYAKI, Asako* (b. 1967)</p>	<p>Orfeu mix (2004), for electronic organ, electric guitar, electronic sounds</p>	
<p>http://japanesecomposers.info/eng/modules/tinyd0/index.php?id=7</p> <p>EDUCATION: Tokyo Metropolitan Senior High School of Music and Fine Arts (piano); Toho Gakuen College of Music (piano performance and composition); computer music, Toho- Gakuen; IRCAM Summer Academy (1994). Darmstadt Summer Contemporary Music Seminar, Japanese-French Contemporary Music Seminar & Festival; Akiyoshidai Festival.</p> <p>HONORS & AWARDS: New Composer Award, 8th Japan Society of Contemporary Music; 5th Akiyoshidai International Competition of Composition.</p> <p>CAREER: she wrote acoustic plays performed in Tokyo theaters: the serial works <i>Echoraly</i> which are part of these plays are still continuing today. These are experimental works with voice involving the ideas of space, pronunciation and anonym. From 1996 Miyaki belongs to the network "Pleroma" which consists of artists in music, fine-arts, film and dance, and she takes part in its proposal-making and organization. Two concerts were given by this network so far, one of which was "Vibrating Space" realized by image and music (Lichtung 96, OAG hall). Miyaki is also a member of "Genzaikai no Ongaku", a group for contemporary music. Her works have been broadcasted by NHK, the most</p>		

important national broadcasting channel of Japan. Her recent works involve the investigation of the relationship between the electronical sound and the voice. (composer's own website)		
MIYAZAKI, Shigeru (b. 1950)	Tensho for viola and harpsichord	
http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf EDUCATION: Tokyo University, study with Teruyuki Noda HONORS & AWARDS: Music Competition of Japan (1975); Takei Award (1991)		
NAGAO, Isaac (b.1938)	Ancient Cities	Manuscript, 1986
NAGAO, Isaac (b.1938)	Epiphany "Jonas"	Manuscript, 1991
EDUCATION: A native of Yonago, Japan. Doctorate, Columbia Pacific University; master's, Tokyo Gakugei University; bachelor's in music education, Shimane University. CAREER: retired professor of music, Naruto University of Education; organist and pianist, Tokushima Baptist Church. COMPOSITIONS: extensive writing for choir and for keyboard instruments (piano, organ, and harpsichord), often on Christian themes. STYLE: In <i>Ancient Cities</i> , 1986, Nagao states that he portrayed impressions and reminiscences of the ancient capitals of Japan, Kyoto and Nara: "The melody and sound atmosphere give rise to a mother's warm-hearted memory." From its opening arpeggiated chord on a pentatonic scale, the work evokes the sound of the koto and combines the subtle motifs and modalities of Japanese music with Western impressionism. The overall structure is three-part, with a much more meditative central section contrasting with the quicker and contrapuntal outer sections (Notes from an email from the composer). RECORDING: <i>Ancient Cities</i> . Calvert Johnson, harpsichord. <i>Soliloquies: New Japanese and Chinese Music for Harpsichord and Organ</i> . Albany TROY 1049. <i>Ancient Cities</i> . Elaine Funaro, harpsichord. <i>Into the Millenium: the Harpsichord in the 20th Century</i> . Gasparo GSCD 331.		
NAKAGAWA, Toshio (b. 1958)	BACH: A Little Suite (2008)	
http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf EDUCATION: Toho Gakuen School of Music		

HONORS & AWARDS: Music Today Competition (1982)		
NAKAMURA, Yoko (b.1957)*	Fu-en [Wind Party] (1989)	Tokyo: The Japan Federation of Composers, Inc., 2000
NAKAMURA, Yoko (b.1957)*	Vega (Legendary Weaving Princess) on Waterside (2005) for noka and harpsichord	
NAKAMURA, Yoko (b.1957)*	Wolf in the Sky	
http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf EDUCATION: Tokyo University of the Arts RECORDING: <i>Fuen</i> . Japanese Composers 2000. Japan Federation of Composers, v. 28 (2000).		
NARITA-Yoshida, Kazuko (b.1957)*	Guirlandes (2006) pour clavecin et 2 harpes	Tokyo: Mother Earth On-line Shop, 2004
NARITA-Yoshida, Kazuko (b.1957)*	Pictorial Piece I, op. 50	Manuscript, 1995
NARITA-Yoshida, Kazuko (b.1957)*	Pièce pour clavecin seul	Manuscript, 1982
http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf EDUCATION: CNSM, Paris; CAREER: Professor of Composition, Doshisha Women's College of Liberal Arts, Kyoto. HONORS & AWARDS: International Competition Xenakis (1983); International Composition Competition Max Deutsch (1983); Takei Prize (1985); Original Stage Work Prize, Japanese Agency for Cultural Affairs		
NATSUDA, Masakazu (b. 1968)	Inégal (2006) for vibraphone and harpsichord	

<http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf>

EDUCATION: Tokyo University of the Arts; master's Paris Conservatoire

HONORS & AWARDS: Idemitsu Music Prize (1992); Akutagawa Award (2002)

NODA, Teruyuki (b. 1940)	[no title] (197 2)	Tokyo: Ongaku No Tomo Sha, 1972
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<http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf>

EDUCATION: Born at Mie, Japan. Postgraduate study of composition with Tomojiro Ikenouchi and Akio Yashiro, Tokyo National University of Fine Arts and Music.

CAREER: Noda led Shin-shin kai, a group of composition disciples of Tomojiro Ikenouchi, (1974-1984).

HONORS & AWARDS: first prize, Japan Music Competition (1963) for *Sinfonia*;; prize for *Choral Symphony*; Italian Broadcasting Corporation award for *La piano tombe dans la mer* (1974); Japan Arts Festival (1976); Otaka Prize, *Piano Concerto* (1977).

COMMISSIONS: Japan Philharmonic Symphony Orchestra, *Symphony no.1*.

STYLE: organized relationship of motifs, masterful orchestration. Choral work *Shi-sha no sho* (1971) employs voiceless sounds and clusters built up from subdivided parts. *Piano Concerto* (1977), *String Quartet* (1986) and *Rhapsodie adriatique* (1988) Noda balances a classical consistency with a brilliant, expressive performing style. His sense of dramatic pacing is displayed in the *nō* play *Takayama Ukon* (1997). (Yoko Narazaki, Oxford Music Online)

NODAIRA, Ichiro (b. 1953)	Rencontre (2008)	
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<http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf>

EDUCATION: Tokyo University of the Arts; Paris Conservatoire

HONORS & AWARDS: Otaka Award (1996); Suntory Music Award (2003); Art Encouragement Prize of Minister of Education, Culture, Sports, Science & Technology (2005)

NOGAWA, Haruyoshi (b. 1962)	Verismo, Ahime, la rosa son (2002) for piano and harpsichord	
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NOGAWA, Haruyoshi (b. 1962)	Verismo, La vena estratta (1989) for oboe, harpsichord, piano	Tokyo: Japan Federation of Composers, 1989
NORIKURA, Masaki (b. 1963)	Kaguiochi no No. 2 (2002)	
NORIKURA, Masaki (b. 1963)	The Rite of Engui No. 5 (2006) for harpsichord and percussion	
NORIKURA, Masaki (b. 1963)	A Song of Sadness and Sorrow No. 3 (2004) for harp and harpsichord	
http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf EDUCATION: Toho Gakuen School of Music, composition study with Akira Miyoshi HONORS & AWARDS: Music Competition of Japan (1985); Akutagawa Award (2008)		
SAKAI, Takashi (b. 1948)	Fantasy for Harpsichord, op. 5 (1982)	
SAKAI, Takashi (b. 1948)	Meditation “Forest Leaves”, op. 8/2 for harpsichord (1983)	
SAKAI, Takashi (b. 1948)	Meditation “Road in the Rain”, op. 12 for harpsichord (1984)	
SAKAI, Takashi (b. 1948)	Meditation “Sunbeam Filtering through the Branches”, op. 8/1 for harpsichord (1983)	
Bio: See Sakai under Organ		

SHIGEYUKI, Imai (b. 1933)	Kamen no mai: Dance of the Mask (1980) for string quartet and harpsichord	Tokyo: The Japan Federation of Composers, 1980.
RECORDING: Japanese Composers 1997. Japan Federation of Composers 1997.		
SHIMOYAMA, Hifumi (b. 1930)	Gen 2000) for harpsichord and percussion	
SHIMOYAMA, Hifumi (b. 1930)	Mazeori (1986) for shakuhachi, lute, and harpsichord	
SHIMOYAMA, Hifumi (b. 1930)	Stratum (2007)	
See biographical notes under organ repertoire.		
SHISHIDO, Mutsuo (b. 1929)	Music for Flute and Harpsichord	Tokyo: Japan Federation of Composers, 1989
RECORDING: <i>Japanese Composers 1990</i> . Yoshiki Nose, flute and Michiyo Honma, harpsichord. Japanese Federation of Composers, vol. 18, 1990.		
SHINICHIRO, Ikebe (b. 1943)	Trivalence II (1972) for clarinet, cello, harpsichord	Tokyo: The Japan Federation of Composers, 1974. Tokyo: Zen-on, 1994
RECORDING: Trivalence II. Japan Federation of Composers, 1974.		
SUEYOSHI, Yasho (b. 1937)	Correspondance XI—Improvisation sur Rameau (2002) for flute and harpsichord	
SUZUKI, Haruyuki (b. 1962)	Ellipse (1999)	

SUZUKI, Haruyuki (b. 1962)	Punctuation VI (2000)	
<p>http://japanesecomposers.info/eng/modules/tinyd0/index.php?id=5</p> <p>EDUCATION: Born in Tokyo. 1983-85, composition study with Masaru TANAKA. 1983-85 participated in the seminar of Joji YUASA, Tokyo College of Music. 1987-1990 participated in the seminar of Jo KONDO, Tokyo National University of Fine Arts and Music.</p> <p>CAREER: 1986 participated in an art festival "Yakai"(Night Party), Striped House Museum , Tokyo. 1987 Invited to perform a new piece, Contemporary Music Exhibition, by Japan Society for Contemporary Music. 1987 Participated in the concert "New wave of music", Sendai. 1990 Organized young composers' group "TEMPUS NOVUM". 1992 His first solo concert in X-Point, Shinjuku, collaborating with video art directed by Takuji YAMAGUICHI. 1996 Sound Installation Exhibition with contemporary art, "Circurating Daily Life", Striped House Museum, Tokyo.</p> <p>HONORS & AWARDS: 16th Irino Prize (for <i>A Double Tour</i>, 1995); Awarded Mainichi Film Competition Music Prize (for <i>M/OTHER</i>, 2000);</p> <p>COMMISSIONS: 2003, Trio Fibonacci for <i>Ratio</i>, first performed, Tokyo.</p> <p>(composer's own website).</p>		
TAKAHASHI, Yuji (b. 1938)	Bridges I for harpsichord, cello, bass drum, castanets	NY: C. F. Peters, 1967
<p>EDUCATION: Born Tokyo. Studied composition with Minao Shibata and Roh Ogura, Tōhō Gakuen School of Music (1954–8); and with Xenakis in Berlin (1963–6) on a Ford Foundation grant. 1966 studied computer composition, New York, on a grant from the Rockefeller Fund. Tanglewood courses(1966–8).</p> <p>CAREER: professor of music, San Francisco Conservatory. International career as a pianist, performing difficult avant-garde works.</p> <p>STYLE: serial procedures, <i>Chromamorphe I</i> (1963), and <i>Metatheses</i> (1968); stochastic methods of Xenakis, <i>Orphika</i> (1969) where he treats each player as a soloist, and calculates all parameters by computer. In the 1970s he began to use traditional texts and Asian instruments: <i>Maeander</i> for piano (1973) incorporates ancient Chinese and Japanese in the reciting text, <i>Zanshi no kyoku</i> (1988) is written for <i>shitsu</i> (early type of koto); <i>Ari no susabi no Alice</i> (1990) uses ancient instruments <i>Yayoi-goto</i> and stone pipe. A synthesis of his changing styles in <i>Ongaku no oshie</i> (1995), combining a computer with Western and Japanese instruments and with <i>shōmyō</i> (Buddhist chant). (Michael Steinberg/Yoko Narazaki, Oxford Music Online).</p>		
TAKANO, Mari (b. 1960)	Silent Light (2001) for mandolin and harpsichord	

TAKEMITSU, Toru (1930- 1996)	Rain Dreaming	London: Schott, 1986
<p>EDUCATION: Self-taught as a composer, Toru TAKEMITSU is the first internationally acclaimed Japanese composer.</p> <p>CAREER: 1951, he co-founded the Experimental Workshop to explore mixed media and electronic music.</p> <p>HONORS & AWARDS: Frequent recognition, including Prix Italia, 1958; Los Angeles Film Critics Award for the film score to <i>Ran</i>, 1987; Grawemeyu Award, 1994. Featured composer at festivals: Aldeburgh, Tanglewood, Wien Modern, Yale University, SUNY-Buffalo, UC-San Diego, and Columbia University.</p> <p>COMPOSITIONS: for orchestra, chamber ensemble, keyboard, voice, film, and tape.</p> <p>STYLE: influenced by Debussy and Messiaen with their modal melodies, free meters, chromatic accompaniments, and conscious use of timbre and register. He first became interested in Japanese traditional music when studying with John Cage, combining Japanese elements with avant-garde techniques, whether serial transformations, rotational arrays (as developed by Xenakis), or pentatonic sets. Water is a frequently recurring theme in his compositions, including <i>Water Music</i>, 1960; <i>Garden Rain</i> for brass, 1974; <i>Far calls, coming far!</i>, 1980; <i>Toward the Sea</i>, 1981; <i>Riverrun</i>, 1984; and <i>Rain Dreaming</i> for harpsichord, 1986. <i>Rain Dreaming</i> was a commission of the Aliénor Competition, 1986. It demonstrates a typical procedure of Takemitsu in featuring the interval of a fourth, both melodically and harmonically. (<i>The New Grove Dictionary of Music and Musicians</i>).</p> <p>RECORDING: <i>Rain Dreaming</i>. Calvert Johnson, harpsichord. <i>Soliloquies: New Japanese and Chinese Music for Harpsichord and Organ</i>. Albany TROY 1049 (2008).</p> <p><i>Rain Dreaming</i>. Ohnishi Takae, harpsichord. <i>A Harpsichord Recital</i>. Opal Records (2001).</p> <p><i>Rain Dreaming</i>. Kazuoki Fujii, harpsichord. <i>Musing Zone III</i>. Fontec FOCD 3109.</p> <p><i>Rain Dreaming</i>. Kotaro Fukuma, harpsichord. NAXOS 8.570.261 (2007).</p>		
TAKENAKA, Atsuhiko (b. 1962)	L'ultimo Siciliano per 'pizzicato' im Stil von M. Th. Paradis (2002) for viola and harpsichord	
TANAKA, Karen (b.1961)*	Jardin des Herbes	London: Chester Music, 1989

TANAKA, Karen (b.1961)*	Lavender (1989)	London: Chester Music, 2008.
<p>http://www.tokyo-concerts.co.jp/index.cfm?lang=eg&menu=artists&artistid=008</p> <p>EDUCATION: began piano lessons at age four; formal composition lessons from age ten. Studied composition with Akira Miyoshi, Toho Gakuen School of Music; 1986 studied composition with Tristan Murail and computer music at IRCAM, Paris. She studied with Luciano Berio in Florence, 1990-91.</p> <p>CAREER: Karen TANAKA is a versatile composer and pianist; organist, St. Michael's Episcopal, Santa Barbara; composer in residence, UC-Santa Barbara, University of Michigan, Columbia University, University of Southern California, UC-Berkeley, IRCAM in Paris, National Academy of Music in Stockholm, Grieg Academy in Bergen, National Academy of Music in Melbourne; co-artistic director, Yatsugatake Kogen Music Festival;</p> <p>HONORS & AWARDS: Gaudeamus Prize (for <i>Anamorphose</i>, 1987); Viotti and Trieste composition competitions; Japan Symphony Foundation Award; Bekku Prize, 2005.</p> <p>PERFORMANCES: by distinguished ensembles and orchestras: BBC Symphony Orchestra, Los Angeles Philharmonic, Berkeley Symphony Orchestra, NHK Symphony Orchestra in Tokyo, and Orchestre Philharmonique de Radio France.</p> <p>STYLE: in <i>Jardin des herbes</i> she portrays the aromatic qualities of three distinct herbs in delicate and evocative terms. Rosemary is "a bush with pale blue flowers glowing in the moonlight"; Sweet violet is described as "early spring flowers with seductive scent;," and Lavender "is with tranquility and purity." (Notes from an email from the composer and notes in the publication).</p> <p>RECORDING: <i>Jardin des Herbes</i>. Calvert Johnson, harpsichord. <i>Soliloquies: New Japanese and Chinese Music for Harpsichord and Organ</i>. Albany TROY 1049.</p>		
TANAKA, Satoshi (b. 1956)	Six Aspects (1989)	
TANAKA, Satoshi (b. 1956)	Succession III (2001)	
TANAKA, Toshimitsu (b. 1930)	Uchu ni Okeru Hoshi no Unkou (2007)	
<p>http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf</p> <p>EDUCATION: Kunitachi College of Music</p>		

<p>HONORS & AWARDS: Music Competition of Japan (1963); Nakanishi Ongaku Prize (1965); Original Stage Work Prize, Agency for Cultural Affairs (1987)</p>		
<p>TERASHIMA, Rikuya (b. 1964)</p>	<p>Eclogue No. 3 for harmonica and harpsichord</p>	
<p>TERASHIMA, Rikuya (b. 1964)</p>	<p>Eclogue No. 4 (2001) for accordion and harpsichord</p>	
<p>TERASHIMA, Rikuya (b. 1964)</p>	<p>Fantasia for harpsichord.</p>	
<p>TERASHIMA, Rikuya (b. 1964)</p>	<p>In Autumn (2002) for harmonica, shamisen, harpsichord</p>	
<p>See biographical notes in organ listings.</p> <p>RECORDING: <i>Fantasia</i>. Continent, Peninsula, Islands: Works of Rikuya Terashima. Alm Records ALCD-9026 (2001).</p>		
<p>TOGAWA, Yoichi (b. 1959)</p>	<p>Le souvenir d'un rêve (rev. 2002) for flute, viola, harpsichord</p>	
<p>TOGAWA, Yoichi (b. 1959)</p>	<p>Trio Sonata (1999) for flute, violin, cello, harpsichord</p>	
<p>http://homepage3.nifty.com/y_togawa/index_e.html</p> <p>EDUCATION: Born in Kyoto. Graduated, Kyoto City University of Fine Arts and Music;</p> <p>CAREER: Professor, Kyoto City University of Fine Arts and Music, 1983-92;</p> <p>HONORS & AWARDS: Aoyama Music Award, 1996;</p> <p>COMPOSITIONS: for orchestra, chamber ensembles, piano, opera, vocal, choral, Japanese traditional instruments</p> <p>COMMISSIONS: Prague Symphony Orchestra; Orchestra Concert Commemoration, Pescara (Italy);</p>		

JAPAN Organ

Organs were introduced to Japan by Portuguese and Italian missionaries in 1579, and constructed by Japanese between 1606 and 1613. Four young men were sent to Rome (1582-90) to study Western Christian music, including the organ. But there was no lasting influence once the Tokugawa expelled all foreign missions in 1633 and persecuted Christians.

Japan opened up to the West in many ways after Commodore Perry's arrival in 1853, including musically as Western military marches and Protestant hymns were adopted. The new school curriculum included only Western music. A generation later, Japanese composers were actively composing in Western idioms, and in the 1930s Japanese musicians were abreast of developments in Europe. World War II only temporarily slowed this development, and as early as 1946 contemporary music festivals were celebrated. The exchange of musical ideas has not been a one-way street; Western violin and piano teachers have adopted the methods of Shin'ichi SUZUKI, and Yamaha and Kawai musical instruments are highly regarded throughout the world. Today most Japanese music lovers know Western music—classical and popular—better than their own traditional classical and folk musics.

Organs were again installed in Japanese churches after 1885, perhaps the most significant of which was one built by Abott and Smith (Leeds, England) and imported in 1920, now at the University of Arts, Tokyo. During WW II, about half of the organs in Japan were destroyed. Since the end of WW II, hundreds of organs have been imported from Europe and North America. For the past several decades, pipe organs have also been built in Japan by Hiroshi TSUJI, following European Renaissance and Baroque models; the Empress of Japan is the patron of the Japanese branch of the Italian Organ Academy. Other Japanese builders include Tetsuo KUSAKARI and Munetaka YOKOTA. But since less than 1% of Japanese are Christian, the organ in Japan today is primarily a concert hall instrument instead of an instrument for worship services.

Akimoto, Michio. *Organs in Japan*. Tokyo: Japan Association of Organists, 1985 (there are copies in North America only at University of British Columbia, Yale University, the Organ Historical Society Archives in Princeton NJ, and Illinois College).

_____. "Origines et développement de l'École d'Orgue Japonaise." *L'Orgue* 122-123 (1967), 197-200.

Brennan, John F. "Organ-Building in Japan." *The Organbuilder* 17 (November 1999), 12-18.

Hayashi, Yuko. "The Organ in Japan." *Informazione Organistica* (1997), 9-11.

ABIKO, Yoshihiro (b. 1951)	Portrait of Water (2006) for electronic organ	
http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf		
EDUCATION: Senzoku Gakuen College of Music		
AKI, Tohru (b. 1956)	Landscapes (2007) for 4 electronic organs and percussion	

<http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf>

EDUCATION: Kyoto City University of Arts

AKITA, Kazuhisa (b. 1949)	Illusion für Orgel (1985)	
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AKITA, Kazuhisa (b. 1949)	Syrinx für Orgel (1985)	
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http://read.jst.go.jp/public/cs_ksh_008EventAction.do?action4=event&lang_act4=E&judge_act4=2&knkysh_name_code=5000096128

EDUCATION:

CAREER: Associate Professor (Music Composition), Showa University of Music

AKUTAGAWA, Yasushi (1925- 1989)	Sounds: for Organ and Orchestra (1986)	Tokyo: The Japan Federation of Composers, Inc., 1987
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EDUCATION: Tokyo Music School, composition study with Hashimoto, Shimofusa and Ifukube and conducting with Kaneko (graduated 1949)

HONORS & AWARDS: 1949, first prize in the Japanese radio competition; 1950, Thor Johnson conducted *Music for Symphonic Orchestra* more than 200 times in the USA. *Hiroshima no Orfe* won the Anerkennungspreis, Salzburg Opera Festival, 1986.

CAREER: Formed with Ikuma Dan and Toshiro Mayuzumi the Sannin no Kai (Group of Three), 1953; visited USSR frequently from 1954, sometimes as a conductor; and developed relationships with Shostakovich, Khachaturian, Kabalevsky among others. Assistant chairman (1969–80) and then chairman (1980–89), Japan Federation of Composers; president, Japanese Society of Rights of Authors and Composers (1981–9). Executive director, Yamaha Foundation for Music Education (1972) and jury member, annual competition of the Mainichi Press and Japanese radio.

STYLE: influenced by Soviet music, especially Prokofiev's scherzo style. Master orchestrator, especially of strings. Frequent ostinatos and orientalism. His opera *Kurai kagami* combined realism with fantasy, using parlando; its revised version for TV, Note clusters in *Orugan to ōkesutora no tame no hibiki*, written for the opening of Suntory Hall, Tokyo, 1968 (Masakata Kanazawa, Oxford Music Online)

ANDO, Yuki (b. 1961)	Romantic Ballet Suite (2003)	
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<http://www.otono-ehon.net/andou/>

EDUCATION: Born in Tokyo. Graduate, Tokyo College of Arts, studying composition with Toshiro Mayuzumi, Tominaga Masayuki, Tadashi Odaka Atsushi, Shimaoka Yuzuru, Utida Katsuhito, Yanai Kazumi

COMPOSITIONS: for voice, choir, orchestra, opera, ballet,

AOKI, Susumu	Tenchiraisan (1998)	
AOKI, Susumu	Kagirareta jikuu o koete (1999)	
ARAGAKI, Tsugutoshi (b. 1938)	Variation of theme 'Etenraku' (1991)	
ARIMA, Reiko (b. 1933)*	Ce qu'a vu le vent for electronic organ	Tokyo: All Japan Electronic Musical Instruments Education Society, 1992.
ARIMA, Reiko (b. 1933)*	Miyabi: Ballad for Pipe Organ	Tokyo: The Japan Federation of Composers, Inc., 1987
ARIMA, Reiko (b. 1933)*	Prelude and Fugue	
ARIMA, Reiko (b. 1933)*	So mei	
ARIMA, Reiko (b. 1933)*	Tababata Paraphrase	
<p>EDUCATION: composition, Tokyo National University of Fine Arts and Music (1960), study with Akira Ifukube</p> <p>CAREER: professor, Tokyo College of Music (1961-2004); Director, Nippon Columbia Co. (1964-67); Councilor, JASRAC; Director, Nihon Westminster Corp. (2008)</p> <p>STYLE: The form of <i>Miyabi</i> is basically a rondo, with a return of the opening material about half-way through and again just before the end. The first, angular and chromatic theme is stated at the outset and features half-steps and a tritone, followed by "a heavenly voice" set as adjacent thirds and triads. A brief fughetta interrupts the ballad before the "heavenly voice" returns. Harmonically, Arima uses polytonality to great advantage in building chord structures. Arima uses Japanese modal techniques, harmonizing in various ways (atonal, polytonal, impressionist) (Japanese Federation of Composers 2008 catalogue).</p> <p>RECORDING: <i>Miyabi</i>. Calvert Johnson, organ. <i>Soliloquies: New Japanese and Chinese Music for Harpsichord and Organ</i>. Albany TROY 1049.</p>		
ASAI, Hiroko		

ASHIZUKA, Yoji	Introduction in C (1975)	
BAN, Kohya	Title in Japanese (1986)	
CENSU, Jiro (b. 1934)	Four Recollections, Suite (1993)	Osaka: manuscript, 1993
CENSU, Jiro (b. 1934)	Revelation in a Cradlesong (Komoriuta Shigen) (1987)	Osaka: manuscript, 1988
http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf EDUCATION: master's degree, Kyoto University HONORS & AWARDS: Kyoto Governor Price, 20 th Kyoto Art Festival (2006)		
CHIHARA, Hideki	Due stele della sfera celeste in lontananza (1995)	
DOI, Yoshiyuki	Rai (1993)	
ENDO, Masao (b. 1947)	Portrait of Endymion (2006)	
http://home.t03.itscom.net/deskmyu/index.html http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf EDUCATION: Born in Tokyo; MM, Tokyo National University of Fine Arts and Music HONORS & AWARDS: Music Competition of Japan (1968); Encouragement Award in Creative Arts (1979)		
FUJII, Takashi (b. 1959)	Lichtwelle (2006)	
http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf EDUCATION: Hochschule für Musik, Freiburg		

HONORS & AWARDS: Fukui Harp Music Special Award (1992); Asahi Composition Award (1995)		
FUJIIIE, Keiko* (b. 1963)	Capriccio: At the Tomb of Fra Angelico, op. 85 (2004)	Milan: Sinfonica, 2004.
http://homepage3.nifty.com/fujiie/Profile.html EDUCATION: Born in Kyoto. Master's, Faculty of Music Arts (1986); HONORS & AWARDS: 1 st place, Japan Music Competition *1986); Otaka Prize (1995, 2001);		
FUJIWARA, Yoshibumi (b. 1956)	Kyo - mon (1991)	
FUJIWARA, Yoshibumi (b. 1956)	Sound Print (1991)	
FUJIWARA, Yoshibumi (b. 1956)	Metamorphosis	Tokyo: Electronic Musical Instruments Education Society,
http://www.jfcomposers.com/fujiwara.html ; http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf EDUCATION: Born in Osaka. Tokyo University of the Arts: MA in composition, HONORS & AWARDS: Japan Symphony Foundation Composition Prize (for <i>Fourth Symphony</i> , 2001). CAREER: Professor, University of Yamanashi (composer's website, jfcomposers.com)		
FUKUSHIMA, Kazuo	Ranjoo (1977)	
EDUCATION: Born Tokyo. Self-taught in composition; 1953, joined Jikken Kōbō (Experimental Workshop), a group organized by Toru Takemitsu, Joji Yuasa, etc. HONORS & AWARDS: <i>Ekagura</i> (Concentration) won a prize at a contemporary music festival, Karuizawa, 1958: an expressionistic, rhapsodic and extremely intense virtuoso display piece in avant-		

garde idioms. 1961, invited to Darmstadt to lecture on nō plays and modern Japanese music; 1963, travel fellowship from the Japan Society of New York. Many composition awards: prizes at the ISCM Festivals 1964 for *Hi-kyō*, and 1967 for *Tsuki-shiro*

CAREER: taught music, Ueno Gakuen College, Tokyo, where he founded and directed the Nihon Ongaku Shiyō-shitsu (Research Archives for Japanese Music) 1963.

.STYLE: Most of his works are for small ensembles, often featuring the flute. *Mei* for solo flute (1962), explores sonorities and rhythms of traditional Japanese music: glissandos, overblowing, free rhythm. His compositions are often meditative, with Buddhist associations. (Masakata Kanazawa, Oxford Music Online).

FURUKAWA, Hijiri	The Brilliant Meridian (1990)	
GONDAI, Atsuhiko (b. 1965)	Eternal Bell (2008)	
GONDAI, Atsuhiko (b. 1965)	Khola/Matrix (2007) for sho and organ	
GONDAI, Atsuhiko (b. 1965)	Red Redemption (2004)	
GONDAI, Atsuhiko (b. 1965)	R.I.P. II Epitaphium (1999)	
GONDAI, Atsuhiko (b. 1965)	Shangri-La (2008)	
GONDAI, Atsuhiko (b. 1965)	Terminal Light (2005) for trumpet and organ	
GONDAI, Atsuhiko (b. 1965)	Vacillation (1994)	
GONDAI, Atsuhiko (b. 1965)	Yokohama Testaments (2001)	

<http://www.tokyo-concerts.co.jp/index.cfm?lang=eg&menu=artists.005>

EDUCATION: born in Japan. Toho Gakuen School of Music, Musik Hochschule in Freiburg, composition course in Citt di Castello in Italy. Research, IRCAM in Paris (on a grant from the Japanese Government). Studied composition with Yasuo Sueyoshi, Klaus Huber, Philippe Manoury, Salvatore Sciarrino and organ with Zsigmond Szathmary.

PERFORMANCES: Festival Aktive Musik; Asian Music Festival; Centre George Pompidou, Paris; Festival Extasis, Geneve; Gaudeamus Music Week, Amsterdam; June in Buffalo; Internationaal

Orgelfestival, Haarle; Rencontres Internationales Musique Contemporaine, Metz; Tokyo Contemporary Music Festival; Akiyoshidai International Contemporary Music Festival.

CAREER: Freelance composer, Paris and in Tokyo; producer and artistic director, The Tokyo Music Group of the end of 20th century; organizer contemporary music concerts, Theater Jean-Jean, Tokyo (until 2001); Catholic Church Organist, since 1983.

HONORS & AWARDS: Special Encouragement Prize for creative theatrical arts, Agency of Cultural Affairs (Japan, 1985) ; 1st Prize, Japan Music Competition (1987) ; 1st Prize, International Valentino.Bucchi International Composition Competition (Rome, 1991); 2nd Prize (special prize from the Moeck Verlag), International Kazimierz.Serocki Composer's Competition (1992); Akutagawa Award (1996); International Gaudeamus Music Week (Amsterdam). **(composer's website)**

GOTO, Makoto (b. 1953)	Fanfare (2000)	
GOTO, Makoto (b. 1953)	Fantasy on "Furusato" (2000)	
GOTO, Makoto (b. 1953)	Title in Japanese (1999)	
GOTO, Makoto (b. 1953)	Pastorale	

http://www.official.jimu.juen.ac.jp/teacher/j_kyo_info.php?j_id=650&PHPSESSID=e4b58a0c0819229af972fdc5feb8065e

goto@juen.ac.jp

EDUCATION: Master's degree, Tokyo University of the Arts

CAREER: music professor, Niigata University (since 1980); (composer's university website)

GOTOH, Hiroshi	Air II for flute, clarinet, cello, percussion, organ (1989)	
GURO, Sumi*		

HAGI, Kyoko* (b. 1956) Fantasy (2001) for reed organ

<http://www.konnyakuza.com/prf03sakkyokuka.html#ttl02>

EDUCATION: Born in Tokyo. Graduate, Tokyo College of Arts (1978)

CAREER: Composer and pianist for Opera Theatre, Konnyakuza (1979)

HAGIWARA, Hidehiko (1933-2001)	Theme et Variationes (1975)	
CAREER: Composition Professor, Musashino Academy of Music		
HANAMURA, Mitsuhiro (b. 1936)*	Amen (1981)	
HANAMURA, Mitsuhiro (b. 1936)*	Suite for Pipe Organ	Tokyo: The Japan Federation of Composers, Inc., 1974
HANAMURA, Mitsuhiro (b. 1936)*	Irodori for Pipe Organ	Tokyo: The Japan Federation of Composers, Inc., 1974
EDUCATION: Born in Tokyo. Kunitachi College of Music		
HONORS & AWARDS: 1 st prize, chamber music, Japan Music Competition (1959)		
HARA, Hiroshi (b. 1933)	Prelude et Fugue (1978)	
HAYASHI, Hikaru (b. 1931)	Let's Dance with Our Feelings, 1989	
HAYASHI, Hikaru (b. 1931)	Three Dances for electronic organ	Tokyo: All Japan Electronic Musical Instruments Education Society, 1992.
HAYASHI, Hikaru (b. 1931)	Variations sur le berceuse de Kosaku Yamada	
HAYASHI, Hikaru (b. 1931)	Variations sur le theme "Kojo no tsuki" (La chute du chateau, de Rentaro Taki)	
EDUCATION: composition studies (1941) with Hisataki Otaka; 1951-3 with Ikenouchi, Tokyo National University of Fine Arts and Music.		
HONORS & AWARDS: <i>Symphony in G</i> won Grand Prize, Art Festival of Japan, 1953; Otaka Prize 1956 (<i>Variations for orchestra</i>) and 1996 (<i>Viola Concerto</i>), Music Award, 1961 Moscow Cinema Festival, Mainichi Cinema Competition Music Award (1982) for film score <i>The Unfinished Match</i> .		
CAREER: 1953, he organized the group Yagi no Kai with Michio Mamiya and Yūzō Toyama. Music director, opera theatre Konnyaku-za 1972, promoting authentic Japanese operatic style.		

<p>PERFORMANCES: 1958 toured China with Matsuyama Ballet Company: his ballet <i>Haku mō jo</i> enthusiastically received in Beijing, Chungking, Shanghai, Wuhan.</p> <p>STYLE: 1980s , began to combine Okinawan folk music and Baroque polyphony with his primarily diatonic and classical compositional style; lyrical, natural treatment of Japanese text in his songs, choral works and opera and his music for theatre, film and television. (Masakata Kanazawa/Judith Herd, Oxford Music Online)</p>		
HIGASHI, Daien (b. 1966)	Kai-shin (2001) for electric organ	
HIGASHI, Daien (b. 1966)	Ke-za no Sou (2002) for electric organ	
http://www.suntory.com/sfa/music/publication/pdf/list2002.pdf		
HIRABE, Yayoi* (b. 1959)	Amaneku Tsukikage (2001) for electric organ	
HIRABE, Yayoi* (b. 1959)	Art 1907-1931(2005) for bandoneon and electronic organ	
HIRABE, Yayoi* (b. 1959)	Art 1907-1931(1993) for violin, marimba and electronic organ	
HIRABE, Yayoi* (b. 1959)	Concentration (2003) for trumpet and electronic organ	
HIRABE, Yayoi* (b. 1959)	The Current (2001) for guitar and electronic organ	
HIRABE, Yayoi* (b. 1959)	Dialogue with Aeolus (2006) for accordion and electronic organ	
HIRABE, Yayoi* (b. 1959)	Ethos & Pathos (2006) for accordion and electronic organ	
HIRABE, Yayoi* (b. 1959)	Fantasy (2003)	
HIRABE, Yayoi* (b. 1959)	Fly over the Word (2004) for electronic organ	
HIRABE, Yayoi* (b. 1959)	Hayate (2005) for bandoneon and electronic organ	
HIRABE, Yayoi* (b. 1959)	Kaleidoscope (2001) for electronic organ	

HIRABE, Yayoi* (b. 1959)	Möbius Circle (2008) for electronic organ	
HIRABE, Yayoi* (b. 1959)	Rebirth (2002) for violin and electronic organ	
HIRABE, Yayoi* (b. 1959)	A Scene of arts deco (1989) for electronic organ and string quartet	
HIRABE, Yayoi* (b. 1959)	Shining Root (2008) for sax quartet and electronic organ	
HIRABE, Yayoi* (b. 1959)	Shu (2001) for guitar and electronic organ	
HIRABE, Yayoi* (b. 1959)	Suite "Danse figurée" (1989) for electronic organ and string quartet	
HIRABE, Yayoi* (b. 1959)	Sumishi Fuchi (2002) for electronic organ	
HIRABE, Yayoi* (b. 1959)	Sound Relief for electronic organ (1989)	
HIRABE, Yayoi* (b. 1959)	Tokeru Ishi (2003) for zephyros and electronic organ	
http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf RECORDING: 1975 Grand prix album, International Electone Grand Prix Concours. Yamaha YL 7505E (1975) (LP).		
HIRAYOSHI, Takekuni (1936-1998)	Ballata per Organo e Orchestra (1974)	
http://en.wikipedia.org/wiki/Takekuni_Hirayoshi http://www.musicfromjapan.org/resources/mfjc14.htm EDUCATION: Born in Kobe. Bachelor's (1961) and Master's (1967), Tokyo University of the Arts, studying with Yoshio Hasegawa and Yoshiho Ikuma. HONORS & AWARDS: 1 st prize, Mainichi/NHK Music Award (1962); Otaka Award (for <i>Symphonic Variations</i> , 1969) CAREER: Professor, Toho Gakuen School of Music, Okinawa Prefectural University of the Arts.		
HOMMA, Masao (1930-2008)	Air and Toccata (1975)	
HOMMA, Masao (1930-2008)	Poly Ostinato II (1977)	

http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf EDUCATION: Nihon University HONORS & AWARDS: Music Competition of Japan (1954)		
HONDA, Takanori (b. 1965)	Spells and Chants (2005) for organ	
HONDA, Takanori (b. 1965)	Three Preludes for Organ (2005)	
http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf EDUCATION: Eastern Washington University; MM, University of Arizona HONORS & AWARDS: Fauxharmonic Orchestra Composition Contest (2006); TIAA Composition Contest (2006)		
HOSOGOSI, Takeo	Sonata I (1996)	
HOSOKAWA, Toshio (b. 1955)	Cloudscape	Tokyo: Schott, 2000
HOSOKAWA, Toshio (b. 1955)	Sen IV for organ	Tokyo: Schott Japan, 1993
HOSOKAWA, Toshio (b. 1955)	Memory of the Sea (Hiroshima Symphony) for organ and orchestra	
EDUCATION: Born Hiroshima. Early composition and piano study, Tokyo; composition with Isang Yun, Hochschule der Künste, Berlin (1976–82), and with Klaus Huber and Brian Ferneyhough, Staatliche Hochschule für Musik, Freiburg (1983–6). Darmstadt summer courses (1980–82). HONORS & AWARDS: first prizes, Valentino Bucchi Composition Competition (<i>Jo-Ha-Kyū</i> , 1980) centenary of the Berlin Philharmonic Orchestra (<i>Preludio</i> , 1982); 1989, Otaka Prize (<i>Ferne-Landschaft I</i> , 1987). CAREER: 1989, artistic director, Akiyoshidai International Contemporary Music Seminar and Festival. STYLE: based on postwar German avant garde, and Japanese and Asian traditional arts. <i>Sen II</i> (1986) influenced by brushstrokes of oriental calligraphy; <i>Ferne-Landschaft I</i> inspired by gagaku and perspective in Chinese landscape paintings. “Concentration on a single timbre or pitch combined with his attention to each sound from its inception to its vanishing point reflects elements of Japanese traditional music.” (Yoko Narazaki, Oxford Music Online)		

<p>RECORDING: <i>Memory of the Sea</i>. Bryan Ashley, organ; Sapporo Kokyo Gakudan orchestra, directed by Tadaaki Otaka. <i>Fantasy for Organ and Orchestra</i>. Chandos CHAN 9876.</p>		
ICHIYANAGA, Toshi (b. 1933)	Dimensions (1990)	
ICHIYANAGA, Toshi (b. 1933)	Existence for Organ and Orchestra (1989)	
ICHIYANAGA, Toshi (b. 1933)	Fantasy for Solo Organ	Tokyo: Schott, 1992
ICHIYANAGA, Toshi (b. 1933)	Multiple Spaces (1976)	
<p>http://www.tokyo-concerts.co.jp/index.cfm?lang=eg&menu=artists&artistid=002</p> <p>EDUCATION: Born in Kobe. Composition study with Kishio Hirao and John Cage, piano with Chieko Hara, Barnhard Weiser and Beveridge Webster. The Julliard School of Music and New School for Social Research in New York (1954-60).</p> <p>CAREER: In Japan from 1961, introduced new musical concepts, including Cage's indeterminacy.</p> <p>COMPOSITIONS: in most genres: opera, orchestral, chamber ensemble, instrumental solos. Major works: Violin Concerto <i>Circulating Scenery</i>(1983); Piano Concerto No.2 <i>Winter Portrait</i> (1987); and Opera <i>Momo</i> (1995), and works for Japanese traditional instruments. Artistic Director, Tokyo International Music Ensemble</p> <p>HONORS & AWARDS: Elizabeth A. Coolidge Prize (1954), Serge Koussevitzky Prize (1956), Nakajima Kenzo Award (1984), Ordre des Arts et des Lettres of the French Government (1985), Grand Prix of the Kyoto Music Award (1989), Otaka Prize for the fourth time, for his unique symphony <i>Berlin Renshi</i> (1990). (composer's website).</p>		
IDETA, Keizo (b. 1955)*	Fusion (2004), for percussion and electronic organ	Tokyo: The Japan Federation of Composers, Inc., 1997
IDETA, Keizo (b. 1955)*	Hana II (2004)	
IDETA, Keizo (b. 1955)*	Mai (1974)	Tokyo: The Japan Federation of Composers, Inc., 1974; Tokyo: Nihon Sakkyokuka Kyogikai, 2000

IDETA, Keizo (b. 1955)*	Metamorphose II (2001) for electronic organ	
IDETA, Keizo (b. 1955)*	Prelude (2001) for electronic organ	
IDETA, Keizo (b. 1955)*	Renbu (2002) for two electronic organs	
IDETA, Keizo (b. 1955)*	Sakura (2002) for electronic organ	

<http://www.heisei-music.ac.jp/heisei/gakutyoku.htm>

EDUCATION: Born in Mifune, Kumamoto Prefecture. Composition degree, Kunitachi College of Music, and conducting degree, Universität für Musik und darstellende Kunst, Vienna; Composition study with Takada Saburo, E. Urubanna, and conducting with G. Rozhdestvensky, P. Schwarz, Kuroiwa Hideomi.

HONORS & AWARDS: Sasakawa Award 91983); City of Bozeman, Montana, Honorary Citizen; Kumamoto Prefectural Culture Award (1998); Japanese composer 2008 (Japan Federation of Composers).

CAREER: President, Mifune Gakuen school; Dean, Heisei College of Music; Women's Choir "Heisei Kanmakoru" resident conductor.; Opera music director, Kumamoto Institute of Arts. (composer's website)

IKEBE, Shinichiro (b. 1943)	Dimorphism for Organ and Orchestra (1974)	Tokyo: Zen-on, 1995
IKEBE, Shinichiro (b. 1943)	Fire for Electone (electronic organ, 1990)	
IKEBE, Shinichiro (b. 1943)	Ricercata for Organ (1988)	Tokyo: Zen-on, 1995
IKEBE, Shinichiro (b. 1943)	Trivalence I for organ	Tokyo, : Ongaku No Tomo Sha, 1972

<http://www.tokyo-concerts.co.jp/index.cfm?lang=eg&menu=artists&artistid=001>

EDUCATION: Born in Mito. Composition study with Tomojiro Ikenouchi, Akio Yashiro and Akira Miyoshi. Master's, Tokyo National University of Fine Arts and Music (1971).

CAREER: professor, Tokyo College of Music. One of Japan's busiest composers, he has composed in a wide range of media: symphonies, operas and theater pieces, as well as music for radio, television and movies.

HONORS & AWARDS: first prize, 35th Japan Music Competition (*Construction* for orchestra, 1966); Ongaku-no-Tomo Composition Competition (for *Symphony I*, 1968); Salzburg TV Opera Festival Award (for *Death Goddess*, 1971); Italian Broadcasting Corporation (RAI) Prize; International

<p>Emmy Awards (for <i>Carmen</i> 1989). Otaka Prize (for <i>Les Bois Tristes for Orchestra</i>, 1999); Mainichi Film Music Prize three times, Japan Academy Music Award six times; Japan Arts Festival Awards in 1974, 1982, 1983, and 1984. (composer's website).</p>		
IKEDA, Satoru (b. 1961)	Water Bubbling (2006)	
<p>http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf</p> <p>EDUCATION: MM, Tokyo University of the Arts</p> <p>HONORS & AWARDS: Music Competition of Japan (1988); International Composition Prize Luxembourg (2004); International Composers' Competition for Piano, Bell Arte Europa (2005)</p> <p>RECORDING: <i>Handel-Inspired</i>. Paul Ayres, organist. Priory PRCD 894.</p>		
INAGI, Shinji (b. 1978)	Chorale Prelude on Londonderry Air (2010)	
INAGI, Shinji (b. 1978)	Sakura's Dream (2010) for harp, organ, and electronic media	
INAGI, Shinji (b. 1978)	Wind of Ryukyu (2008)	
<p>ishinji.arizona@gmail.com</p> <p>http://www.youtube.com/watch?v=VKCITddk4e8</p> <p>EDUCATION: Born in Shizuoka. Began organ study in 2nd grade, and composing in 6th grade. BM and MM, Brigham Young University, organ study with Douglas Bush and Don Cook, composition with David Sargent and Newell Dayley; working on DMA, University of Arizona, organ and composition study with Pamela Decker</p> <p>Program notes: <i>Wind of Ryukyu</i>: "I had been always fascinated by Ryukyu scale. Ryukyu is an island now called Okinawa. Before it became a part of Japan, it had its own language, music, food, and culture. Their music is mainly based on Ryukyu pentatonic scale which plays CEFGB notes on the keyboard. I wanted to write a piece based on this scale, and the result was this piece. <i>Wind of Ryukyu</i> is dedicated to Dr. Douglas Bush, who taught me so much about the organ and how to become a good man during my undergraduate and master's program at BYU. This piece showcases the beautiful flute stops and celeste sounds of the organ." (email from the composer)</p>		
INOMOTO, Takashi (b. 1934)	Gebet, 1990	

ISAJI, Sunao (b. 1968)	Viaje de la isla mecánica	
ISAJI, Sunao (b. 1968)	Yoi no Shinden (1993)	
http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf EDUCATION: master's degree, Tokyo College of Music HONORS & AWARDS: Music Competition of Japan (1994); Akutagawa Award, Music Composition (1995); Idemitsu Prize (1998)		
ISHII, Jun	Watercolour Delusion	Tokyo: All Japan Electronic Musical Instruments Education Society, 1992.
ISHII, Maki (1936-2003)	Lost Sounds II, op. 33 (1978)	Celle: Moeck, 1989
ISHII, Maki (1936-2003)	Ro ro no hibiki , op. 76, for marimba and organ	
EDUCATION: private composition study with Ifukube and Ikenouchi (1952-58). Berlin Hochschule für Musik (1958–61) with Boris Blacher and Josef Rufer. CAREER; After 1962, active as composer and organizer of new music concerts in Tokyo; worked in NHK electronic music studios after 1965. Helped plan Japanisch-deutsches Festival für Neue Musik (1967–72), invited to participate in the Berliner Künstlerprogramm (1969) on a grant from the Deutscher Akademischer Austauschdienst. PERFORMANCES: His works featured at Festival d'Automne, Paris (1978); Berliner Festwochen (1981); Eté Japonais, Geneva (1983); concerts of his music, Tokyo (1989) and The Hague (1992). STYLE: contemporary Western techniques, and use of sound and silence. Fusion of traditional Japanese and Western elements: <i>Sō-gū II</i> has simultaneous playing of <i>Dipol</i> for Western orchestra and <i>Shi-kyō: Musik für Gagaku</i> . HONORS & AWARDS: German Critics' Prize (1988), Kyoto Music Grand Prix (1990) and Emmy award (1995). (Masakata Kanazawa/Tatsuhiko Itoh, Oxford Music Online) RECORDING: <i>Ro ro no hibiki</i> . Noriko Yasuda, organ. Kojima Recordings (ALM Records) ALCD-68.		
ITO, Sadao	Variation and Fugue of 'Ontokusan' (1971)	
ITO, Sadao	Prelude 'Pray for Peace' (1977)	
ITO, Sadao	Organ Sonata 'Sanbustu' (1977)	
ITO, Sadao	12 Variations on 'Shikouseigan' (1980)	

ITO, Sadao	Fantasy 'Shakusonsangou' (1990)	
ITO, Yuji	The Thinking Notes II (2000)	
IWAMA, Minoru (b. 1938)	Alone the Violin (2005)	Tokyo: Yamaha, 2005
IWAMA, Minoru (b. 1938)	Sound of Trumpet (2005)	Tokyo: Yamaha, 2005
http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf EDUCATION: Tokyo University of the Arts		
KANETA, Choji (b. 1948)	Ambivalence III (1986)	
KANETA, Choji (b. 1948)	Kaikou II (1993)	
http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf EDUCATION: Tokyo University of the Arts HONORS & AWARDS: Music Competition of Japan (1969)		
KAWADA, Noriyuki	Undulate (1999)	
KAWASAKI, Tomonori	Sunset scape (1999)	
KAWASAKI, Tomonori	Title in Japanese (1999)	
KIKU, Kunihiro (b. 1959)	Seirei no Yadorishi Mori (2005) for flute, oboe, organ	
http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf		

EDUCATION: Kunitachi College of Music		
KIKUCHI, Masahara (b. 1938)	Dance for Three Imaginary Scenes (2006) for electronic organ	
KIKUCHI, Masahara (b. 1938)	5 Ostinati (2003) for electronic organ and contrabass	
KIKUCHI, Masahara (b. 1938)	Happy Duo (2002) for electronic organ and piano	
KIKUCHI, Masahara (b. 1938)	Motion Play 'Alice no Mori' (1990) for electronic organ	
http://www.geocities.jp/ffcpf833/1mk001profile.html EDUCATION: Born in northeast Tokyo. Tokyo University of the Arts, composition study with Kan Ishii. CAREER: professor (emeritus since 2009), College of Music, Kobe University. Relocated from Tokyo 2008, living in Hanyu City, Saitama Prefecture. HONORS & AWARDS: National Arts Festival Excellence Award (1963); Music Competition of Japan (1964); TBS Prize (1965); Art Encouragement Prize and Children Award. COMPOSITIONS: diverse genres: percussion ensemble, chamber music, organ, piano, vocal music. (composer's website).		
KIKUCHI, Yukio* ((b. 1964)	Maten (2004) for brass and organ	
KIKUCHI, Yukio* (b. 1964)	Shiten (2001) for organ and winds	
http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf EDUCATION: Master's, Tokyo University of the Arts HONORS & AWARDS: Akutagawa Award (1993)		
KITAMURA, Yui* (b. 1983)	Akatombo (Red Dragonfly) for harp, flute, and organ (2006)	

KITAMURA, Yui* (b. 1983)	Arch for harp and organ (2005)	
KITAMURA, Yui* (b. 1983)	Chatsumbi for flute, harp and organ (2006)	
KITAMURA, Yui* (b. 1983)	Jasmine for solo organ (2007)	
KITAMURA, Yui* (b. 1983)	Melodies from Japan for organ (2009): Haruga Kita; Oborozukiyo; Hamabeno Uta; Makkana Aki; Fuyugesniki	
KITAMURA, Yui* (b. 1983)	Omoide (Memories) for organ (2004)	
KITAMURA, Yui* (b. 1983)	Takibi (Bonfire) for clarinet and organ (2008)	
KITAMURA, Yui* (b. 1983)	Takibi (Bonfire) for organ and harp (2006)	
<p>http://www.yuikitamura.com</p> <p>yuikitamura@gmail.com</p> <p>EDUCATION: Born at Osaka, moved to the USA, 1994. BM and MM (2007) in composition at The Juilliard School, with Robert Beaser, Samuel Adler, Philip Lasser, Mel Marvin, William Flinn, and Paola Prestini; MFA in musical theatre composition at New York University in 2009 (from composer's website).</p> <p>CAREER: Assistant Music Director of Opera, Musica e Arte Festival, Tolentino, Italy; Artistic Director of MuSE</p>		
KITAZUME, Michio (b. 1948)	Cosmos for Organ (1986)	
KITAZUME, Michio (b. 1948)	Fanfare (2004) for organ and percussion	
<p>http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf</p> <p>EDUCATION: master's degree, Tokyo University of the Arts</p> <p>HONORS & AWARDS: Otaka Award (1994, 2001); Grand-Prix of IRC-UNESCO (1995); Kenzo Nakajima Music Prize (1983, 2004)</p>		
KODAMA, Mari*	Fantisie "Etenraku"	

KODAMA, Mari*	Four Pieces for Organ: Pieta, Variation über das Thema Koujou no tsuki = Moon over the ruined castle, Berceuce, Baltiga (1991)	Bremen: Eres Edition, 1998
<p>https://www.analekta.com/en/artists/Mari-Kodama.1098.html</p> <p>http://www.marikodama.com/letter.html</p> <p>EDUCATION: Born in Osaka. Raised in Germany, Switzerland, France, England. Studied piano with Germaine Mounier, Paris Conservatory; with Tatiana Nikolaeva, Salzburg Mozarteum; Alfred Brendel.</p>		
KOKAJI, Kunitaka (b. 1955)	Polkus, Tangos Ia (2000)	
<p>http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf</p> <p>EDUCATION: Tokyo University of the Arts; Paris Conservatoire; Universität für Musik und Darstellende Kunst, Vienna</p> <p>HONORS & AWARDS: Concours de Composition Xenakis (Concours Acanthes, 1983)</p>		
KOMAI, Hajime (b. 1956)	Jurei (1995)	
<p>http://www.daion.ac.jp/univ_intro/kyouin/teacher/1-16sol/komai-hazime.html</p> <p>EDUCATION: Tokyo University of the Arts</p>		
KONDO, Jo (b. 1947)	Dance(s) (1986) for organ	York: University of York Music Press, 2000
KONDO, Jo (b. 1947)	Novitas mundi (1998)	
KONDO, Jo (b. 1947)	Petteia (1993) for trumpet and organ	York: University of York Music Press, 2000
KONDO, Jo (b. 1947)	Vox humana (1988)	
<p>http://www.tokyo-concerts.co.jp/index.cfm?lang=eg&menu=artists&artistid=006</p> <p>EDUCATION: Born Tokyo. Composition, Tokyo National University of Fine Arts and Music with Yoshio Hasegawa and Hiroaki Minami (1968–72). Year in New York on Rockefeller Foundation grant (1977–8).</p> <p>CAREER: guest lecturer, University of Victoria, Canada (1979); composition lecturer, University of Fine Arts and Music, since 1986; 1987, composer-in-residence, Hartt School of Music, and Darlington International Summer Music School, UK. Since 1988, professor of composition, Ochanomizu</p>		

University, Tokyo University of Arts, Elizabeth University of Music, Hiroshima. 1980-1990, director, Musica Practica Ensemble.

HONORS & AWARDS: Otaka Award (1990)

STYLE: American experimental music led to his post-Cagean style of 'Sen no ongaku' (linear music) from early 1970s: the entire structure "is derived from a single melodic line, with each constituent sound recognizable as an individual entity" (*Standing* and *Sight Rhythmics*); from late 1970s extended to vertical elements.

COMMISSIONS: Music Today, Tokyo (1970, 1976), and the Maggio Musicale Fiorentino (1984). (Susumu Shono, Oxford Music Online)

RECORDING: *Dances for Organ; Petteia for Trumpet and Organ*. Noriko Yasuda, organ; Hiroki Yamashiro, trumpet. *Jo Kondo: Keyboard Music*. ALM Records ALCD-44 (1994).

KONDO, Takeshi (b. 1973)	Variations on 'Twinkle, Twinkle, Little Star' (2003)	

KONISHI, Nagako (b. 1945)*	Indigo Sky for organ (1977)	
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See biographical notes under harpsichord listings

KOZAKURA, Schuji (b. 1938)	Hanabira (2002) for organ and 10 Japanese instruments	

http://read.jst.go.jp/public/cs_ksh_008EventAction.do?action4=event&lang_act4=E&judge_act4=2&k_nkysh_name_code=1000101706

EDUCATION: Bachelor's, Aichi University of Education (1961); Tokyo National University of Fine Arts and Music (1970).

CAREER: Professor of Composition, Nagoya College of Music

KUKIYAMA, Naoshi (b. 1958)	Slip Frame 2, for 3 organs (1998)	
KUKIYAMA, Naoshi (b. 1958)	Stramika (2004)	

<http://mother-earth-publishing.com/jp/html/composer/kukiyama.html>

EDUCATION: Toho Gakuen College: studied composition with Sato Makoto, and piano with Akira Miyoshi and Masayuki Nagatomi.

CAREER: music faculty, Toho Gakuen College; Ferris University

HONORS & AWARDS: Japan Music Competition (1982); Music Today Composition Contest (1982)(composer's website)		
KUNIEDA, Harue (b. 1958)	Distance for organ and percussion (1992)	
KUNIEDA, Harue (b. 1958)	Distance II for organ and sho (1993)	
KUNIEDA, Harue (b. 1958)	Élévation III pour orgue (1986)	
KUNIEDA, Harue (b. 1958)	Kanata kara for women's chorus and organ (1990)	
http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf EDUCATION: master's degree, Tokyo University of the Arts, study with Teruyuki Noda HONORS & AWARDS: Viotti International Music Competition (1982); Fukui Harp Music Competition (1992); ISCM_WMD in Luxembourg (2000)		
KUNIMOTO, Seizo	The Sound of Peace (1981)	
KURIMOTO, Yoko* (b. 1951)	Breathing Space	Tokyo: The Japan Federation of Composers, Inc., 1975
http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf EDUCATION: master's degree, Aichi Prefectural University of Fine Arts and Music HONORS & AWARDS: Art Encouragement Prize, Nagoya (1992)		
KUSUNOKI, Tomoko* (b. 1949)	Wandering Fugue (2001) for electronic organ	
MAITA, Shoukou (FUYUKI, Torou) (b. 1935)	Cantus Secundum 'Apocalypse' (1974)	
MAITA, Shoukou (FUYUKI, Torou) (b. 1935)	Fantaisie pour l'orgue d'après Apocalypse (1970)	

http://www.koh-sen.jp/801_legacy/fuyuki/keireki.html

EDUCATION: Born Xinjing, Manchuria (now Changchun). Graduate, College of Sacred Music, Hiroshima National University, composition study with Mr. Kosuke.

CAREER: 1956, debut as a composer with *Kurama Tengu*. Use of pseudonym Torou Fuyuki. Professor (retired), Toho School of Music.

STYLE: based on classic style, with elements of jazz.

RECORDING: *Fantasia pour l'orgue d'après Apocalypse*. Noguchi Yoshitaka, organ. *The 25th Anniversary, 1973, Elisabeth University of Music, Hiroshima*. Elisabeth University of Music, 1973 (LP)

(composer's own website).

MAMIYA, Michio	Sol on Sol (1988)	
MAMIYA, Michio	Oni Rigou for organ, percussion, dance (1977)	
See biographical notes under harpsichord listings		
MARUYAMA, Kazunori (b. 1959)	Liaison, Intercommunications	Tokyo: Yamaha, 1990
MARUYAMA, Yoshio	Consecutive Field (1992)	
MARUYAMA, Yoshio	Manekyou for organ and shakuhachi (1993)	
MASAOKA, Locrian (b. 1937)	Title in Japanese (1999)	
http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf		
EDUCATION: Toho Gakuen School of Music		
HONORS & AWARDS: Original Stage Work Prize, Special Award, Agency for Cultural Affairs (1986)		

MATSUDAIRA, Yori-Aki (b. 1931)	Interlude from Requiem for Zephyros and organ (1996)	
MATSUDAIRA, Yori-Aki (b. 1931)	The Prayer (1997)	
MATSUDAIRA, Yori-Aki (b. 1931)	Trecento (1985/86)	
MATSUDAIRA, Yori-Aki (b. 1931)	Wavings (1988)	
See biography under harpsichord listings		
MATSUMOTO, Naoko	Shuuin nite (1997)	
MATSUMOTO, Naoko	Beautiful City, Fantasy for Shakuhachi and Organ (1991)	
MATSUMOTO, Naoko	Improvisation sur le theme de "Maranatha" Seigneur, veuillez venir (1997)	
MATSUMOTO, Naoko	Meditation sur le Requiem (1990)	
MATSUMOTO, Naoko	Oeuvres pour orgue	Paris: Pières, 2000
MATSUMOTO, Reiko (b. 1958)*	Amico (2002) for electronic organ	
MATSUMOTO, Reiko (b. 1958)*	Asuka-uta (2002) for electronic organ	
MATSUMOTO, Reiko (b. 1958)*	Child Skip (1990) for electronic organ	
MATSUMOTO, Reiko (b. 1958)*	Festa (2001) for electronic organ	
MATSUMOTO, Reiko (b. 1958)*	Find (2003) for electronic organ	
MATSUMOTO, Reiko (b. 1958)*	Fujiwara-kyo-ka (2003) for ryuteki, shakuhachi, and electronic organ	
MATSUMOTO, Reiko (b. 1958)*	Gloria (2006) for electronic organ	
MATSUMOTO, Reiko (b. 1958)*	Kids in Island (1989) for pf and electronic organ	
MATSUMOTO, Reiko (b. 1958)*	Muse (2002) for electronic organ	
MATSUMOTO, Reiko (b. 1958)*	Music for INAX Tile Museum (2001) for electronic organ	
MATSUMOTO, Reiko (b. 1958)*	Music for Okayama Orient Museum (2001) for electronic organ	

MATSUMOTO, Reiko (b. 1958)*	Parizu Café (2004) for electronic organ	
MATSUMOTO, Reiko (b. 1958)*	Prayer (2003) for electronic organ	
MATSUMOTO, Reiko (b. 1958)*	Story of Seisanga for electronic organ and narrator (1990)	
MATSUMOTO, Reiko (b. 1958)*	Story of Itsukushima for electronic organ and narrator (1990)	
MATSUMOTO, Reiko (b. 1958)*	Tonko May-yo-gaku (2002) for electronic organ	
<p>http://read.jst.go.jp/public/cs_ksh_008EventAction.do?action4=event&lang_act4=E&judge_act4=2&knkysh_name_code=1000125412</p> <p>EDUCATION: Doshisha University (1981)</p> <p>CAREER: lecturer, Takasaki University of Art & Music (1982-88). President, Federation of Japanese Women Composers.</p> <p>HONORS & AWARDS: International Electone Festival (1981)</p> <p>PUBLICATIONS: Tutors on Electric Organ playing, Yamaha Corporation.</p> <p>(composer's webpage).</p>		
MATSUO, Masataka (b. 1959)	Beautiful City/Fantasy for shakuhachi and organ	
MATSUO, Masataka (b. 1959)	Organ Paradise: Fantasy from Japanese Traditional Music (1994)	
MATSUO, Masataka (b. 1959)	Phono II (1986)	
MATSUO, Masataka (b. 1959)	Reconstruction (2005) for electronic organ	
MATSUO, Masataka (b. 1959)	Sound Sound II for trumpet and organ	

http://japansclassic.com/artists/f001/masataka_matsuo.html

➔ [http://www.jscm.net\(Japanese&English\)](http://www.jscm.net(Japanese&English))

EDUCATION: MA, Tokyo National University of Fine Arts and Music.

HONORS & AWARDS: special prize, Japan-France Contemporary Music Composition 1985; 1st Prize, ACL Young Composers Award 1988, Hong Kong; ISCM World Music Days, 1992 Warsaw.

PERFORMANCES: Tokyo Philharmonic Europe Tour, 1944; Tokyo Symphony; Lisbon Gulbenkian Orchestra; Badische Staatskapelle Karlsruhe; Hong Kong Philharmonic; Lincoln Center; Royal Festival Hall; Suntory Hall; Melbourne; Taipei; Seoul; Prague, etc.

CAREER; Executive Chairperson, ISCM World Music Days 2001, Yokohama; planner, Tokyo Philharmonic Asian & Pan-pacific Composers Series 1998-2001. Professor, Senzoku Gakuen College of Music, and Tokyo National University of Fine Arts and Music.

MATSUOKA, Takashi (b. 1950)	Fuga	Manuscript, 1980s
MATSUOKA, Takashi (b. 1950)	Syrinx	Tokyo: The Japan Federation of Composers, Inc., 1990

http://www.office.hyogo-u.ac.jp/jgs/member/kyouin_data/MATSUOKA_T.html

matuoka @ naruto-u.ac.jp

EDUCATION: BM (1975), and MA (1979), Tokyo National University of Fine Arts and Music, studying composition with Yoshio Hasegawa, Takekuni Hirayoshi, Hideo Kobayashi, and Hiroaki Minami; 1981-85, DAAD scholarship, Düsseldorf Academy of Music, study with Günther Becker.

CAREER: Professor, Naruto University of Education, 1986; Associate Professor, College of Education, Naruto, 1989; Professor of Education, Naruto, 1999.

HONORS & AWARDS: Composition Prize, City of Stuttgart (1982); First place, international organ composition competition, Erding (1985); Prize, 30th Art Festival, Tokushima Prefecture (1997).

STYLE: contemporary European musical language infused with Japanese sense of beauty, delicacy, and elaboration.

(composer's website).

MATSHUSITA, Isao (b. 1951)	Interstellar II (1981)	
MATSHUSITA, Isao (b. 1951)	Lyrical Time for percussion and organ (1992)	

MATSHUSITA, Isao (b. 1951)	Optical Scope I for percussion and electronic organ (1990)	
<p>http://www.geidai.ac.jp/staff/pa001e.html</p> <p>EDUCATION: BM, Composition, Tokyo University of the Arts, 1977; MM, Tokyo University of the Arts; 1984; Composition study, Universität der Künste Berlin, 1988-1993;</p> <p>CAREER: Lecturer, Tokyo University of the Arts, 1991-99; Associate Professor, Shobi Junior College, 1999-2003; Professor, Shobi University, 2003; Professor, Performing Arts Center of Tokyo University of the Arts, since 2006. Conductor, Bunkyo Civic Orchestra, since 1993; Music Director, Ensemble Camerata Nagano, since 1994; Music Director, Togakushi Oragamura Music Festival, since 1996; Chairman, Asian Composer's League, since 1999;</p> <p>HONORS & AWARDS: 3rd place, Japan Music Competition (for <i>Diffusion</i> for orchestra, 1976); 1st place, Mönchengladbach International Competition (for <i>Tako-i-Ito</i> for string quartet, 1985); Irino Prize (for <i>Piano Concerto Toki-no-Ito II</i>, 1987); (composer's website).</p>		
MATSUSHITA, Shin Ichi (1922-1990)	Konzentration for Organ (1973)	
MATSUSHITA, Shin Ichi (1922-1990)	MiniMax	
<p>EDUCATION: Studied math and music, Kyushu University; Study at electronic music studio, Osaka, 1958; study at electronic music studios in Germany and Sweden</p> <p>CAREER: Professor (music and math), University of Osaka City, Nara Women's University</p> <p>STYLE: primarily international rather than traditional Japanese style; some works include electronic media</p> <p>RECORDING: <i>Konzentration</i>. Zsigmond Szathmáry, organ. <i>Music & Graphic Organ Improvisations</i>. Wergo WER 60119-50 (1984).</p> <p>Randel, Don Michael. <i>The Harvard Biographical Dictionary of Music</i>. Cambridge: Harvard, 1996, p. 565</p>		
MIKI, Minoru (b. 1930)	Organ Nirvana (1988); introduction added 2003	yui@ori.bbiq.jp
<p>http://www2u.biglobe.ne.jp/~m-miki/index_e.html</p> <p>EDUCATION: Born Tokushima, Shikoku. Members of his family were very proficient playing Japanese instruments. High school: he sang European choral music. He studied composition with Akira Ifukube and Tomojiro Ikenouchi, Tokyo National University of Fine Arts and Music (1951-1955).</p> <p>CAREER: Helped organize Ensemble Nipponia (now Pro Musoca Nipponia) using traditional Japanese instruments, 1964, and led the ensemble on overseas concert tours 13 times, as artistic director until 1984.</p>		

HONORS & AWARDS: 1953, second prize, Japanese radio competition for orchestra (*Kōkyōteki sangakushō* or *Trinità sinfonica*). 1970, an anthology of his music for traditional Japanese instruments won *grand prix* at the National Arts Festival; Giraud Opera Prize (1976); Medal with Purple Ribbon (1994)

COMPOSITIONS: large works for European orchestra, film music (documentary and educational). From 1960, many choral works. 1962, first piece for traditional Japanese instruments: *Sonnet* for three *shakuhachi*. and is considered a leading composer for such instruments. After 1975, he wrote several operas, using both Japanese and Western instruments together successfully. He has composed over 350 film scores, the best known is the French-Japanese film *Ai no korīda* ('L'empire des sens').

STYLE: his early Expressionist orchestral works use instrumental timbre well, and include non-European elements. His early instrumental works and many choral pieces (1960–63) combine European and Asian style elements. After the formation of Ensemble Nipponia, he preferred exploring techniques appropriate to Japanese instruments, noticeable in effective combinations of timbre and excellent rhythmic control, whether violent, irregular, or free and improvisatory. He makes virtuosic demands of the performers. From the mid-1980s, he broadened to include writing for Chinese and Korean instruments, and his melodic lines became more expressive and appropriate to the text. (Masakata Kanazawa, Oxford Music Online)

MIMURA, Akiyoshi	Extensity II (1982)	
MIMURA, Akiyoshi	Surface (1985)	

MINAMI, Satoshi (b. 1955)	Coloration Project II, op. 17/2 (1989 for electronic organ)	In <i>Ishoku Sakuhinshu</i> , Tokyo : Zen Nihon Denshi Gakki Kyoiku Kenkyukai, 1989
MINAMI, Satoshi (b. 1955)	Coloration Project IV, op. 17/4 (1989)	
MINAMI, Satoshi (b. 1955)	Harmonics Study—Reconsideration, op. 50/4 (2004)	
MINAMI, Satoshi (b. 1955)	Title in Japanese, for organ and percussion (1986)	

<http://21centurymusic.jp/members/minami/index.html?height=100%&width=440>

EDUCATION: Born in Tokyo. Tokyo Art University, 1983, study with Toshiro Mayuzumi.

CAREER: Hokkaido University assistant professor. (composer's website)

HONORS & AWARDS: Music Competition of Japan (1983); Muramatsu Prize (1991)

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MIWA, Masahiro (b. 1958)	Neue Zeit for 2 organists and assistant with megaphone (1999)	
MIWA, Masahiro (b. 1958)	Reverse Simulation Music 'Shi Shi Kuri Kou' (2004)	Tokyo: Mother Earth
<p>http://www.jfcomposers.com/miwa.html</p> <p>mamiwa@iamas.ac.jp</p> <p>EDUCATION: Born in Tokyo. University der Künste, Berlin (1978) study with Gunther Becker; Robert Schumann Hochschule, Düsseldorf (1988)</p> <p>CAREER: Chair of computer music, Academy of Media Arts (1995); Professor, IAMAS (Institute of Arts and Sciences).</p> <p>HONORS & AWARDS: 1st prize, Irino Competition (for <i>Little Red Riding Hood</i>, 1989); 2nd prize, Music Today Composition Award (for <i>I Sing, pray and Pachamama!</i>, 1991); 1st place, Luigi Russolo International Music Competition (for <i>Dithyrambe</i> 1992); Muramatsu prize (1995); Akutagawa Prize in composition (for <i>Bolero by Muramatsu Gear Engine</i> for orchestra, 2004); Golden Nica Award (for <i>Reverse Simulation Music</i> 2007). (composer's website).</p>		
MIYAGI, Jun-Ichi (b. 1952)	Light Wave Music I (1984)	Tokyo: The Japan Federation of Composers, Inc., 1985
<p>http://www.jfcomposers.com/miyagi_e.html</p> <p>http://www.morinohibiki.com/</p> <p>EDUCATION: Born in Sendai. Miyagi University of Education, studied with Fumihiko Fukui and Masao Honma.</p> <p>CAREER: Professor, Seiwa Gakuen College; Organizer, Asian Composers' Forum in Sendai (1987, 1995). Organizer, Sendai Asian Music Festival (1990, 92, 98) . Organized Pan-Pacific Youth Orchestra Concert, Sendai (2008).</p>		
MIYAKE, Haruna* (b. 1942)	Awake and Aware for Seven Years, for flute, organ, piano (1999)	
<p>EDUCATION: Born in Tokyo. Studied composition with Persichetti, The Juilliard School, where she received the Edward Benjamin Prize (<i>Gengaku ōkesutora no shikyoku</i>, 1964).</p> <p>CAREER: Piano début, Tokyo Symphony Orchestra. After 1964, she produced an experimental series 'Contemporary Music as Myself' (1977–85), Tokyo, mixing Japanese <i>enka</i> with European avant-garde styles. She has collaborated in improvisatory work with artists from contemporary, jazz, pop and traditional Japanese backgrounds including Kazuo Ohno, Hideo Kanze, Frederic Rzewski, Wayne Shorter, Sergei Kuryokhin, Yuji Takahashi and John Zorn.</p> <p>COMMISSIONS: Lincoln Center (<i>Roku-gatsu no muttsu no koe</i>, for the opening of Alice Tully Hall, 1970), Tokyo Summer Music Festival (<i>Yuki no koe</i>, 1996) and Japan National Theatre (<i>Horobita sekai kara</i>, 1997).</p>		

<p>STYLE: Her works doesn't necessarily sound Asian, ranging stylistically from <i>bunraku</i> and Japanese traditional music, to Western classical and pop music. (J. Michele Edwards, Oxford Music Online)</p>		
MIYAZAKI, Shigeru (b. 1950)	Image (revised 2008)	
MIYAZAKI, Shigeru (b. 1950)	Risposte (2002) for piano and electronic organ	
MIYAZAKI, Shigeru (b. 1950)	Scena	Tokyo: The Japan Federation of Composers, Inc., 1984
<p>http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf</p> <p>EDUCATION: Tokyo University, study with Teruyuki Noda</p> <p>HONORS & AWARDS: Music Competition of Japan (1975); Takei Award (1991)</p> <p>RECORDING: <i>Scena</i>. Noriko Yasuda, organ. Japanese Composers 1988. Japan Federation of Composers JFC-R8802 (1988).</p>		
MIZOGAMI, Hideo (1936-2002)	Title in Japanese (1991)	
MIZUNO, Mikako* (b. 1958)	Kelch (2004) for electronic organ and multi-media	
MIZUNO, Mikako* (b. 1958)	Trois Décalcomanies (2004)	
<p>http://www.jfcomposers.com/mizuno_e.html</p> <p>EDUCATION: Master's in composition, Aichi Prefectural College of Arts and Music; degree in aesthetics, Tokyo University</p> <p>HONORS & AWARDS: Kanagawa Art Festival; Japanese Symphonic Association; Japan-France Contemporary Music prize;</p> <p>COMMISSIONS: CBC Broadcast; Nagoya City; Gedok; Central Aichi Symphony; Toyota City Concerthall</p> <p>CAREER: Professor of Sound Design, Nagoya City University; Program Director of Nagoya City and of Toyota City Concert Hall; General Director, Nagoya City University Sound Studio</p>		

MIZUNO, Shuko (b. 1934)	Aeolia of October for electronic organ	In <i>Ishoku Sakuhinshu</i> , Tokyo : Zen Nihon Denshi Gakki Kyoiku Kenkyukai, 1989
<p>http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf</p> <p>EDUCATION: Born at Tokushima. Studied composition with Minao Shibata and Yoshio Hasegawa, Tokyo National University of Fine Arts and Music (1958–63).</p> <p>CAREER: With Takehisa Kosugi and Mieko Shiomi, he organized the Group Music for improvisation (1958). 1968, teaching at Chiba University (professor in 1979); 1971 lectures at National University of Fine Arts and Music and other universities. 1973-74, in New York and San Francisco on a Rockefeller Foundation grant.</p> <p>STYLE: includes improvisation, <i>Three Dimensions</i> (1961) for three brass groups, each with a separate conductor. 1960s use of graphic notation (<i>Autonomy</i> series) and clusters (<i>Orchestra 1966</i>). Incorporates jazz beginning with <i>Jazzy Work</i> for chorus and orchestra (1967) to <i>Combo '77</i>. His most popular work, <i>Tenshu monogatari</i> (music for a TV drama revised as an opera), is successful for careful text treatment and synthesis of European and Japanese style elements. 1990s his operas and orchestral works combine elements of jazz and the avant garde with both European and traditional Japanese music.</p> <p>HONORS & AWARDS: award, Art Festival, 1975 (for <i>Maboroshi</i>) and 1997 (for <i>Symphony no.3</i>). (Masakata Kanazawa , Oxford Music Online)</p>		
MOROI, Makoto (b. 1930)	Phantasie und Fuge über JoHAnn SEBASiAn Bach) (1977)	Tokyo: Mother Earth, 1978.
<p>http://www.makoto-moroi-music-office.com/index.html</p> <p>EDUCATION: Born in Tokyo. Composition study with Tomojiro Ikenouchi, Tokyo National University of Fine Arts and Music (1952); Worked at electronic music studio, Cologne (1955-56);</p> <p>CAREER: Lecturer, Elisabeth Music College, Hiroshima (1954); Part-time lecturer, Ochanomizu University (1961); Professor, later Dean, Osaka University of the Arts, (1968-1977); Professor, Naomi College (1983-1991); Adjunct Professor of Music (contemporary music), Meiji Gakuin University (since 1991). Organized Contemporary Music Festival (1957-62).</p> <p>HONORS & AWARDS: Queen Elisabeth International Competition (1953);</p> <p>STYLE: introduced 12-tone techniques, serialism, aleatory music to Japan; some use of traditional Japanese instruments.</p>		
MUNETOMO, Masahumi	Fantastic Variation (1971)	
NAGAI, Kazunori	Cantica Beatae Mariae (1973)	
NAGAI, Kazunori	Three Pieces for Organ (1983)	

NAGAO, Isaac (b. 1938)	Hosanna! for Organ and Audience	Tokyo: The Japan Federation of Composers, Inc., 1985
NAGAO, Isaac (b. 1938)	I Hear Thy Welcome Voice	Manuscript, 1988
NAGAO, Isaac (b. 1938)	I Need Thee Every Hour	Manuscript, 1988
NAGAO, Isaac (b. 1938)	Nearer, My God, to Thee	Manuscript, 1988
<p>EDUCATION: Born at Yonago. Doctorate, Columbia Pacific University; master's, Tokyo Gakugei University; bachelor's in music education, Shimane University.</p> <p>CAREER: professor of music (retired) Naruto University of Education; organist/pianist, Tokushima Baptist Church.</p> <p>COMPOSITIONS: He has written extensively for choir and keyboard instruments, often on Christian themes.</p> <p>STYLE: A curiously dissonant set of variations on <i>Nearer, My God, to Thee</i> is heard first with the familiar melody introduced in the pedal, and concludes with a serious but resolute statement capped by a shout of praise. <i>Hosanna!</i> was inspired by the Palm Sunday story of John 12:12-13 where the crowds of Jerusalem welcomed Jesus with shouts of "Hosanna! Blessed is he who comes in the name of the Lord! Blessed is the King of Israel!" However, the initial music is an outgrowth of the last part of Johann Sebastian Bach's <i>The Art of Fugue</i> as it first introduces the B-A-C-H theme in a fugal exposition. The middle section announces the cock's crow, in anticipation of events leading up to the crucifixion. In the final section, the audience is invited by the composer to shout Hosanna! at any pitch in the steady rhythm of the pedal ostinato as the piece builds to full organ and intensity. (Notes from an email from the composer).</p> <p>RECORDING: <i>Hosanna!</i> Bryan Ashley, organ. Japanese Composers 1987. Japan Federation of Composers vol. 14 (1987).</p>		
NAGAO, Jun (b. 1964)	Ondine (2004) for electronic organ	
<p>http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf</p> <p>EDUCATION: MM, Tokyo University of the Arts</p> <p>CAREER: primarily known as arranger for orchestras and wind ensembles</p> <p>HONORS & AWARDS: Toru Takemitsu Composition Award (for <i>L'été-L'ouboi rouge</i>, 2000); Japan Symphony Foundation Composition Award (2002);</p>		

NAGATA, Koshin	Eurus (1995)	
NAKAGAWA, Norio	I, Lord of the Pit = Beelzebub (1999)	
NAKAGAWA, Toshio (b. 1958)	Format II B-0049 (2000)	
NAKAGAWA, Toshio (b. 1958)	Passacaglia con Voce (1995)	
NAKAGAWA, Toshio (b. 1958)	Variation Retrospective	In <i>Ishoku Sakuhinshu</i> , Tokyo : Zen Nihon Denshi Gakki Kyoiku Kenkyukai, 1989
http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf EDUCATION: Toho Gakuen School of Music HONORS & AWARDS: Music Today Competition (1982)		
NAKAJIMA, Katsuma (b. 1958)	Ballet 'The Earth' for electronic organ (2005)	
NAKAJIMA, Katsuma (b. 1958)	Dialogue, 1986	
NAKAJIMA, Katsuma (b. 1958)	Ecclesiastes (2003) for organ and narrator	
NAKAJIMA, Katsuma (b. 1958)	Miserere, for organ and narrator	Moscow: Muzyka
NAKAJIMA, Katsuma (b. 1958)	Matters in my dream for electronic organ (2006)	
NAKAJIMA, Katsuma (b. 1958)	Prelude (2004) for electric organ	
NAKAJIMA, Katsuma (b. 1958)	Prelude (2001) for organ and percussion	
http://www.bekkoame.ne.jp/ha/ih26486/Welcome.html		

<p>EDUCATION: born in Tokyo, Japan. Studied composition with Nobuo Terahara (Aram Khachaturyan's disciple), and conducting with Mr. Shigenobu Yamaoka.</p> <p>HONORS & AWARDS: prize, Student Composition Contest in Tokyo, 1972; Composition Competition, Japan Society for Contemporary Music, 1987.</p> <p>CAREER: since 1982 concerts supported by Japanese Society for Contemporary Music, Japan Federation of Composers, The Committee for Music and Dance in Japan; Russia & Japan, St Petersburg Academic Symphony Orchestra; Office Director, The Committee for Music and Dance in Japan (1996-2000); Organizer, 'MUSIMA' for peace concert; Secretary-general, Japan Russia Musicians Society; Editor, journal <i>New Composer</i> (composer's website).</p>		
NAKAMURA, Toru	Trois Préludes (1972)	
<p>http://www.jafra.or.jp/jinzai/coordinator/jinzai/t-nakamura.php</p> <p>EDUCATION: Doctor of Arts (composition), Kunitachi College of Music</p> <p>CAREER: Professor University of the Ryukyus. Composer, Musical Theatre, Nancheng City Hall Cultural Center</p> <p>HONORS & AWARDS: 1st place, Brass Band Composition Competition (for <i>Bangamuri</i>, 1977); National Foundation for Music (for <i>Impossible for the Route</i>, 1977). Grand Prix, Japan Art Encouragement Prize, Agency for Cultural Affairs, Special Award (for Opera <i>Fly to Kijimuna</i> 1990). (composer's own website).</p>		
NANATSUYA, Hiroshi (b. 1939)	Prelude and Collages (1987)	
<p>http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf</p> <p>EDUCATION: Toho Gakuen School of Music, studying with Makata Moroi; Chopin Academy of Music, Warsaw, studying with Dobrowolski;</p> <p>HONORS & AWARDS: Music Competition of Japan, 1967</p>		
NARITA, Kazuko (b. 1957)	Choral Partita 'Sakura Sakura' 2005	
NARITA, Kazuko (b. 1957)	Chromosphere de prière (2006)	
<p>http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf</p> <p>EDUCATION: CNSM, Paris</p>		

<p>HONORS & AWARDS: International Composition Competition Xenakis (1983); International Composition Competition Max Deutsch (1983); Takei Prize (1985); Original Stage Work Prize (Japanese Agency for Cultural Affairs)</p>		
NATSUDA, Masakazu (b. 1968)	Title in Japanese (1993)	
<p><u>http://21centurymusic.jp/members/natsuda/index.html?height=100%&width=440</u></p> <p>EDUCATION: Born in Tokyo. 1997 Premier prix, composition, Paris Conservatoire. Composition study with Noda Akira, Masayuki Nagatomi, Jo Kondo, Gérard Grisey, Kazuyoshi Akiyama.</p> <p>HONORS & AWARDS: 2nd Idemitsu Music Award; Special Jury Award, Goffredo Petrassi International Composition Competition; Gaudeamus prize; International Music Week, ISCM.</p> <p>CAREER: professor of Fine Arts, Nihon University (composer's own website).</p>		
NATSUDA, Shoko* (b. 1916)	Fantasia (1990) for electronic organ	Tokyo: The Japan Federation of Composers, Inc., 1993
NIIGAKI, Takashi (b. 1970)	Hou houhou gijutu (1996)	
NIIMI, Tokuhide (b. 1947)	Fujin-Raijin for Japanese percussion and organ	Tokyo: Zen-on 1998
NIIMI, Tokuhide (b. 1947)	Fantasy (1985)	
NIIMI, Tokuhide (b. 1947)	Wind Spiral (1991)	Tokyo: Zen-on, 1995
<p><u>http://www.tokyo-concerts.co.jp/index.cfm?lang=eg&menu=artists&artistid=009</u></p> <p>EDUCATION: 1947 Born in Nagoya; 1970 Faculty of Technology; Tokyo National University; 1975 Composition, Tokyo National University of Fine Arts and Music; 1978 post graduate course, Tokyo National University of Fine Arts and Music</p> <p>COMPOSITIONS: for orchestra, chamber ensemble, piano, and choir.</p>		

STYLE: romantic. "His music reflects two worlds, the 'melodic wind round' where all is delicacy, elegance and sensuality, and the 'rhythmic wind round' which abounds with constructive, centrifugal energy. His recent creative activity is devoted to effecting a unification of these two worlds."

CAREER: part-time professor, Toho Gakuen School of Music; member, Board of Directors, Japan Federation of Composers, Inc.

HONORS & AWARDS: 1974 prize, NET-TV Competition of Composition; 1977 Grand Prix of Composition, 8th International Competition of Ballet Music, Geneva and the Citizen's Award of Geneva; 1982 Special Prize and Incentive Prize, Creative Stage Art, Fine Arts Festival; 1984 Prize for Excellence, Fine Arts Festival; 2000 18th Nakajima Kenzo Prize. (composer's website).

RECORDING: *Fujin-Raijin*. Ryuta Suzuki, organ. Camerata CMCD 28051 (2004).

NINOMIYA, Reiko*	Corona (1989)	
NINOMIYA, Tsuyoshi (b. 1972)	Air (2004) for trumpet and organ	
NISHIMURA, Akira (b. 1953)	Light of Padma for violin and organ (1996)	
NISHIMURA, Akira (b. 1953)	Meditation of Vishnu (1985)	Tokyo: Zen-on, 1995
NISHIMURA, Akira (b. 1953)	Prelude: Vision in Flames	Tokyo: Zen-on, 1996

<http://www.tokyo-concerts.co.jp/index.cfm?lang=eg&menu=artists&artistid=010>

EDUCATION: Born at Osaka. Studied composition and theory with Akio Yashiro, Teruyuki Noda (through postgraduate level), Tokyo National University of Fine Arts and Music.

CAREER: Professor, Tokyo College of Music; Musical Director, Izumi Sinfonietta Osaka.

HONORS & AWARDS: 1974, First Composition Prize, Japan Music Competition; 1977, Grand Prix in composition, Queen Elizabeth International Music Competition (for *Heterophony* for string quartet, 1975) and Luigi Dallapiccola Composition Award (for *Mutazioni*, 1977). 1980, *Kecak* (1979) selected as best work, International Rostrum of Composers; awards at ISCM World Music Days (for *Ode for Ekstasis*, 1981), 1982, 1984, 1988 and 1990. Otaka Prize, 1988 (for *Heterophony* for two pianos and orchestra, 1987), and again in 1992 and 1993; 1990, Kenzo Nakajimia Award; 1991 Kyoto Music Award; 1994, Japan Contemporary Arts Promotion Prize; 2001 ExxonMobil Music Prize; 2004, Suntory Music

Award; 2005, Mainichi Art Prize. He was composer-in-residence, Orchestra Ensemble Kanazawa (1993–4) and Tokyo Symphony Orchestra (1994–7).

STYLE: heterophony prevails, “subtly transforming the intervals, rhythm and melody of his dense multi-layered textures,” similar to Ligeti’s ‘micropolyphony.’ Later works have complex textures due to addition of trills, tremolos and harmonics. (Yoko Narazaki, Oxford Music Online)

NODAIRA, Ichiro (b. 1953)	Hétérotopie pour orgue (1997)	
http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf		
<p>EDUCATION: master’s degree, Tokyo University of the Arts; Paris Conservatoire</p> <p>HONORS & AWARDS: Otaka Award (1996); Suntory Music Award (2003)/ Art Encouragement Prize of Minister of Education, Culture, Sports, Science and Technology (2005)</p>		
NOHARA, Chikako	La Passeggiata (1999)	
NOHIRA, Ichiro	Title in Japanese (1997)	
OGURI, Katsuhiko (1962)	3 Elegies for organ (1986)	
http://park.org/Japan/128KTTH/ky115/Classical/Pianist/Oguri/ogurie.html		
<p>EDUCATION: Born in Yamanashi prefecture. Tokyo University of Fine Arts and Music (bachelor’s degree 1985) and master’s degree (1988), composition study with Teruyuki Noda, Toshiroh Mayuzumi, Akira Miyoshi.</p> <p>CAREER: lecturer in music, Seitoku University (Chiba)</p> <p>HONORS & AWARDS: 1st place, Kanagawa Prefectural Art Festival (1985); 3rd place, International Music Council’s International Rostrum of Composers (for <i>Zephyrus</i> 1987); prize, Foundation for Promotion of Orchestral Music in Japan, broadcast by NHK-FM (for <i>Notos</i>, 1992 and for <i>Destruction</i> for orchestra, 1996); Ginastera Musical Composers Competition (2000). (composer’s own website).</p>		

OHMURA, Tetsuya	Stilleben III (1986)	
OHNAKA, Toraji (1896-1982)	Air on an Ancient Japanese Tune, K. 1005	Tokyo: The Japan Federation of Composers, Inc., 1973
OHNAKA, Toraji (1896-1982)	<p>Orgelwerke: Arie (Gebet), K. 1014; Arie, K. 1004; Aria, K. 1009; Aria nach alter Japanischer Weise, K. 1005; Arie und Choral, K. 1012; Choral, K. 1003; Choral, K. 1013; Choral, K. 1016; Choral, K. 1024; Choral, K. 1025; Freude und Dank (1992); Fröhliches Kinderlied; Fuga, K. 1017; Gebet; Intermezzo—Arie und Choral, K. 1012; Kinderlied, K. 1012;</p> <p>Kleine Introduction und Präludium, K.1001; Morgengebet; Präludium, K. 1006; Präludium, K. 1010; Präludium, K. 1015; Präludium, K. 1018; Präludium, K. 1021; Präludium, K. 1022; Präludium, K. 1023; Präludium-Gebet, K. 1019; Präludium mit Choral, K. 1007;</p> <p>Präludium und Choral, K. 1020; Präludium und Fuge, K. 1002; Ruhiges Gebet, K. 1012;</p> <p>Weihnachten Suite I, K. 1011; Weihnachten Suite II, K. 1026; Weihnachtsabend; Wiegenlied von Maria</p>	Tokyo: 1979
<p>RECORDING: <i>Preludes in G and B for Organ</i>. Toraji Ohnaka, organ. <i>A Selection of Japanese 78 rpm Recordings</i>. Rohm Music Foundation CD RMFSP-E006 to E010 (2004).</p>		
OKASAKA , Keiki (b. 1940)	Miyabi (Eleganz)	Tokyo: Zen-on, 1998
<p>http://read.jst.go.jp/public/cs_ksh_008EventAction.do?action4=event&lang_act4=E&judge_act4=2&nkys_name_code=1000055254</p> <p>EDUCATION: master's degree, Tokyo National University of Fine Arts and Music (1967)</p> <p>CAREER: Professor (retired), Aichi Prefecture University of Fine Arts and Music (1985-2003)</p> <p>HONORS & AWARDS: Music Competition of Japan (1963); National Arts Festival, Agency for Cultural Affairs (1974)</p>		

OMASA, Naoto (b. 1954)	Love song for organ (1999)	
ONOE, Kazuhiko (b. 1942)	Prayer I (1987)	
ONOE, Kazuhiko (b. 1942)	Oratorio 'Song of Bird' (1993)	
http://www.kcn.ne.jp/~kiyosumi/opera/ono_pro.htm kiyosumi@kcn.or.jp EDUCATION: Kyoto City Horikawa High School of Music		
OTAKA, Atsutada (b. 1944)	Essay for organ (1976)	
OTAKA, Atsutada (b. 1944)	Fantasy for Organ and Orchestra (1999)	
http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf EDUCATION: Tokyo University of the Arts; Study with Maurice Duruflé CAREER: Professor of Composition, Tokyo University of the Arts HONORS & AWARDS: Otaka Award (1981); Bekku Prize (2001) STYLE: late Romantic, mildly modern RECORDING: <i>Fantasy for Organ and Orchestra</i> . Bryan Ashley, organ; Sapporo Kokyo Gakudan orchestra, directed by Tadaaki Otaka. Chandos CHAN 9876.		
OTAKI, Kumi	Resonance (1995)	

OZAKI, Toshiyuki	Kontrast IV (1986)	
OZEKI, Tamihiro (b. 1952)	Arioso (1982) for trombone and organ)	
OZEKI, Tamihiro (b. 1952)	Kokyo II (Trumpet and Organ)	Wolfenbüttel: Mösel Verlag, 1982
SAEKI, Hiroyuki (b. 1962)	Une meditation sur le premier mystère joyeux (1997)	
http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf EDUCATION: Toho Gakuen School of Music		
SAIKI, Yumi (b. 1964)	Fanfare—canticum creaturae (2004)	
http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf EDUCATION: Aichi Prefectural University of Fine Arts & Music; École Normale de Musique de Paris; Paris Conservatoire HONORS & AWARDS: Competition of the Culture Promotion Foundation, Nagoya (1992); Music Competition of Japan (1993); Akutagawa Award (2005)		
SAKAI, Takashi (b. 1948)	Christmas Songs, op. 33 (1991)	
SAKAI, Takashi (b. 1948)	Concerto for Organ and Mandolin Orcestra, op. 62 (2010)	
SAKAI, Takashi (b. 1948)	Country Sky: Meditation, op. 24 for organ and koto (1988)	
SAKAI, Takashi (b. 1948)	Dialogue, op. 22 for organ and shakuhachi (1987)	
SAKAI, Takashi (b. 1948)	Dialogue for clarinet and organ, op. 44 (1996)	

SAKAI, Takashi (b. 1948)	Dispersing Flowers as Snowstorm, op. 10 (1984)	
SAKAI, Takashi (b. 1948)	Fantasia, op. 25 for organ, shakuhachi and koto (1988)	
SAKAI, Takashi (b. 1948)	Fantastic Space for strings and organ, op. 15 (1984)	
SAKAI, Takashi (b. 1948)	Fantastic Suite on Akita Folk Songs, op. 34 (1992)	
SAKAI, Takashi (b. 1948)	Fantasy for organ and mandolin, op. 30 (1990)	Tokyo: Japan Mandolin Union, 1994
SAKAI, Takashi (b. 1948)	Fantasy for organ and koto, op. 60 (2005)	
SAKAI, Takashi (b. 1948)	Fantasy on “Akitaobako” op. 43 (1996)	
SAKAI, Takashi (b. 1948)	Fantasy on “Ware wa uminoko” [Captains Courageous], op. 59 (2005)	
SAKAI, Takashi (b. 1948)	Fantasy on “Sakura Sakura” op. 58 (2002)	Tokyo: Okano Organ Music Score Series, 2003
SAKAI, Takashi (b. 1948)	Fantasy on “Uninuyah Yunta”, op. 61 (2006)	
SAKAI, Takashi (b. 1948)	Fantasy on “Yoisorabusi” for clarinet and organ, op. 57 (2002)	
SAKAI, Takashi (b. 1948)	5 Movements “Iku haru” for bass, mandolin, piano, organ, op. 35 (1992)	
SAKAI, Takashi (b. 1948)	Flower Song for voice and Organ, op. 54 (1999-2001)	
SAKAI, Takashi (b. 1948)	Fugue in G Major on “Gloria Patri et Filio et Spiritui Sancto” op. 31 (1991)	Tokyo: Okano Organ Music Score Series, 1992
SAKAI, Takashi (b. 1948)	Images of Light, Wind, and Waves, op. 3 (1982)	Tokyo: Okano Organ Music Score Series, 1982

SAKAI, Takashi (b. 1948)	Introduction and Fugue in C Major, op. 56 (2001)	Tokyo: Okano Organ Music Score Series, 2002
SAKAI, Takashi (b. 1948)	Introduction and Fugue in D Major, op. 50 (1999)	Tokyo: Okano Organ Music Score Series, 1999
SAKAI, Takashi (b. 1948)	Introduction and Fugue in E Minor, op. 55 (2000)	
SAKAI, Takashi (b. 1948)	Introduction and Fugue for mandolin, guitar, organ, op. 52 (1999)	
SAKAI, Takashi (b. 1948)	Introduction and Fugue for mandolin and organ, op. 53 (1999)	
SAKAI, Takashi (b. 1948)	Meditation “Entreaty”, op. 29/4 (1990)	Tokyo: Okano Organ Music Score Series, 1996
SAKAI, Takashi (b. 1948)	Meditation “Lingering sunlight”, op. 9 (1984)	
SAKAI, Takashi (b. 1948)	Meditative Suite “A Pleasant Wind in Early Summer” op. 14 (1984)	
SAKAI, Takashi (b. 1948)	Old Folk Suite: “Koyoukymikyoku” for organ and shakuhachi, op. 21 (1987)	
SAKAI, Takashi (b. 1948)	Partita on “Guide Me O Thou Great Jehovah” op. 46 (1998)	
SAKAI, Takashi (b. 1948)	Prelude and Fugue on “Sicut cervus” op. 36 (1993)	Tokyo: Okano Organ Music Score Series, 1993
SAKAI, Takashi (b. 1948)	A Puppy’s Courante, from op. 25 (1990)	
SAKAI, Takashi (b. 1948)	Sasurai [Wandering]: A Meditative Improvisation, op. 17 (1985)	London: Oxford University Press, 1992
SAKAI, Takashi (b. 1948)	Sonata for Mandolin and Organ, op. 63 (2006)	

SAKAI, Takashi (b. 1948)	Spring Flowers for voice and organ, (2004)	
SAKAI, Takashi (b. 1948)	Suite 'Boukyou no yume' [Nostalgia Dream], op. 18 (1986)	
SAKAI, Takashi (b. 1948)	Suite "Fantastic movement in the mist" op. 7 (1983)	
SAKAI, Takashi (b. 1948)	Suite 'Haru no uta' [Spring Song], op. 23 (1987)	
SAKAI, Takashi (b. 1948)	Suite "Invitation to the organ", op. 29 (1990): March, Fugue, Aria and Variations, Meditation, Fanfare, Toccata	
SAKAI, Takashi (b. 1948)	Suite "Minami no uta" [Song of the South Island] for soprano and organ, op. 51 (1999)	
SAKAI, Takashi (b. 1948)	Suite "Voyage for the future" for choir and organ, op. 49 (1998)	
SAKAI, Takashi (b. 1948)	Symphonic Fantasy "Prospects" [Akira Akebono], op. 28 (1989)	
SAKAI, Takashi (b. 1948)	Three Pieces consisting of perfect intervals, op. 1 (1981): Recitative, Aria and Chorale; Two Pieces of Glass; Toccata in Meditation	
SAKAI, Takashi (b. 1948)	Three Pieces on an ostinato motif, op. 2 (1982): A Sound Spectrum; Clouds Floating in the Air; Fantasy	
SAKAI, Takashi (b. 1948)	Three Pieces on liturgical chant 'Zuita', op. 38 (1993)	Tokyo: Okano Organ Music Score Series, 1993
SAKAI, Takashi (b. 1948)	Three Poems in the Present Age, op. 6 (1983)	
SAKAI, Takashi (b. 1948)	Three Poems of Fususato: Native Place, op. 16 (1984): A Recollection of Old Scenes, The Spirit of the Ancestor; Morning in the Forest	
SAKAI, Takashi (b. 1948)	Three Psalms for alto and organ, op. 13 (1984): Psalms 42, 61, 84.	
SAKAI, Takashi (b. 1948)	Three Psalms for soprano and organ, op. 11 (1984): Psalms 4, 13, 145.	
SAKAI, Takashi (b. 1948)	Three Trios based on Liturgical Chants, op. 40 (1995)	Tokyo: Okano Organ Music

		Score Series, 1997
SAKAI, Takashi (b. 1948)	Two Poems on an ostinato motif, op. 4 (1983): Prayer for Peace; Toccata 'Rupture'	
SAKAI, Takashi (b. 1948)	Variations, Adagio and Trio on "Furusato" op. 45 (1997)	Tokyo: Okano Organ Music Score Series, 1997
SAKAI, Takashi (b. 1948)	Variations on "Akatombo" [Red Dragonfly], op. 32 (1991)	Tokyo: Okano Organ Music Score Series, 1996
SAKAI, Takashi (b. 1948)	Variations on "Early Spring" op. 47 (1998)	Tokyo: Okano Organ Music Score Series, 1998
SAKAI, Takashi (b. 1948)	Variations on "Heilig, heilig, heilig, heilig ist der Herr!" op. 39 (1993)	Tokyo: Okano Organ Music Score Series, 1993
SAKAI, Takashi (b. 1948)	Variation on "Izumi to afururu" [Jesu dulcis memoria], op. 41 (1995)	Tokyo: Okano Organ Music Score Series, 1995
SAKAI, Takashi (b. 1948)	Variations on "Natu no omoide" [Summer Memories], op. 37 (1993)	
SAKAI, Takashi (b. 1948)	Variations on "yuyake koyake" op. 48 (1998)	Tokyo: Okano Organ Music Score Series, 1998
SAKAI, Takashi (b. 1948)	Variations and Fugue on Amazing Grace, op. 42 (1996)	Tokyo: Okano Organ Music Score Series, 1998
SAKAI, Takashi (b. 1948)	Your Letter, for voice and organ, (2004)	
http://www.t-junshin.ac.jp/usr/tsakai/ EDUCATION: MM, National Tokyo University of Fine Arts, organ (1972)		

<p>CAREER: Organist, Kichijojj Catholic Church, Tokyo; Organist and Professor, Junshin Women's College [College of the Sacred Heart], Tokyo; performances with traditional Japanese instruments (1987)</p> <p>HONORS & AWARDS: Highest award, Expo competition (1970);</p>		
SAKAMOTO, Hina*	Veni Creator Spiritus	Kobe: Hina Sakamoto, 2009
<p>Usacalcal513:nifty.com</p> <p>http://project-orb.sakura.ne.jp/ban_ben_ri_cainoWEB-SITE/Concert_information.html</p>		
SARUYA, Toshiro (b. 1960)	Ao-no Theoria (2004) for electronic organ	
SARUYA, Toshiro (b. 1960)	Evidence of Music (2001) for trumpet and organ	
<p>http://www.crosssound.com/CS99/Comp99/CScomposers99.html</p> <p>EDUCATION: MM, studied composition with Vincent Persichetti, Juilliard; law degree, Keio University; Fellowship from Koussevitsky Music Foundation, studying with Hanz Werner Henze and Oliver Knussen, Tanglewood Festival;</p> <p>CAREER: Director, Yatsugatake Kougen Music Festival (1997).</p> <p>HONORS & AWARDS: BMW Theatre Prize, Munich Biennial Festival for New Music Theatre (1992); Idemitsu Music Award (1993); Akutagawa Award (1993); Otaka Prize (for <i>Fractal Vision</i>, 1995)</p>		
SASAKI, Fuyuhiko	The Sea, Still Life 2 (1989)	
SASAKI, Fuyuhiko	Prelude (1988)	
SATO, Masahiro (b. 1962)	Night Message (2006) for electronic organ	
SATO, Masahiro (b. 1962)	Preludio (2005) for electronic organ	
<p>http://www.jfcomposers.com/sato.html</p> <p>http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf</p>		

<p>EDUCATION: Bachelor's (1987) MM (1990), Tokyo University of the Arts;</p> <p>CAREER: Professor, Senszoku; Executive Director, Japan Society for Contemporary Music (since 2003)</p> <p>HONORS & AWARDS: Promotion Foundation of Japan (1991); finalist (3rd place), Akutagawa Composition Award; 1st, Japan Music Competition (1992); Japan Symphony Foundation Award (1998);</p>		
SATO, Seiichi	Im Wald (1994)	
SATO, Takashi (b. 1945)	Song of Prime (2007) for trumpet and organ	
<p>http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf</p> <p>EDUCATION: Hirosaki University</p>		
SATOH, Masahiro (b. 1962)	Opening Fanfare (20007) for electronic organ	
<p>http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf</p> <p>EDUCATION: MM, Tokyo University of the Arts</p> <p>HONORS & AWARDS: Japan Symphony Foundation Composition Award (1990, 1998); Music Competition of Japan (1992)</p>		
SENOH, Tetsumi	Title in Japanese, for 2 organs and piano (1994)	
SHIBATA, Minao (1916-1996)	Vinaya (1978)	Tokyo: Zen-on, 1978
<p>EDUCATION: Born in Tokyo. Degrees in botany (1939) and aesthetics (1943), Tokyo University, while studying composition with Saburō Moroi and playing cello, Tokyo String Orchestra (1939–41).</p> <p>CAREER: 1946 founded Shinsei Kai with Irino and Kunio Toda. He taught music theory, Tōhō Gakuen School of Music (1948–55), Ochanomizu Women's College (1952–9) and Tokyo National University of Fine Arts and Music (professor 1959-1969). He retired to compose.</p> <p>COMPOSITIONS:</p> <p>STYLE: early works (for chamber ensemble, piano or voice influenced by German Romanticism including fugue and sonata forms: <i>Koten kumikyoku</i> for violin and piano is a Baroque suite; <i>Magnificat</i></p>		

for five-part chorus and organ (1951) includes modal Renaissance-style polyphony. Early 1950s, he began to use serialism:” his serial music combines the strictly wrought construction of Webern with the dramatic intensity of Schoenberg” as in his 1954 settings of poems by Katsue Kitazono, *Kigō-setsu* and *Kuroi shōzō*, for soprano and instrumental ensemble. His mastery of instrumental sonorities is heard in his 12-note *Sinfonia* (1960), for triple brass and large percussion ensemble.

1963-73 frequent use of aleatory and other avant-garde techniques: *Zō* for marimba (1969) has four phrases to be played in any order; one phrase uses graphic notation and another uses approximate notation for ‘cluster mallet;’ *Hachi-kan kyōsō* (1971) for eight flutes, four tuned a quarter-tone flat; at one point players leave to play offstage, and three flutes play any Baroque piece for recorders. *Kadensho* (1971) uses texts from the famous 15th-century *nō* treatise, composed for six solo voices and six choral groups, is partly in graphic notation and requires improvisation.

Similar to Mauricio Kagel’s or Gyorgy Ligeti’s *Musiktheater* are Shibata’s theatre pieces using Japanese traditional or folk material: *Oiwake-bushi kō* (1973) presents a well-known folktune in various ways with actions, some overlapping and often freely improvised; “some versions are authentic local variants, some in popular or European styles, some are performed by a solo singer, some by instruments.” Others include *Nenbutsu-odori* (1976) and *Uchū ni tsuite* (1979).

1980s , Shibata used traditional and popular music instruments to explore a variety of musical media: *Hanano irodori* for saxophone and *koto*, *Engaku*, for *gagaku*, and solo works for gamelan and glass harmonica. He accompanies songs from this period with Japanese instruments or percussion; his opera *Orufeo no shōri* is accompanied by recorders, Irish harp, maracas, and Chinese gong, performed on a *nō* stage. But in *Mugen kōya* (1995) he uses conventional European harmony and counterpoint.

HONORS & AWARDS: *Consort* for orchestra, his masterpiece, won an Otaka Prize in 1973. (Masakata Kanazawa, Oxford Music Online)

SHIBAYAMA, Takuro	Monologue (1999)	
SHIMAZU, Takehito (b. 1949)	Kunst der Raum für orgel und contrabass (1994)	
SHIMAZU, Takehito (b. 1949)	Wie ein kleiner Stein (1989)	

<http://www2.educ.fukushima-u.ac.jp/~shimazu/ENG-PAGE/myprofile-e.html>

EDUCATION: Born in Shimoda-city. Composition study, Tokyo Gakugei University with Sesshu Kai and Satosi Sumitani; Universität der Künste, Berlin with Isang Yun. He produced electronic and computer music at the electronic studio of the Technical University of Berlin.

PERFORMANCES: World Music Days of ISCM, Graz/Austria (1982); Hong Kong (1988); Mexico City (1993); commissioned work of ISCM, Oslo (1990); Cologne (1988); Tokyo (1993); Hong Kong (1996); seminars at IRCAM/ Paris (1989); Les Ateliers UPIC /Paris (1990, 1994)

CAREER: Professor, Fukushima University; A concert series " MACHINERY IMPROVISATION " in Tokyo(88,89).

<p>HONORS & AWARDS: Jürgen-Pont Composition Competition (1979); International Wieniawski Composition Competition (1982); Hambach Prize/Germany (1985); Special Prize, Original Stage Work Prize, Japanese Ministry for Cultural Affairs (1988); Bourge International Experimental Music Competition (1996) (composer's own website)</p>		
SHIMIZU, Kentaru (b. 1973)	Universe (1993)	
<p>http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf</p> <p>EDUCATION: master's degree, Kunitachi College of Music</p> <p>HONORS & AWARDS: Arima Prize (2001); JFC Composers Award (20020)</p>		
SHIMIZU, Tomoko*	Purple (1973) for electronic organ	Tokyo: Yamaha Foundation
SHIMOYAMA, Hifumi (b. 1930)	Kaisho, for organ and 4 percussionists (1983)	
SHIMOYAMA, Hifumi (b. 1930)	Landscape (1983)	Tokyo: The Japan Federation of Composers, Inc., 1992
SHIMOYAMA, Hifumi (b. 1930)	Landscape No. 2, for organ and percussion (1999)	Mother Earth
<p>http://shimoyama123.web.infoseek.co.jp/</p> <p>EDUCATION: Born in Hirosaki City, Aomori Prefecture. Graduate, Hirosaki University, composition study with Yoritsune Matsudaira.</p> <p>STYLE: use of sounds derived from traditional Japanese music. Examples: shamisen and koto imitated in his cello cadenzas. "But whereas Takemitsu was primarily concerned with genteel sensuality, Shimoyama's score are dominated by violent dramatics. If one must make a comparison, Shimoyama's music leans toward the works of Lutoslawski in technique, and in his percussion writing, a bit toward Penderecki... especially in <i>Zone</i>. But the larger truth is the strength, invention and individuality of Shimoyama's music." (Heuwell Tircuit, "Through a Glass Darkly," in: <i>In Tune</i>, June 1996). "Everything changed with Japanese Shimoyama's beautiful composition (<i>Ichigo no tsukikage</i>) - a subtle east/west dialogue in sound between the cello (Frances-Marie Uitti), the Japanese string instrument koto (Teiko Kikuchi) and a tape (...). Towards the end of the piece the koto player recites a piece from a Japanese middle ages epos, a text that has a theme that might be basic in Japanese art - the transience of things (mono no aware). Everything in this piece, with its' point-wise structure, its' refined use of not only sounds but the stillness between and <around> them, expired beautiful poetry and quiet artistic depth. The composer was present: A small man with steel gray hair and a face which reminds</p>		

one of portraits of Buddhist monks in Japan's middle ages.” (Harald Kolstad, *Sterke opplevelser* [Strong experiences], in: *Arbeiderbladet* 28 September 1990)

HONORS & AWARDS: High Awards, Agency for Cultural Affairs’ Arts Festival (for *Chromophony*, Concerto for Violoncello and Orchestra and *Transmigration*); 4th International Composition Competition, Italian branch of International Society for Contemporary Music (for *Reflection, Breath and Exorcism*, 1972); Gian Franco Zaffraria Prize, 34th Prix Italia (for *Halley’s Comet*, 1982, commissioned by NHK (Japan Broadcasting Corporation)); National Art Festival Excellence Award, Agency for Cultural Affairs, (1984)

RECORDING: *Landscape No. 2*. Noriko Yasuda, organ; Akikuni Takahashi, percussion. *Works of Hifumi Shimoyama, vol. 2*. Alm Records ALCD-9025 (1999).

(composer’s own website).

SHINOHARA, Makoto (b. 1931)	E le v at i o n	Wiesbaden: Breitkopf & Härtel, 1976
<p>http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf</p> <p>EDUCATION: Born at Osaka. Japanese composer, active in the Netherlands. Composition study with Tomojiro Ikenouchi, Tokyo University of Fine Arts and Music (1954); Paris Conservatoire; studied in Cologne with B.A. Zimmermann and Michael Koenig, Hochschule für Musik, and with Karlheinz Stockhausen, Music Conservatory.</p> <p>CAREER: scientific researcher, Institute of Sonology, Utrecht (1965–6, 1978); visiting professor of Japanese and electronic music, McGill University.</p> <p>HONORS & AWARDS: Grand Prix de l’Académie Charles Cros (1967); Prize, ISCM Composition Competition (1969); National Arts Festival Excellence Award (1970)</p> <p>COMMISSIONS: <i>Obsession</i> (for the Conservatoire National of Paris, 1960), <i>Liberation</i> (for Iranian National Radio, 1977) and <i>Cooperation</i> (for the Koussevitzky Music Foundation, 1990)</p> <p>PERFORMANCES: his music featured at international music festivals in the Netherlands, Japan, Germany, Poland, Austria and the United States.</p> <p>STYLE: earliest influences from his research into sonology and his interest in Bartók, Stravinsky and Messiaen; early 1970s, exploring ways to combine Western and traditional Japanese music. Experimenting with Western acoustic and electronic music and Japanese traditional music. (Judith Herd, Oxford Music Online)</p>		

SHITANDA, Motoyuki (b. 1952)	Prelude for Celebration, for brass, percussion, organ (1989)	
http://www1.crc.akita-u.ac.jp/akita_researcher/researcher_detail.php?idx=80 http://www.ipc.akita-u.ac.jp/~shitanda <p>EDUCATION: graduate degree in composition, Tokyo University of the Arts, 1979</p> <p>CAREER: Professor, Akita Prefectural College (associate Dean, Faculty of Education since 2002); Director, Atrion Chamber Orchestra.</p> <p>HONORS & AWARDS: Encourage creative arts, Japan Special Award, 1983; 1st place, Sasakawa Award, 1985; 1st place, Asahi Composition Award: Honorable Mention, 1990; Art Encouragement, Akita, 1993; Song Competition, Odeum (Japan's second largest music department), 2000 (Number of entries: 49, 53 pieces); 25th Anniversary Special Award Music Award, Kiuchi (2003); Composition Contest # 1 - the 40th anniversary of the Japanese music group in 2004, and member, Award (Number of entries: 13 countries, 46 pieces); Award, Akita City Culture, 2009. (composer's own webpage)</p>		
SOTA, Yuji	Music stub for organ and brass (1991)	
http://www.music.buffalo.edu/mugsa/2010_symposium/abstracts.shtml <p>EDUCATION: PhD candidate, Musicology, SUNY- Buffalo; MEd (musicology), Shimane University; BEd (oboe), Shimane University.</p> <p>CAREER: adjunct lecturer, Shimane University</p>		
SUEYOSHI, Yasuo (b. 1937)	4 Motettos (2004)	
http://www.musicfromjapan.org/resources/mfjc36.htm <p>EDUCATION: Born in Tokyo. MM, Tokyo University of Arts; L'École Normale de Musique, Paris</p> <p>HONORS & AWARDS: Music Competition of Japan, 1959.</p>		
SUGIYAMA, Yoichi (b. 1969)	L'aria a quella cosa leggiera che ti gira intorno alla tua testa (1994)	
http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf <p>EDUCATION: Toho Gakuen School of Music; Study with Franco Donatoni</p>		
SUZUKI, Teruaki (b. 1958)	Conductus for Organ and Timbales (1992)	

SUZUKI, Teruaki (b. 1958)	Toccatà (2003)	
http://chorch.fc2web.com/suzuki_t.html ; http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf		
EDUCATION: master's degree, Toho Gakuen School of Music		
HONORS & AWARDS: Music Competition of Japan (1977); Japan Symphony Foundation Composition Award (1984); Hambacher Preis, International Composition Competition (1985, 1987)		
TADA, Eiichi	Midnight Organ Sonata (1997)	
TAJIMA, Wataru (b. 1938)	No Nuclear	
TAKAHASHI, Aki (b. 1944)	Summation from one to infinity of $V_{sub n} P_{sub n}$ to the alpha such that $P_{sub o}$	Tokyo: Ongaku no Tomosha, 1973
TAKAHASHI, Yoshiharu	Hipololo and Sanza, duetic poem (1989) for clarinet and organ	
TAKAHASHI, Yuji (b. 1938)	Unworte, Orpische (1989)	NY: C. F. Peters, 1989
See biography in harpsichord listing.		
TAKAMI, Toyoko (b. 1945)*	So-mon (organ, flute, bassoon, 1975)	
EDUCATION: Born in Shimane. BA, MA (1971), Tokyo University, study with Genzmer, University of Munich (1971-73)		

TAKATA, Saburo (b. 1913)	Meditatio “Goshoraku”	Bergamo: Carrara, 1977
TAKATA, Saburo (b. 1913)	Ballade of Yamagata, folk song (1967)	
TAKATA, Saburo (b. 1913)	Lullaby of Aomori (1979)	
<p>EDUCATION: Born at Nagoya. Studied composition with Kiyoshi Nobutoki and Klaus Pringsheim; undergraduate degree, Tokyo Music School (1939).</p> <p>CAREER: Conductor, Central Symphony Orchestra until end of World War II. 1947 joined Japanese Society for Contemporary Music, (president 1963-1968). Professor of composition, Kunitachi Music College (1953–79).</p> <p>STYLE: founded in German Romanticism, but some works influenced by Debussy’s Impressionism. (Masakata Kanazawa, Oxford Music Online)</p>		
TAKEHISA, Genzo (b. 1957)	Orgelwerke	
<p>EDUCATION: Born in Matsuyama, Ehime prefecture. Studied harpsichord with Michio Kobayashi and Nabeshima Motoko, and organ with Akimoto Mitio, Tokyo University of Fine Arts and Music.</p>		
TAMBA, Akira (b. 1932)	Pax orbi terrarum (in Collection Panorama)	Paris: Gérard Billaudet Éditeur, 1994
<p>EDUCATION: BA, Aoyama Gakuin University, composition study with Koten Okuda; Paris Conservatoire, study with Olivier Messiaen and T. Aubin; PhD (musicology) 1986.</p> <p>CAREER: Centre National de Recherche scientifique (composition and musicology).</p> <p>HONORS & AWARDS: Lili Boulanger prize (1963).</p>		
TANAKA, Akira (b. 1947)	Trois Préludes sur un choral “Waruds”	Paris: Editions Bornemann, 1981
<p>EDUCATION: Born in Yokohama. 1960, study with Olivier Messiaen, Conservatoire de Paris.</p> <p>STYLE: his style blends French clarity with Japanese intricacy and drama; use of microtonality (<i>Tathatà</i>) .</p>		

TANAKA, Masaru (b. 1946)	Inori no Umi e (2006) for organ & brass	
http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf EDUCATION: Tokyo College of Music HONORS & AWARDS: Gaudeamus (1972); Hitzaker Composition Competition (1976); Förderungspreis der Landeshauptstadt Stuttgart (1979)		
TANAKA, Noriyasu (b. 1952)	Figuration (1990) for electronic organ	
http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf EDUCATION: Kunitachi College of Music		
TANIGAWA, Kensaku	Adjectives (1989)	
TERASHIM A, Rikuya (b. 1964)	Concertino per tromba, corno, trombone, e organo (2001)	
TERASHIM A, Rikuya (b. 1964)	Hana no Uta for organ [Flower Song] (2003)	
TERASHIM A, Rikuya (b. 1964)	A Song of Flowers (003)	
TERASHIM A, Rikuya (b. 1964)	Tuki to Kodomo for soprano and organ (2002)	
http://www.gregorio.jp/terashima/composition.html EDUCATION: Born in Tokyo. Master's degree, Tokyo National University of Fine Arts and Music, 1992.		

CAREER: active as composer and pianist. Since 1999, music director, International Art Festival for Children, Bihoro.

COMPOSITIONS: include opera, orchestral, choral and instrumental works, and works for traditional Japanese instruments.

HONORS & AWARDS: 1986, Medaille d'Or (for his piano performance), L.C.Competition of the Settsu-shi Music Festival.

TOKUNAGA, Hidenori (b. 1925)	Music for Organ (Three Pieces) (1972)	
TOMOTANI, Koji (b. 1947)	Tapisserie (1980)	
<p>http://www8.ocn.ne.jp/~kozz/kojiprofileenglish.htm ; http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf</p> <p>EDUCATION: Born in Hiroshima.1974, bachelor's degree, Kunitachi Music College; master's degree; 1975, Graduated, Ecole Normale de Music de Paris. Composition study with Saburo Takata, Jo Shimaoka, Olivier.Messiaen.</p> <p>CAREER: 1998: Professor, and since 2005 Dean, Elisabeth University of Music, Hiroshima. Visiting Chairman of the Board of the Directors, Hiroshima Symphony Orchestra.</p> <p>HONORS & AWARDS: finalist, 2nd International Composition Contest inTokyo (for <i>Yohaku no kaze</i> (Wind of Emptiness)II for two piano, 1992); Outstanding Merit, National Art Festival of the Japanese Department of Culture (for <i>Chromosphere</i> for orchestra, 1997); ISCM-ACL World Music Days (2007)</p> <p>STYLE: Tibetan Buddhism: <i>Kala-Cakra</i>_(Wheel of Times or Time-Cosmos) and <i>Torana</i> (A Temple Gateway).</p> <p>(composer's own webpage).</p>		
TSUBUNOH, Katsuhiro (b. 1947)	Eye of the Song (1986)	
<p>http://www.suntory.com/sfa/music/publication/pdf/list2007.pdf</p> <p>EDUCATION: Tokyo College of Music, study with Hiroaki Minami</p> <p>HONORS & AWARDS: ISCM Competition (1974, 1979); National Arts Festival Excellence Award (1980)</p>		

TSUJII, Hideyo	Fugues (1984)	
TSUJITA, Yukinori (b. 1954)	Azul (2006) for electronic organ	Tokyo
TSUJITA, Yukinori (b. 1954)	Crystal Dance (2005)	
TSUJITA, Yukinori (b. 1954)	La Blancheur (2006)	
TSUJITA, Yukinori (b. 1954)	Prelude (2005)	
http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf EDUCATION: Tokyo University of the Arts		
TSUKAMOTO, Kazumi (b. 1963)	A Song of Organ for the Springtime (2005)	
http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf EDUCATION: Tokyo University of the Arts; HONORS & AWARDS: Japan Symphony Foundation Composition Award (1994, 2003)		
WADA, Kaoru (b. 1962)	Symphonic Ode Poem "Hisiyoten" for organ and orchestra (1996)	
http://en.wikipedia.org/wiki/Kaoru_Wada http://www.kaoru-wada.com/prof.php EDUCATION: Born in Shimonoseki, Yamaguchi Prefecture. Bachelor's degree, Tokyo College of Music (1985). Composition study with Akira Ifukube (<i>Godzilla</i> composer), Reiko Amira, Ikeno Shigeru. COMPOSITIONS: best known as an animé composer (most famously for <i>InuYasha</i>) HONORS & AWARDS: Japan Symphony Foundation composition prize, 1981; national brass band competition, 1984 (for <i>Folk Dance for Band</i>); winner, Composer's Competition of the International Contemporary Music Festival, New York, 1987; Japan Academy Prize, Music Award (for film score <i>Chushingura Gaiden Yotsuya Kaidan</i> , 1995). COMMISSIONS: <i>Symphonic Ode Poem 'Hisiyoten'</i> for 40 th anniversary of Japan Philharmonic Orchestra, Suntory Hall.		

WATANABE, Rikako (b. 1964)	Jardin de Pierre (1994)	Notissimo
WATANABE, Rikako (b. 1964)	Trois Rêves de la quinzième Nuit de la Lune	Notissimo
<p>http://de.wikipedia.org/wiki/Rikako_Watanabe</p> <p>EDUCATION: Composition study, Tokyo Conservatory; 1st prize, Paris Conservatoire, studying organ with Loïc Mallié; organ study with Eric Lebrun, Konservatorium von St.-Maur.</p> <p>HONORS & AWARDS: Gold medal, international improvisation competition, Mont-Brison, 1993.</p>		
WATANABE Kiyō (b. 1966)	Christmas Toccata, in the style of Louis Vierne	Triumph Music Publishing
WATANABE Kiyō (b. 1966)	Three Hymn Preludes for organ (Prelude on “Lord of the Dance”; Voluntary on “Ebenezer”; Toccata on “Assurance”)	NY: Harold Flammer, 2002
WATANABE Kiyō (b. 1966)	Two Hymn Settings in Jazz Style (Aurelia, Consolation)	Triumph Music Publishing, 2012
<p>http://www.kiyochiemi.com/english/index.html mail@kiyochiemi.com</p> <p>EDUCATION: organ study in Tokyo; BM (organ), Baylor University, study with Joyce Jones; MM and DMA (organ), Manhattan School of Music, study with McNeil Robinson.</p> <p>CAREER: organist, First United Methodist Church, Wichita Falls, Texas (since 1996).</p> <p>HONORS & AWARDS: Claire Coci Award, 1990; Bronson Ragan Award, Manhattan School of Music, 1991.</p> <p>STYLE: While derived from French toccata procedures, his <i>Toccata on “Assurance”</i> plays with rhythmic shifts between four and six sixteenth-notes per chord as well as some unexpected modulatory shifts.</p>		
YAMAGUCHI, Hiroshi	Fantasie pour Orgue (1991)	
YAMAGUCHI, Hiroshi	Fantasie No. 2 (1993)	
YAMAGUCHI, Jun (b. 1967)	Incarnation No. 2 (1992) for organ	

YAMAGUCHI, Jun (b. 1967)	Interlude (prayer and fetal movement) on the unfinished requiem of Yori-Aki Matsudaira (1999)	
<p>http://en.wikipedia.org/wiki/Jun_Yamaguchi</p> <p>EDUCATION: Senzoku-Gakuen College of Music (did not graduate, 1993); composition study with Tatsuhiro Nishioka, Yori-Aki Matsudaira, Chaya Czernowin. MA in Design, Kyushu University (2008); study in New York on grant from Asian Cultural Council (2001-02).</p> <p>HONORS & AWARDS: 2nd prize, 6th Akiyoshidai International Composition Award (1996); finalist, 13th ISCM-Japan Composition Award (1996); 1st prize, 20th Irino Prize (1999); selected for ISCM World Music Days, Yokohama (2001); finalist, 72nd Japan Music Competition (2003).</p>		
YAMAMOTO, Junnosuke (b. 1958)	Der Orgelpunkt für einen Augenblick (2006)	
<p>http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf</p> <p>EDUCATION: MM, Tokyo University of the Arts</p> <p>HONORS & AWARDS: Silk Road International Orchestral Composition</p>		
YAMAMOTO, Shigehiro (b. 1945)	Organ Missa (2006) for oboe and organ	
<p>http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf</p> <p>EDUCATION: Universität für Music und darstellende Kunst, Vienna; Fukuoka University, study with Michio Mamiya</p> <p>HONORS & AWARDS: Ongaku no tomo (1972); France Sigma International Art Festival (1987)</p>		
YAMANOUCHI, Tadashi (1935-2000)	6 Poèmes pour Orgue (1972)	Tokyo: The Japan Federation of Composers, Inc., 1972
YAMANOUCHI, Tadashi (1935-2000)	L'Art du Shôshi (1980)	Tokyo: The Japan Federation of Composers, Inc., 1981
YAMANOUCHI, Tadashi (1935-2000)	Le feu et l'eau (1994)	
<p>http://www.musicfromjapan.org/resources/mfjc236.htm</p> <p>EDUCATION: Tokyo University of Arts (1964)</p>		

<p>HONORS & AWARDS: 1st prize, orchestra, NHK/Mainichi Shimbun (1958); 1st prize, chamber music, NHK/Mainichi Shimbun (1968); 1st prize, Tokyo Olympic Memorial (1961); 2nd prize, Monaco Contest (1964); Grand Prix, Kyoto City Music (1964)</p>		
<p>YANAGIDA, Takayoshi (b. 1948)</p>	<p>Sound Relief II (1990) for electronic organ</p>	
<p>http://read.jst.go.jp/public/cs_ksh_008EventAction.do?action4=event&lang_act4=E&judge_act4=2&knkysh_name_code=1000065276</p> <p>EDUCATION: bachelor's degree (1970), master's degree (1972) Musashino Academia Musicae</p> <p>HONORS & AWARDS: Music Competition of Japan (1969); National Arts Festival Excellence Award; Ticheli Composition Content (NYC)</p> <p>CAREER: Professor, Bunkyo University, Faculty of Education (composer's own website)</p>		
<p>YASUDA, Ken-ichiro (b. 1944)</p>	<p>At Marburg Castle, for cello and organ</p>	<p>Tokyo: The Japan Federation of Composers, Inc., 1990.</p>
<p>YASUDA, Ken-ichiro (b. 1944)</p>	<p>Une letter de T. (2004)</p>	
<p>http://www.suntory.com/sfa/music/publication/pdf/list2006.pdf</p>		
<p>YOSHIZAKI, Kiyotomi</p>	<p>From East to West</p>	<p>In <i>Ishoku Sakuhinshu</i>, Tokyo : Zen Nihon Denshi Gakki Kyoiku Kenkyukai, 1989</p>
<p>All Japan Electronic Musical Instruments Education Society</p>	<p>Commissioned Works for Electone. (Hayashi, Hikaru "Three Dances"; Ishii, Jun "Watercolour Delusion"; Arima, Reiko "Ce qu'a vu le vent")</p>	<p>Tokyo: All Japan Electronic Musical Instruments Education Society, 1992.</p>

KOREA

As with China and Japan, Western music first entered Korea with missionaries, particularly Protestant hymns and military band music in the 19th century. While Korean classical and traditional music are widely studied and kept alive, Western music is also appreciated. There has been a flood of talented Korean instrumentalists in recent decades, and avant-garde techniques are known to Western-influenced composers, many of whom incorporate Korean materials and styles in Western forms. Some seven pipe organs were introduced in Korea prior to 1950, but all were destroyed in the Korean War. The first major concert hall organ was installed in 1978 at Sejong Cultural Center, and Korean composers have been attracted to this instrument both for concert and church music. Today many Korean churches have pipe organs imported from the finest European and North American builders.

Kim, Jisung. "The History of the Pipe Organ in Korea." *Korean Association of Organists* 74 (1999), 10-25.

_____. "The History of the Organ in Korea before 1950." *Organ* 11 (2005), 92-99.

Kim, Sun-Min. *Korean Organ Music: Fusion of East and West*. DMA dissertation, Arizona State University, 2005.

CHAE Kyung Hwa (b. 1958)*	Dara-Dara I (1996)	CHAE, Moon Kyung (editor). <i>Korean Contemporary Organ Works</i> . Seoul: Eumag Chunchu Edition, 2000
CHAE Kyung Hwa (b. 1958)*	Dara-Dara II (1998)	CHAE, Moon Kyung (editor). <i>Korean Contemporary Organ Works</i> . Seoul: Eumag Chunchu Edition, 2000
CHAE Kyung Hwa (b. 1958)*	Re-action (1994) for Organ Duo	CHAE, Moon Kyung (editor). <i>Korean Contemporary Organ Works</i> . Seoul: Eumag Chunchu Edition, 2000

CHIN, Kyu-Yung	Prelude and Fugue on an Arirang Melody (2004)	<i>Organ</i> 2 (2003) 172-78; <i>Organ</i> 6 (2004) 139-42.
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<http://chinlee.org/engchin/engbio.htm>

EDUCATION: Born in Tong-young City. BA (1971) and MA (1988), composition, Seoul National University; graduate degree, composition, Karlsruhe Hochschule (1986).

HONORS & AWARDS: Donga composition prize (1790); Korean National Composition Prize (1990); Korean Music Prize (2005); Sound Celebration 2 (1992); Sendai Music Festival (1992).

STYLE: fusion of Western theory and Korean folk tunes, of which *Arirang* is the best known for its symbolism of unity and resistance (to the Japanese occupation).

CAREER: founder and director, Daegu International Contemporary Music Festival, 1971-1977; chairman, Korean Composers Association. Assistant Professor, Hyo-sung Womens University (1980—83); Assistant Professor (1985-88), Associate Professor (1989-995), Professor (1997-2005); Dean (since 2006), Yeung-nam University;

CHOI Wooyoung Ellie (b. 1973)	Gohyang, for organ and piano (Hahn, Nore, Hung)	Atlanta: Ms., 2012.
<p>EDUCATION: Born in Seoul, Wooyoung Choi studied composition (BM) and piano (MM, DM) at the University of Georgia.</p> <p>CAREER: She teaches piano, and is an accompanist and convocation organist at Agnes Scott College (Decatur GA) since 2002. She accompanies the Choral Guild of Atlanta, and is organist at Johns Crteek Presbyterian Church.</p> <p>HONORS & AWARDS: She holds the Service Playing Certification from the American Guild of Organists.</p>		
HA Jae-Eun (b. 1937)	Now Thank We All Our God Variations	Seoul: Artsource, 1990
HA Jae-Eun (b. 1937)	Toccat and Fugue on 'Ein Feste Burg'	Seoul: Artsource, 1994
HA Jae-Eun (b. 1937)	Triptych (1980)	CHAE, Moon Kyung (editor). <i>Korean Contemporary Organ Works</i> . Seoul: Eumag Chunchu Edition, 2000
<p>EDUCATION: Born in Seoul. Ha Jae-Eun studied theology & music at the University of Tennessee (BM and MH) and the Cleveland Institute of Music (DMA).</p> <p>CAREER: He has taught at American universities, and since 1979 at Yonsei University, Seoul.</p> <p>HONORS & AWARDS: grants from The National Endowment for the Arts, the Korean Ministry of Education Research Grant, and Yonsei University.</p> <p>COMPOSITIONS: six orchestral works, vocal, solo and choral, and numerous keyboard and chamber pieces. (notes from www.redhouse.com)</p>		
JOO Young Ja (b. 1945)*	Psalm 23 for Organ (1997)	CHAE, Moon Kyung (editor). <i>Korean Contemporary Organ Works</i> . Seoul: Eumag Chunchu Edition, 2000
<p>EDUCATION: BM, MM, Ewha Womans University. DMA, Russian Federation Ministry of Culture—Far Eastern State Academy of Arts, 2002. Study of contemporary and American music at Berklee College of Music (1981) and New England Conservatory (1982).</p> <p>HONORS & AWARDS: Young Artist Award, Ministry of Culture (1964); finalist, Donga composition competition (1966); winner, young artist concert competition (1967).</p> <p>CAREER: Professor of Music Composition, Ewha Womans University.</p>		

<p>STYLE: Young-Ja Joo had extensive training on traditional instruments such as the Korean <i>komungo</i> and <i>kayagum</i> and purposefully simulates the sounds of these instruments in her compositions. She combines Western music with Korean traditional rhythmic structures. Her harmonic approach is based on the perfect fourth, in which the Yin female (minor third) and Yang male (major second) both appear. As a Christian composer, she also evokes the Trinitarian doctrine (fundamental pitch, and first three overtones creating an octave, twelfth, and fifteenth). Her <i>Psalms 23</i> emphasizes the interval of the fourth, and includes wide vibratos evoking traditional Korean musical preferences. Korean <i>changdan</i> rhythms predominate, with their varying long and short patterns.</p>		
KIM A Young (b. 1979)	Reflections on Arirang	Framingham MA: ECS Publishing, 2012
<p>EDUCATION: BM, Yonsei University (composition), studying with Jiesun Lim, Siukjong Gong, and Nanwook Paik; Aquinas Institutum Musicae Sacrae, organ study with Soo Young Kim; MM, Southern Methodist University (organ, composition) studying organ and harpsichord with Larry Palmer and composition with Robert Frank and Martin Seidel</p> <p>HONORS & AWARDS: Rising Star Organist, Dallas AGO chapter</p> <p>CAREER: Organist, Young Nam Presbyterian Church, Dallas (2006-2008); Librarian and Arranger, Hallelujah Christian Church, Seoul (2003-2005); Organist, Seongnam Presbyterian Church, Seoul (since 2008); Librarian and Arranger, Gangnam Symphony Orchestra, Seoul (since 2008).</p>		
KIM Cheong Mook (1946)	Fantasy	CHAE, Moon Kyung (editor). <i>Korean Contemporary Organ Works</i> . Seoul: Eumag Chunchu Edition, 2000
KIM Cheong Mook (1946)	Toccat	CHAE, Moon Kyung (editor). <i>Korean Contemporary Organ Works</i> . Seoul: Eumag Chunchu Edition, 2000
<p>EDUCATION: Born in Gangneung. BM (1970), MM (1975), music composition, Yonsei University. MM (1976). DMA (1983), University of Illinois, Urbana-Champaign, studying composition with Eugene Kurtz and Salvatore Martirano.</p> <p>CAREER: He teaches music theory and composition, Yonsei University (since 1976), Dean of College of Music (1999 to 2000). (from <i>MusicToday21.com</i>).</p> <p>STYLE: <i>Toccat</i> is in free form based on a five-note theme, with virtuosic perpetual motion alternating with polychordal textures. "The use of Korean bells and a major triad based on the note D as a root at the end of the piece symbolizes the restoration of tradition." (Tong-Soon Kwak program notes for RCCO Convention 2010).</p>		
KIM Jisung	Christmas Improvisation on Christmas Carol Melodies (2000)	

KIM Jisung	Concert Improvisation on Two American Tunes (2002)	
KIM Jisung	Fantasie for Organ (1992)	
KIM Jisung	Fantasie on 'Amazing Grace' for Two Organists (1997)	
KIM, Marianne* (b. 1972)	Carry the Spirit	Dayton: Lorenz, 2014
KIM, Marianne* (b. 1972)	Easter and After	Dayton: Lorenz, 2014
KIM, Marianne* (b. 1972)	Heart and Soul of Christmas	Dayton: Lorenz, 2014
KIM, Marianne* (b. 1972)	Hymns of Faith with Jazz Spirit	Dayton: Lorenz, 2014
KIM, Marianne* (b. 1972)	Jazz Hymns and Spiritual Songs	Dayton: Lorenz, 2014
KIM, Marianne* (b. 1972)	Jesus Loves Me, in The Organist's Library, volume 66	Dayton: Lorenz, 2014
KIM, Marianne* (b. 1972)	Lead, Kindly Light	Dayton: Lorenz, 2019
KIM, Marianne* (b. 1972)	More Love to Thee: Jazz Hymns and Spiritual Songs	Dayton: Lorenz, 2014
KIM, Marianne* (b. 1972)	Nearer, My God to Thee, in Sacred Organ Library, vol. 6	Dayton: Lorenz, 2019
KIM, Marianne* (b. 1972)	Organ Impressions for Worship	Dayton: Lorenz, 2014
KIM, Marianne* (b. 1972)	Spirituals for Organ	Dayton: Lorenz, 2014
<p>Mariannekimmusic.com</p> <p>EDUCATION: studied composition, Pusan High School for the Arts, Pusan; BA (composition), Pusan National University; MM (jazz and organ), Northern Illinois University.</p> <p>CAREER: keyboardist, Willow Creek Community Church, Moody Church; Organist, Christ Church, Oak Brook IL</p> <p>COMPOSITIONS:</p> <p>RECORDING:.</p>		
KIM, Myung-Whan (b.1959)	Choralfantasie: If I Go to Jesus, op. 11	Seoul: New Praise Support Edition, 1996

KIM, Myung-Whan (b.1959)	Organ Praise, vol. 1, op. 27	Seoul: New Praise Support Edition, 2000
KIM, Myung-Whan (b.1959)	Organ Praise, vol. 2 (Three Praises for Opening Worship), op. 33	Seoul: New Praise Support Edition, 2001

kimpraise@gmail.com

<http://124.217.198.91/korean/BellHarmonyIntroduction.htm>

<http://newpraise.org> to order copies of organ music

EDUCATION: Trained as a dentist; MA, Musikhochschule, Vienna (1992); DMA (Sacred Music), Southern Baptist Theological Seminary 2010.

CAREER: taught at Baik-suk University. He published his music theory book on Bell Harmony in Vienna.

COMPOSITIONS: Kim's two-volume collection *Organ Praise* contains arrangements of favorite hymns used in Korea's churches, reflecting 19th-century missionary heritage.

STYLE: George Beverly Shea's revival hymn "I'd Rather Have Jesus" builds from a mystic atmosphere into a set of variations before returning to the opening mystical material. "O Steal Away Softly to Jesus" is set as an imitative organ trio similar to 18th-century works by Bach and Krebs. Based on the Fanny Crosby's Gospel hymn, "If I Go to Jesus," is a set of variations that become increasingly complex. "To understand this music properly, we need to understand the meaning of the 'Mystery of God' ... This music has its own harmonic background, which is different from the traditional one. It is neither from mathematical calculation, nor from the modern 12-tone principles. It is rather a mixture of the instinct of the composer and [his] new expanded interpretation of traditional harmony." After studying the harmonic and contrapuntal possibilities inherent in the Gospel melody, Kim "developed it according to the musical and spiritual principles, so that both the player and audience go to Jesus nearly. At the end of the composition, Kim uses bell-harmonies. The *Choralfantasia* "If I Go to Jesus," is "a musical complex composed of several musical forms, such as prelude, fugue and choral" not unlike the large chorales of César Franck. "To understand this music properly, we need to understand the meaning of the 'Mystery of God' ... This music has its own harmonic background, which is different from the traditional one. It is neither from mathematical calculation, nor from the modern 12-tone principles. It is rather a mixture of the instinct of the composer and [his] new expanded interpretation of traditional harmony." After studying the harmonic and contrapuntal possibilities inherent in the Gospel melody, Kim "developed it according to the musical and spiritual principles, so that both the player and audience go to Jesus nearly. The prelude expresses calm adoration and deep worship; the fugue, practice and execution of our faith, which meet occasionally temptation; and the chorale, the heavenly praise and majesty of God." There are Korean elements in this composition. "One of the characteristics of Korean music is that its tempo is sometimes awfully slow [so] that one could not perceive the flow of time. To the Prelude I applied this principle, and the *cantus firmus* moves so slowly on the pedal that the audience can hardly understand it as it is. Another characteristic of Korean music is indeterminacy of key, as you see in the Fugue." At the end of the composition, Kim uses bell-harmonies. (Notes from various emails from the composer).

RECORDING: <i>Organ Praise with Hymn Tune</i> . Sonia Kim, organ. New Praise 788988 162385 93670.		
LA In-Yong (b. 1936)	Sanjo for Organ (1979)	CHAE, Moon Kyung (editor). <i>Korean Contemporary Organ Works</i> . Seoul: Eumag Chunchu Edition, 2000
LEE, Beom-suk (b. 1967)		
	Concerto for Alto Saxophone and Organ (2003)	
LEE, Beom-suk (b. 1967)	Toccat and Fugue in B (2002)	
<p>EDUCATION: Born in Seoul. BM (composition), Chugye University for the Arts; MM, Peabody Conservatory, studying composition with Robert Lewis and Bruno Amato.</p> <p>CAREER: Professor of Composition, Soongsil University; Professor of Music Liberal Arts, Yonsei University. Conductor, Echo Choir.</p> <p>HONORS & AWARDS: prizes, Pusan Contemporary Music Festival, Seoul Music Festival, Pan Music Festival of ISCM.</p> <p>STYLE: Christian symbolism permeates his works. <i>Toccat</i> begins on B (to represent the first letter of his name) and rises quickly to G (representing God), m. 12, which note reappears to represent God's majesty (mm. 25, 40) and praise (m. 42). The Fugue is based on the Korean folk tune <i>Saeya Saeya Parangsaeya</i> (about bluebirds, but more especially about Korean resistance to Chinese and Japanese domination leading to the failed Donghak Revolution of 1894)</p>		
LEE, Chanhae	Korean Fantasy (1979)	
LEE Hwaeja Yoo (b. 1941)*	Two Pieces for Organ (1967)	CHAE, Moon Kyung (editor). <i>Korean Contemporary Organ Works</i> . Seoul: Eumag Chunchu Edition, 2000
Lee earned the doctorate in organ performance at the University of Oregon, 1970.		
LEE, Junghae	X-Passage (2006) for recorder, percussion, harpsichord and electronics	MS (copy at Bern: Schweizerische Nationalbibliothek)

LEE Moonseung	Come, Thou Almighty King (1998)	
LEE Moonseung	Come, Thou Fount of Every Blessing (2005)	
LEE Moonseung	Five Fragments for Organ Pedal Solo (1999)	
LEE Moonseung	Morning Landscape (1997)	
LEE Moonseung	Sunday Morning Landscape I (1996)	
LEE Moonseung	Sunday Morning Landscape III (2000)	
LEE, Sung-Jae (1924-2009)	Doduri (1981)	Seoul: Yesori Press, 1981.
<p>EDUCATION: born in Icheon, Kyunggi province; died at age 85 from a chronic disease in Seoul. Composition study, Seoul National University and University of Music and Performing Arts, Vienna, Austria.</p> <p>CAREER: professor, Seoul National University; dean of college of music, SNU and college of music, Suwon University; chairman, Arts Council Korea (1993). He organized composers association “Contemporary Music Society in Seoul” (chairman 1958-74). Founding member, chairman (1990-1994), and honorary member (2006), Asian Composers League where he showed his passion for exchange of music with diverse cultural backgrounds. He established ACL-Korea in 1974 (chairman for 17 years). (Asian Composers League)</p>		
LEE Young Jo (b. 1943)	Cosmos I (1980)	CHAE, Moon Kyung (editor). <i>Korean Contemporary Organ Works</i> . Seoul: Eumag Chunchu Edition, 2000
LEE Young Jo (b. 1943)	Sirius for Organ and Brass Quintet (1981)	
LEE Young Jo (b. 1943)	Sori Nr 8 (1983)	CHAE, Moon Kyung (editor). <i>Korean Contemporary Organ Works</i> . Seoul: Eumag Chunchu Edition, 2000
LEE Young Jo (b. 1943)	Zen for Organ (1999)	CHAE, Moon Kyung (editor). <i>Korean Contemporary Organ Works</i> . Seoul: Eumag Chunchu Edition, 2000
<p>EDUCATION: BM, MM Composition study, Yonsei University; and with Carl Orff and Wilhelm Killmayer, Hochschule für Musik und Theatre, Munich. Doctorate, American Conservatory, Chicago.</p> <p>CAREER: Chair, Theory and Composition Department, American Conservatory (1989-1994); Professor, Dean, Korean National University of Arts (1994 to present). Chairman of the Board, Korean</p>		

Symphony Orchestra; Art Director, Korean-Russian Music Festival. Director, Korean National Institute for the Gifted in the Arts.

RECORDING: *Cosmos*. Moon Kyung Chae, organ. The Korean National University of Arts School of Music Faculty Works, vol. 1. ISMM

STYLE: Korean traditional emotional content within German avant-garde approaches. Influenced by Messiaen, Poulenc, and Ravel as well. *Zen* represents the principle of *yin* and *yang* in long sustained notes in dissonant seconds contrasting with rapid chromatic ornamental passages. In *Sori*, Lee represents Asian musical style with free, relaxed rhythms, and represents Western musical style with the fugue (from m. 53). Korean traditional music is presented through long sustained notes, oscillating ornaments equal in importance to main notes, and pentatonic scales with added chromatic pitches.

RECORDING: *Cosmos*. The Korean National University of Arts School of Music Faculty Works, vol. 1. Moon Kyung Chae, organ. ISMM, 2000.

SIM Oksik	Christmas Fantasy (2000)	<i>Organ</i> 4 (2003) 134-46
YI Gyu Bong (b. 1961)	Ryoung V (1998)	CHAE, Moon Kyung (editor). <i>Korean Contemporary Organ Works</i> . Seoul: Eumag Chunchu Edition, 2000
YUN, Isang (1917-1995)	Fragment for organ (1975)	Berlin: Bote & Bock, 1977
YUN, Isang (1917-1995)	Shao Yang Yin for harpsichord	Berlin: Bote & Bock, 1966
YUN, Isang (1917-1995)	Tuyaux sonores for organ (1967)	Berlin: Bote & Bock, 1968

http://www.boosey.com/pages/cr/composer/composer_main.asp?composerid=2698

EDUCATION: born near Tongyong. He studied cello and composition in Korea and Japan. Due to his participation in resistance to the Japanese occupation, he was imprisoned from 1943 until the end of World War II, after which he taught music at the University of Seoul. In 1956 Yun studied at the Paris Conservatoire and at the Berlin Musikhochschule with Boris Blacher, and attended the International Courses at Darmstadt. He became a German citizen in 1971. Due to a visit to North Korea, the South Korean Park government abducted Yun from Berlin and held him prisoner 1967 to 1969; and was released due to international pressure.

CAREER: He worked for cooperation of composers from both Koreas, resulting in a concert in 1990. In Germany, he taught at the Hannover Musikhochschule (1969), and at the Hochschule der Künste in Berlin (1970-1985).

STYLE: His post-Webern musical style is described as “euphonious dissonance.” Yun is particularly known for his efforts to combine Korean performance practices and idioms with European instruments, using various avant-garde styles. From 1959 he used 12-tone serial techniques, combining elements of Korean traditional court music such as glissandi, pizzicati, vibratos, and ornamentation in order to individualize the various melodic lines of his counterpoint. Often his main melodic motives are the tonal and structural centers of his works. *Fragment* is constructed as a large dynamic arch, beginning softly at a low pitch, building gradually to a fortissimo spanning the full range of the keyboards, and retreating to an extremely soft high pitch. The durations are very precisely notated, and have a somewhat improvisational effect and haunting quality not unlike that associated with Korean *pansori*. *Tuyaux sonores* is a study in densities, timbres, and durations, similar to Ligeti’s *Volumina*. (*The New Grove Dictionary of Music and Musicians*).

He was a member of the Hamburg and Berlin Academies of Arts, receiving an honorary doctorate from Tübingen University, and elected an honorary member of the ISCM, and a member of the Academia Scientiarum et Artium Europaea, Salzburg. Isang Yun died 3 November 1995 in Berlin. (Boosey & Hawkes website).

Lee, Paul Seong. *The Organ Music of Isang Yun*. DMA dissertation, Louisiana State University, 2001.

RECORDING: *Tuyaux Sonores*. Gerd Zacher, organ. Heliodor LP 76-762660 (1970).

Shao Yang Yin and *Tuyaux Sonores*. Antoinette Vischer, harpsichord; Gerd Zacher, organ. Wergo WER 6620-2 (1998).

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PHILIPPINES

Boquiren, Sidney Marquez	Sala’am for harpsichord (1994)	Manuscript
Boquiren, Sidney Marquez	The Decent Experience (2009) for cello and harpsichord	
http://www.adelphi.edu/faculty/profiles/profile.php?PID=0296 EDUCATION: BM, theory/composition, Butler University (1992); PhD, composition, Duke University (1999) CAREER: Assistant Professor, Adelphi University HONORS & AWARDS: ASCAPlus Award (2006-09); MacDowell Residency (2007-08); North Carolina Arts Council Composer Fellowship (2004-05); Honorable Mention, Gaudeamus Composition Competition (2000)		
KASILAG, Lucrecia (1918- 2008)	Essay to CB: Elegy and Eulogy (1971)	

KASILAG, Lucrecia (1918-2008)	Evocative (1965)	
KASILAG, Lucrecia (1918-2008)	Ostinato (1956)	
KASILAG, Lucrecia (1918-2008)	Passacaglia (1950)	
KASILAG, Lucrecia (1918-2008)	Psalms (1978) for narrator, organ, winds, percussion, strings	
KASILAG, Lucrecia (1918-2008)	Serpent Dance (1955) for organ and percussion	
KASILAG, Lucrecia (1918-2008)	Variations of Bahay Kubo theme (1955)	
<p>http://opm.org.ph/registry/artist_profile.php?artist_id=374</p> <p>http://etd.ohiolink.edu/send-pdf.cgi?osu1038863092</p> <p>EDUCATION: Born in San Fernando, La Union. Raised in Manila. First studied with her mother, playing banduria and guitar; BM, English, Philippine Women's University; Music Teacher's Diploma, St. Scholastica College (music); MM (theory/composition), Eastman School of Music (1950)</p> <p>CAREER: teacher, University of the Philippines' Conservatory of Music (1946-47); professor, Philippine Women's University (1941-45; 1950-77; Dean since 1952); music director and composer for Bayahihan Philippine Dance Company</p> <p>COMPOSITIONS: more than 250 works: including folk song arrangements, artsongs, chamber works, orchestral pieces.</p> <p>HONORS & AWARDS: National Artist in Music (1989); Honorary Doctorate, Centro Escolar University (1975); Philippine Women's University (1980); St. John's University/New York (1981); Fulbright Scholar; JDR III Foundation; Presidential Award of Merit as Woman Composer (1956); Presidential Award (1960); Republic Cultural Heritage Award (1960, 1966); Outstanding Filipino Award for the Arts, Philippine Jaycee International (1991).</p> <p>STYLE: from 1959, incorporates native Filipino elements, fused with Western music.</p>		
To obtain copies of her works: Philippine Women's University College of Music Taft Avenue, Manila 1000 Philippines Phone: 63-02-525-0070		

VIETNAM

DAO Nguyen-Thien (b.1940)	Múa	Paris: Salabert, 1976
<p>http://www.nguyenthiendao.com/spip.php?article95</p> <p>EDUCATION: Born in Hanoi. Premier prix, composition, class of Messiaen, Paris Conservatoire (1968);</p> <p>STYLE: fusion of Vietnamese and Chinese with Western music; use of micro-intervals, sound-colors, time durations, rhythmic structure.</p> <p>HONORS & AWARDS: Olivier Messiaen Prize, composition, Erasme Fondation (1974); André Caplet prize, Académie des Beaux-Arts (1984)</p> <p>PREMIERES: opera My Châu-Trong Thuy, Paris Opéra (1978); Tuyan Lua (instrumental ensemble), Festival de Royan (1969); Koskom (orchestra), Radio-France (1971)</p>		
TON-THẬT Tiet (b.1933)	Ai Van I (Epitaphe) for harpsichord (1972)	Paris: Jobert, 1974
TON-THAT Tiet (b. 1933)	Ai Van II (1972) for recorder and harpsichord	Paris: Jobert, 1972
TON-THẬT Tiet (b.1933)	Dzao	Paris: Jobert, 1987
TON-THAT Tiet (b. 1933)	Hy vong 267 (1969) for English horn and harpsichord	Paris: Editions Transatlantiques, 1973
<p>http://aakenmusic.free.fr/tt/hp.htm</p> <p>http://tonthattiet.free.fr/uk/biographie.htm</p> <p>EDUCATION: Born Hue, Vietnam. Composition study with Jean Rivier and André Jolivet, Paris Conservatory.</p> <p>CAREER: Founder, France-Vietnam Music Association (1993)</p> <p>STYLE: after brief flirtation with serial technique, he moved on after 1966, preferring fusion of Eastern and Western styles</p>		

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