

インターナショナル邦楽の集い

*The International
Hogaku Concert Program*



An Afternoon of Japanese Music

Date : Saturday, Oct. 25th, 2003 3:00pm~(doors open at 2:30pm)
Location: Tessenkai Nohgaku Kenshujo Stage Tel:03-3401-2285
4-21-29 Minami Aoyama Minato-ku Tokyo
Subway Omotesando Station Exit A4
Ginza, Chiyoda, Hanzomon line
DAITA NAGAUTA KAI Nishimura Makoto

ご挨拶 *Greetings*

本日はお忙しい中インターナショナル邦楽の集いにお集まりいただきまして誠に有難うございます。一昨年の会以来観世流シテ方 八田達弥様、三味線の柿本淳子様、箏のカーティス・パターソン様、そして今回から杉浦和子様のご協力を得まして研鑽に励んで参りました。更に、昔から私の生徒であるジャネット・ポコロバさんも、この会の為にボストンから駆けつけてくれました。出演者の中には、経験の浅い者も多いのですが、その熱心さが伝わるような発表の場を作りたいと思い、本日の会を企画致しました。どうぞ、最後までごゆっくりとお楽しみください。

西村 真琴

Welcome and thank you for coming to our 3rd Annual International Hogaku Concert. Special thanks go to Hatta Tatsuya (noh), Kakimoto Junko (shamisen) and Curtis Patterson (koto) for their continued guidance and expertise in preparing today's concert. Thank you also to Sugiura Kazuko (singer), without whose help this performance would not have been possible.

Since 1993, I have been teaching nagauta music to foreigners, with the goal of expanding Japanese music all over the world. Today's student performers are from Australia, France, Japan, the UK and US. I believe that music has no borders and that anyone can enjoy playing and performing Japanese music. I invite those of you who appreciate today's music to sign up on our mailing list for news of future events, or to come for a trial shamisen lesson, so that you, too, can take Japanese music home with you.

Nishimura Makoto

出演者 *Performers*

Curtis Patterson, Kyle Kamal Helou, Nick Ashley, Dana Buck, Natalie Cavasin, Madelaine Clarke Abe Deyto, Anna Intharathut, Gretchen Jude, Janet Pocarobba, Lyle Warren, Alice Wilson
八田達弥、柿本淳子、堅田昌宏、福原寛菜、島萌黄、島村聖香、杉浦和子、若柳世弥、八田和弥、石田ひろ子
桜井範子、南部美津子、吉岡幸太、小倉裕子、田邨修子、磯貝桂子、佐賀誠子、笹川真里、杉本美和子、宮地道子
豊嶋正己、大串裕一、高野華生瑠、西村真琴

協力 *Staff*

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Today's Program *International Hogaku Concert*

第一部

末廣狩 *Suehirohari*

長唄 *Nagauta*

唄 *Singers* Alice、Nathalie、石田、南部、桜井、吉岡、小倉
三味線 *Shamisen* 西村、Gretchen、Lyle、Dana、Abe、Anna、Madelaine、高野、大串
笛 *Flute* 福原寛菜
小鼓 *Tsuzumi* 堅田昌宏、Janet、豊嶋
大鼓 *Okawa* 島村聖香
太鼓 *Taiko* 島 萌黄

拵 枕 *Kajimakura*

地唄 *Jiuta*

唄・三味線 *Singer
Shamisen* Curtis Patterson
尺八 *Shakuhachi* Kyle Kamal Helou

小鍛冶 *Kokaji*

長唄 *Nagauta*

唄 *Singers* 石田、南部、磯貝、桜井、高野、Anna、Lyle、吉岡
三味線 *Shamisen* 杉浦和子、柿本淳子、豊嶋、大串、Gretchen、
笛 *Flute* 福原寛菜、Nick
小鼓 *Tsuzumi* 堅田昌宏、西村、Janet、Curtis、Dana、Madelaine、Abe
大鼓 *Okawa* 島村聖香
太鼓 *Taiko* 島 萌黄

娘七種 *Musume nanakusa*

長唄 *Nagauta*

唄 *Singers* 杉浦和子、磯貝、高野、Anna、Nathalie
三味線 *Shamisen* 柿本淳子、西村、豊嶋、大串、Gretchen
笛 *Flute* 福原寛菜、Nick
小鼓 *Tsuzumi* 堅田昌宏、Janet、Madelaine
大鼓 *Okawa* 島村聖香
太鼓 *Taiko* 島 萌黄

第二部

羽衣 *Hagoromo*

仕舞 *Shimai*

地謡 *Jiutai* 八田達弥、Abe、豊嶋
仕舞 *Shimai* Janet

東方朔 *Tobosaku*

仕舞 *Shimai*

地謡 *Jiutai* 八田達弥、Abe、豊嶋
仕舞 *Shimai* Dana、西村

葵の上 *Aoi no ue*

仕舞 *Shimai*

地謡 *Jiutai* 八田達弥、Abe、豊嶋
仕舞 *Shimai* Curtis

玄象 *Genjo*

仕舞 *Shimai*

地謡 *Jiutai* 八田達弥
仕舞 *Shimai* 八田和弥

潮来出島 *Itako dejima*

端唄 *Hauta*

唄 *Singers* 杉浦和子、田邨、小倉
三味線 *Shamisen* Lyle、Madelaine、Abe、Nathalie、Dana、Anna、Nick、高野
笛 *Flute* 福原寛菜、大串、Alice
小鼓 *Tsuzumi* 堅田昌宏、島村聖香
当り鉦 *Atarigane* 島 萌黄

Kの為の斗為巾 *K no tame no toikin*

箏曲 *Sokyoku*

17 弦 *17Gen* Curtis Patterson
箏 *Koto* 笹川、杉本、Gretchen、宮地、西村

娘道成寺 *Musume dojoji*

長唄 *Nagauta*

唄 *Singers* 杉浦和子、高野、Nathalie、Madelaine、田邨、Anna
三味線 *Shamisen* 柿本淳子、西村、Janet、豊嶋、大串、Lyle
笛 *Flute* 福原寛菜、Nick、Curtis、Alice
太鼓 *Taiko* 島 萌黄、島村聖香

助 六 *Sukeroku*

長唄 *Nagauta*

唄 *Singers* 杉浦和子、石田
三味線 *Shamisen* 柿本淳子、西村、Janet、Gretchen

鳥のように *Like a bird*

箏曲 *Sokyoku, koto solo*

箏 *Koto* Curtis Patterson
笛 *Flute* 福原寛菜、Nick、Kyle
太鼓 *Taiko* 堅田昌宏
当り鉦 *Atarigane* 島 萌黄

第三部

岸の柳 *Kishi no yanagi*

長唄 *Nagauta*

立 方 *Dancer* 若柳世弥
唄 *Singers* 杉浦和子、南部、桜井、Curtis、Nick、Madelaine
三味線 *Shamisen* 柿本淳子、田邨、Gretchen、豊嶋、Janet、西村
箏 *Koto* 福原寛菜
小鼓 *Tsuzumi* 堅田昌宏
大鼓 *Okawa* 島村聖香
太鼓 *Taiko* 島 萌黄

打 波 *Daha*

本曲 *Honkyoku*

尺 八 *Shakuhachi* Kyle Kamal Helou

神 舞 *Kamimai*

能 *Noh*

仕 舞 *Shimai* 八田達弥
能 管 *Flute* Nick
小鼓 *Tsuzumi* Madelaine
大鼓 *Okawa* 松島恵子
太鼓 *Taiko* 小野陽子

プロフェッショナルの演奏家はフルネーム・外国人はファーストネーム・日本人は姓のみ
Professionals have full names, foreigners first names only, Japanese family names only

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曲の解説

Summary of pieces

末廣狩 安政元年(1854年) 作詞 3世桜田治助 作曲 10世杵屋六左右衛門

狂言の「末広狩」にヒントを得た曲。果報者(金持ち)が正月の客に末広(扇の先の広がった物)を進上するために、太郎冠者が都へ買いに行かされます。末広が扇と知らないで、すっぱ(詐欺師)に傘を売りつけられてしまいます。主人は怒りますが、冠者はすっぱに教わった囃子物を謡いながら、にぎやかに拍子をとります。主人は次第に浮かれ出し、機嫌を直して冠者を迎え入れます。長唄の場合は大名が女性に変わり、太郎冠者は恋の使いという事になっています。

Suehirogari Composed in 1854 : Kineya Rokuzaemon X

Suehirogari is based on a Kyogen piece. Kyogen is a short comic interlude between two Noh plays. This story tells the merry tale of an innocent male servant sent by a rich lord to purchase a Suehirogari (a special fan). The servant is duped into buying a broken umbrella however, by a cunning street seller who dances and sings a popular Edo song about a fan. Though the Lord is angry when the servant returns, upon hearing him sing the same catchy tune, he forgives the servant, and they both dance light-heartedly. The Nagauta version of this piece differs from the original. A princess sends a letter to her lover via a messenger. Her love, she writes, is like a beautiful unfolded fan, firmly centered, like the kaname (fan ring). She wants to know if his love is as strong as hers. If so, their future will unfold like a beautiful fan.

Synopsis by Nishimura Makoto and Caroline Flavin



揖枕 この曲は菊岡検校(1792-1847)によって作曲され、前歌と後歌の間に長い合の手(手事)があります。揖枕とは舟を枕に舟の上で寝る事を意味します。この曲の中では船宿の遊女が、その身分ゆえ叶わぬかも知れない恋に純粋に憧れている心情を表しています。

Kaji Makura

This piece was composed by Kikuoka Kengyo (1792-1847) of Kyoto in the jiuta style, that is, as a song accompanied by a shamisen with an extensive interlude called tegoto. Kajimakura literally means "rudder pillow", which implies "asleep on a boat trip", and the song expresses the yearning of a riverboat courtesan for a young man who might disregard her background and see the innocence and purity of her heart.



小鍛冶 天保3年(1832年) 作曲 杵屋勝五郎

小鍛冶は刀鍛冶の名前です。平安時代に京都の三条に住んでいたのが、三条小鍛冶宗近と呼ばれていました。天皇の勅命で刀を作っていると、突然稲荷明神の狐の精が現れ、刀の合鋸を打ってくれて、世にも名高い「小狐丸」と言う名剣が出来上がったのです。今日は長唄・小鍛冶の中から「金床拍子」の合方を弾きます。この部分は鉄床の上で、刀を鍛える音を音楽化したものです。

Kokaji Composed in 1832 : Kineya Katsugoro

Based on a Noh play, Kokaji tells the tale of Munechika, a famous swordsmith, who is ordered to make a sword for the Emperor. Munechika goes to Inari Shrine to pray for the Gods to help him. A demi-god appears and assures him that his prayers will be answered. Feeling a sense of relief, he returns home to begin work on the sword. As he is working, the fox god Inari himself appears, and together they make a fine sword.

Anna Intharathut September 5th 2003





娘七種 明和4年(1767年) 作曲二世杵屋六三郎

曾我兄弟を中心に、春の七種を打つ曾我狂言の所作の地。全曲古風な感じの中に特に明朗な女性的旋律が盛られているのが特色。歌詞の前後に、昔の神国思想が盛られているのは当時としては当然のことで七種をたたく時の詩の中にも幕末の攘夷思想を含んでいるような形跡があるのも、今から考えますと大変に興味のある事だと思います。

Musume Nanakusa Composed in 1767 : Kineya Rokusaburo

The composer Rokusaburo the Second, decided to break with tradition, and innovatively used the more lively ni-agari (major tuning) to revamp Nagauta's image. Musume nanakusa was composed in 1767 (Middle Edo Period), just thirty years after Russia had encouraged Japan to open her doors to foreigners. It corresponds to an ancient ritual performed on January 7th of beating seven kinds of winter weeds, and then boiling the material with New Year mochi (pounded rice cakes). This was believed to keep everybody healthy for the ensuing year. Chanting which accompanied this ritual worked as a sort of protection both against ill-health, and against people not of the Shin Koku or God Land.

Synopsis by Nishimura Makoto and Caroline Flavin October 6th 2001

羽衣

白龍という漁師が三保の松原にある砂浜で松の木にかかっている羽衣を見つけ持ち帰ろうとします。そこへ天女が現れその羽衣なしでは天に戻る道を見つけれないので返してほしいと涙ながらに訴えます。ついに白龍も承諾し天女はお返しに天上の舞を披露して天へ帰って行きます。

Hagoromo The Robe of Feathers by Zeami (1364? - 1443?)

A fisherman finds a beautiful feather robe (hagoromo) hanging on the branches of a pine tree on the beach at Matsubara in Miho. An angel appears and pleads tearfully that he return the robe to her, for she cannot make her way back to heaven without it. He finally consents. In this final scene, she dances in gratitude as she flies heavenward.



東遊の數々に その名も月の 色人ハ 三五夜中の 空に
又 満願真如の影となり 御願園満国土成就 七寶
充満乃寶を降らし 国土にこれを 施したもお給ふさる程
に時移つて 天の羽衣 浦風にたなびきたなびく 三保乃
松原浮島が雲の 愛鷹山や富士の高嶺。かすかになりて
天つみそら御空の 霞に紛れて 失せにけり

東方朔

脇能のひとつである「東方朔」は、中国の古い伝説に基づいています。老翁の東方朔と若い西王母という二人の神が特別な桃を授けに漢の武帝のもとへやって来ます。その桃は3000年に一度だけ花を咲かせ、実を食べた者に長寿をもたらすというのです。この場面では二人の神が漢の武帝に天上界に戻る前のいとまごいをしています。

Toboh Saku

The Noh play Toboh Saku is an example of Waki Noh, and is based on a old Chinese legend. Two gods, the ancient Toboh Saku and his young companion Saiobo, have come to offer a special peach to the Emperor Kan no Butei. According to legend, the peach blossoms only once every 3000 years, and gives long life to those who eat it. In this scene the two gods are bidding the emperor farewell before their return to heaven.

Dana Buck and Nishimura Makoto August 17th 2003

舞樂もヨオヨオとき過ぎて 舞樂もヨオヨオ時過ぎて 夕
陽西に 傾きければ おのおの君に 御暇申し 帰らんと
せしに 帝王名残を 惜しみ給イひ 重ねて参内もうすべ
しと 宣旨を蒙り 二人ハ伴ひ 井でけるが 玉母は 斑
龍にゆらりとうち乗り 遥の雲路に 攀じ上って また天
上にぞ 帰りける



葵上

曲の幕開けで、光源氏の正妻である葵上は得体の知れない病に臥せています。物語が進むにつれ、実は光源氏の愛人であった六条御息所の生霊が、嫉妬のあまり葵上にとりついていてののだということが明らかにされます。ご覧のように、シテは怨霊が追い払われる場面で、突然、怒りに満ちた鬼女の面に付け替えなくてはなりません。

Aoi no ue

At the opening of the play, Prince Genji's wife, Lady Aoi, has been taken ill by a mysterious disease. During the course of the drama, we discover, with the help of a shaman, that she has in fact been possessed by the jealous spirit of Genji's former mistress, Lady Rokujoh. In this dance, Lady Rokujoh reveals herself as an angry female demon.

Nick Ashley and Nishimura Makoto August 17th 2003



思い知らずや 思い知れ 恨めしの心や あら恨めしの心
や 人の恨みの深くして憂き音に位かせ給おうとも 生き
てこの世にましまさば 水暗き沢辺の螢の影よりも 光君
とぞ契らん わらわはは蓬生の もとあらざりし身となり
て 葉末の露と消えもせば それさえ殊に恨めしや、夢に
だに、返らぬものを我が契り 昔語になりぬれば なおほ
もし思ひは真澄鏡 その面影も恥かしや 枕に立てる破
れ車 うち乗せ隠れユコオ行こうよ うち乗せ隠れ行かうよ

玄象

「玄象」は、琵琶を極めるために唐（中国）に渡りたいと望む楽士、藤原師長の物語です。曲の前段で師長は、琵琶を奏でる漁師に姿を変えた、村上天皇とその妻の霊に出会います。その琵琶の音に心を奪われた師長は、唐へ行くことを取りやめてしまいます。後段では、海底に棲む竜神から琵琶を受け取った村上天皇による、世にも美しい琵琶の演奏と舞が繰り広げられます。

Genjoh

The Noh play Genjoh tells the story of Fujiwara no Moronaga, an aristocrat and musician who has decided to travel to China to study the biwa (lute). In the first part of the play, Fujiwara comes upon the spirits of Emperor Murakami and his wife, disguised as fishermen, playing the biwa. The music seduces Fujiwara and prevents him from leaving Japan. Today's dance is from the second part, where Emperor Murakami plays and dances after having received a biwa from the Dragon King who lives at the bottom of the sea.

Dana Buck, Anna Intharathut and Nishimura Makoto August 17th 2003



獅子には文殊や召さるらん。獅子には文殊や召さるらん。
帝は飛行の車に乗じ 八大龍女に引かれ給へば 師長も飛
馬に鞭を打ち 馬上に琵琶を携えて 馬上に琵琶を携えて
須磨の掃落ぞありがたき



潮来出島 作曲 杵屋六三郎 (1779-1855)

この曲は端唄ですが、長唄の藤娘の中で使われております。景色や花を盛り込んで女性の恋心を唄っている曲と思われます。わりに短く弾きやすいので今回は初心者だけで挑戦致します。

Itako Dejima Composed by Kineya Rokusaburo

"In the port of Itako / There among the water oats / The blooming of sweet iris
Oh, how beautiful / Row on, row on."

Translated by George Gish, Jr February 1967

潮来出島のまこもの中で菖蒲咲くとはしほらしや よんやさ よんやさ
富士の紫舟早瀬を渡るわたしや君ゆへ上り舟 よんやさ よんやさ
花は色々五色に咲けど主にみかへる花はない よんやさ よんやさ
しなもよや花に浮かれて一踊り

Kの為の斗為巾 作曲 沢井忠夫 (1991年)

日本の箏は13本の弦を持ち、各々の弦には弾き向うから数字と漢字で一、二、三、四、五、六、七、八、九、十、斗、為、巾と呼称が付けられています。十一、十二、一三がなぜ、斗為巾なのか分かりませんが箏を演奏する時極めて頻繁に出てくるコロリンという口三味線は、平調子と呼ばれる箏の基本的な調弦を使用し斗為巾を斗為巾で弾いた時に得られる音で箏といえばコロリンといわれるほど箏を代表するくらい一般に知られています。そこでこの曲ではその巾為斗を多用しモチーフを構成しました。サブタイトルの"Kのための"にあるKは、娘可奈子KANAKOのイニシャルに因ります。

K no tame no toikin Composed in 1991 : Sawai Tadao

The title of this piece, which translates as "To I Kin for K," merits some explanation regarding both the koto and the composer. Tadao Sawai, influential modern composer and founder of the Sawai School, wrote this piece for his daughter, Kanako, in 1991. It is a two-part piece for koto and 17-string bass koto. The koto has 13 strings. Although the lowest ten strings of the koto are simply referred to by number, the highest-pitched three are called "to", "i" and "kin" (in ascending order). The meaning of these words is not widely known; even the meaning of the kanji used in notation of these notes is mysterious. In the traditional "hira-joshi" tuning, these three notes are often played in a pattern called "kororin", an onomatopoeic word that refers to the sound and rhythm of the pattern.

Gretchen Jude and Nishimura Makoto September 27th 2003

娘道成寺 作曲 杵屋弥三郎 (1753年)

歌舞伎舞踊ではとても有名で、これは平安時代の伝記に基づいて能が作られ、その後、長唄に成りました若い娘(実は蛇の精)が、巡礼で和歌山に来ていた坊さんに恋をしましたが、彼は恐くなり道成寺の鐘の中に逃げ込んだので、怒り狂った娘は蛇に変身し、鐘に蛇体を巻き付け溶かしてしまうのが、前半のストーリーです。後半は娘が白拍子になり、道成寺の鐘供養に訪れる所から長唄や歌舞伎は始まっています。

Musume dojoji Composed in 1753 : Kineya Yasaburo

This selection is from a very famous Kabuki dance based on a traditional Japanese legend. The musume of the title is a snake ghost who falls in love with a very handsome young priest who who lives at the Dojoji temple. To win his heart, she turns into a shirabyoshi (shrine dancer). Upon seeing her dance, the young priest is immediately love-stricken. However, he remains true to his vows and refuses her advances. One night, as she visits Dojoji to again seek the priest's heart, he becomes frightened and runs away. She pursues him but fails. Enraged, she returns to her true form as a snake ghost.

Aaron Toronto and Nishimura Makoto April 29th 2002

助六 天保10年 (1839年) 作詞 3世桜田治助 作曲 10世杵屋六左衛門

歌舞伎十八番、「助六」の舞踊化。河東節の影響が大きく、唄、三味線共に皮肉な点があつて難しい。ストーリーは花川戸助六、実は曾我五郎時致が父の仇を探し出し、仇討ちをしようとする物です。この芝居が代表的な江戸歌舞伎としてもはやされるようになったのは、武士・町人の区別を認めぬ吉原(遊郭)で思い切ったタンカをきり、強者にたてをつき、しかも仇討ちの念願を遂げるといふ任侠精神が江戸ッ子気質を象徴した物として大いに喜ばれたからだと思われまふ。

Sukeroku Composed in 1839 : Kineya Rokuzaemon X

A quintessential Edo piece, Sukeroku is one of the Juhachiban - the 18 most famous plays of the Kabuki theatre. In order to both popularize a dying form and enrich Nagauta, the composer employed the narrative style of Katobushi. The hero is a ronin whose family sword has been stolen. He assumes it has been stolen by a rich samurai, and goes, dressed as a happy-go-lucky playboy, to the pleasure quarters to find the man. Both the hero, Sukeroku, and the piece itself, came to represent Iki, the refined and sophisticated aesthetic of Edo culture. This piece was especially loved by Kikuoka Hiroaki Sensei, Nishimura Makoto's mentor.

Synopsis by Nishimura Makoto and Caroline Flavin





鳥のように 作曲 沢井 忠夫 (1985年)

鳥のように大空を翔けることができたら・・・という夢は誰もが持っている。それは普段、意識の底に眠っているが、何かのきっかけで時折目覚める。例えば、憧れの時、よろこびの時、それは心を満たし大空を漂う。鳥のように。(作曲者ノートより)

Tori no yo ni Like A Bird Composed in 1985 : Sawai Tadao

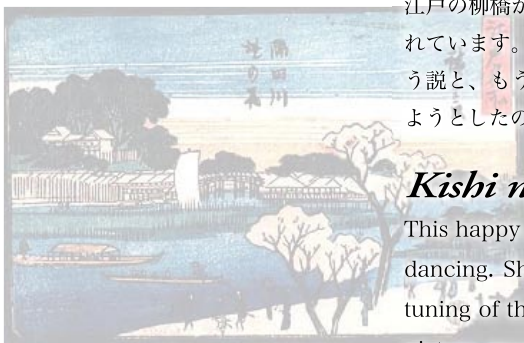
This most loved work of Sawai Tadao was written in 1985. Everyone dreams of what it would be like, flying as a bird freely through the open skies. There is a certain something which normally remains deep within our consciousness. At times however, when we feel great joy or sense true beauty for example, it is awakened and fills our spirits. It floats up to the heavens. Like a bird.

岸の柳 明治6年(1873年) 作曲 三世 杵屋正治郎

江戸の柳橋から両国にかけて、隅田川の川岸の夏景色を取り扱った曲です。二通りのロマンスが伝えられています。一つは鳴物師の岸田伊左衛門が柳橋の芸妓との恋がかなって夫婦になった事を喜んだと言う説と、もう一つは近江屋という船宿の娘が、古着屋の息子と恋に落ちたが、添われぬために、心中しようとしたのを助けられて、めでたく夫婦になったのを祝って作ったのだという説もあります。

Kishi no Yanagi Composed in 1873 : Kineya Syojiro

This happy and lively song brings us aboard a houseboat where behind the screen a geisha is dancing. She is full of life, for she is in love with the man of her dreams. In this piece the tuning of the shamisen changes, but so naturally that it is almost undetectable. As you listen, picture yourself in the hot summer heat, clad in a yukata fanning yourself while watching fireworks in the evening sky above.

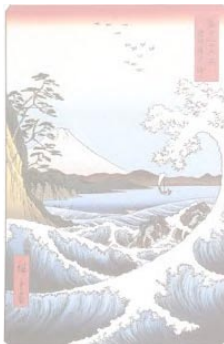


打 波

本曲に属する曲です。禅の教えが背景にあり、岸壁に打ちつける波があたかも、人間が高いレベルに到達する努力をしているようである。

Daha

Daha belongs to the Honkyoku group of shakuhachi music. These are sacred pieces which have been handed down from one individual to another for hundreds of years, largely within the context of Zen Buddhism. Daha literally means "the beating of the waves." It is a prayer for the ability to do one's best.



神 舞

能の囃子の一種。若い男が神の舞を演ずる時の囃子。能の中で、神が登場する曲はとくに神聖とされて大切に扱われます。その神の役が舞う舞にはいくつかの種類がありますが、若い神が颯爽と舞う「神舞」は、能の舞の中でも最も急テンポで演奏される難しい舞です。

Kamimai

Kamimai are very lively pieces, typically performed by young men able to face the challenge of the fast-paced movements required. Today's dance is based on Takasago, which is classified as Waki Noh, the first group of Noh plays. In the first scene of these plays, the main actor (shite) acts as a story teller, and tells a story about a temple or shrine. He then reappears in the second scene, as we see today, as the god of the temple or shrine described in the first scene.

Madelaine Clarke and Nishimura Makoto

長唄

一般的な長唄の演奏編成は、唄い手と同じ数の三味線、囃子のアンサンブルから成る。それから長唄は元々歌舞伎から来た事もあり下座音楽的要素もあります。序・破・急の能楽用語は現代の長唄研究にもよく使われます。日本の研究者はそれぞれの曲の構成を認識する基準として歌舞伎型という用語を作りました。

この型は、オキ、道行、クドキ、踊地、チラシ、段切れといったセクションからなっています。それぞれのセクションの変わり目は楽器編成や長唄様式の慣習などからは認識できません。これは能楽のセクションについても同じことが言えます。西洋クラシック音楽のようなメロディーの主題によってセクション間をつなぐ手法を用いない日本伝統音楽にとってセクションの変わり目を知らせるヒントとなるセクションごとの楽器編成の変化は曲の進行を追っていくために大切です。

Translated by Ogushi Yuichi

Nagauta

The standard nagauta ensemble consists of singers, an equal number of shamisen, and the hayashi ensemble of the Noh. The flute player often doubles on the bamboo flute (takebue or shinobue). Since nagauta music originated in the Kabuki theater, many offstage (geza) instruments may be used as well. Such additions are usually inspired by meanings in the text or its mood. The jo, ha, kyu, terminology of Noh is used in modern Nagauta studies as well. Modern Japanese scholarship has also coined the term Kabuki Dance Form to provide a basic tool for analyzing the structure of individual pieces. The six basic sections of the form are the oki, michiuki, kudoki, odoriji, chirashi, and dangire (or dangiri). These sections are often identifiable by conventions of style or orchestration. The same is true for many sections in a Noh drama. Such tendencies are important to both traditions since their music is through-composed ; that is, the progression from one section of a piece to the next is not based on tonal or thematic relations. There are no first or second themes that can be traced throughout a piece as in a Western classical composition. Thus the sonic clues of sectional change in Japanese music are important to the sense of logical progression through musical time.

Reference; William P. Malm Six Hidden Views of Japanese Music University of California Press

Nagauta FAQ

Why does the lead shamisen player shout "iya" or "yo" from time to time?

These little cries are called kakegoe. The original purpose is to help the players keep in time- you may have noticed there is no conductor and players can't make eye contact- but now they are as much part of the music as the notes.

Isn't there any harmony?

It's true that harmony doesn't play an important part in Japanese music. Many instruments play the same line, so you won't hear the thick chords of Western music. The musical interest comes more from tension in the rhythm and melody.

Don't professional musicians use any notation?

No, only for practice. One reason is that it enables the players to give all their attention to listening, not reading. Another is that, although many people have tried, Japanese music can't be pinned down on paper very accurately. The systems that do exist (using numbers, shapes or syllables, depending on the instrument) should serve only as a rough guide or memory aid. In fact even in lessons from a traditional teacher, no scores are allowed. This oral tradition gives the teachers a certain power, keeping the music firmly within the family-based iemoto system.

Is it me, or is the singing slightly out of time, and even out of pitch?

Remember that the music comes from the theater, so the most important consideration is the words. It is therefore normal for a singer to be somewhat flexible with pitch and timing in order to express the meaning of the words better (rather like recitative in early Western opera). Conventionally, the vocal line follows slightly after the accompanying shamisen line. This subtle interplay between voice and shamisen gives the music its distinctive flavor.

組唄 (地歌)

現存する最も古い三味線音楽は"琉球組"で知られている6つの唄からなる曲です。これらの唄は17世紀後半または18世紀前半に由来するもので組唄の原型です。この初期の段階で組唄はいくつかの詩から構成されていてそれぞれ曲が割り当てられていました。当時はこれらの詩の主題と曲の旋律には繋がりがありませんでした。殆どの唄は大坂地域で作られた為、これらの唄は地歌、又は関西地方からの歌ということで上方唄と呼ばれました。地歌という用語は三味線音楽の原型としてとられましたが今でもこの2つのジャンルの境界は曖昧です。組唄集がさらに作られるにつれて、この型に新しい特徴ができました。音楽的に最も重要な変化は短いイントロとエンディングを付け加えたことです。箏曲演奏家と共に三味線作曲家は地歌と組唄の基準的な型を発展させてきました。それは前弾きと呼ばれる楽器演奏のみによるイントロ、前歌といわれる最初の唄の部分手事と呼ばれる楽器演奏のみによる中間部そして後歌と呼ばれる最後の唄の部分から構成されています。楽器演奏による手事は18世紀の箏音楽では更に唄との部分をつなぐ新しい楽曲の一節が使われました。この他にもイントロとの部分、終曲から次の歌の部分へと同様の一節が使われ、手事部分が以前に比べ長くなりました。型には更に新しい唄や中間部が加えられ、基準的な型は前弾き—前歌—手事—中歌—手事—後歌から成っています。手事部分は更に長くなり、繋ぎ、まくら、手事、ほんちらしから構成されています。この型の更なる変遷は箏音楽の分野における研究によります。大事なことは唄と楽器演奏のみによる部分が交互に使われていることです。これは19、20世紀の作曲家が歌舞伎で使われている型以外で三味線音楽を作曲することにおいて重要な問題でした。これらは歌舞伎の型に大きく影響しました。

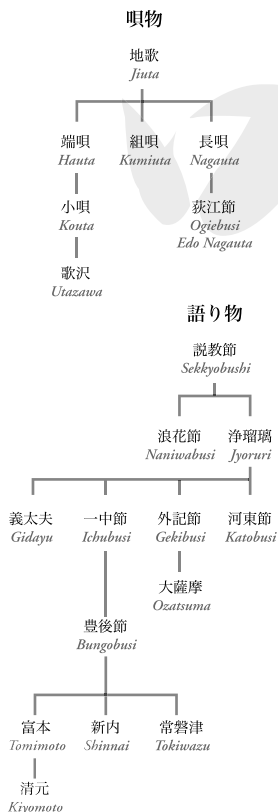
Translated by Ogushi Yuichi

Kumiuta Form and Jiuta

The earliest known shamisen music is a set of six songs called "Ryu-kyu-gumi" These songs date from the late 17th and early 18th centuries and were the beginning of the so-called Kumiuta Form. At this early stage Kumiuta Form consisted simply of a number of poems set to music and strung together. There was no connection between the theme of the poems nor the melodies of the music at that time. The rather vague outlines of this form were further blurred by a confusion in terms. Since most of these songs were created in the Osaka area they were also called Jiuta, local songs, or Kamigata uta, songs from the Kansai district. The term Jiuta took precedence as shamisen music developed but the two terms remained mixed to the present day. As more Kumiuta collections were made, the form took on new aspects. The most important musical change was the addition of short introductions and endings. Together with koto musicians, the shamisen composers developed a standard Jiuta or Kumiuta form. In its simplest style, it consisted of an instrumental introduction (maebiki), a first song (maeuta), an instrumental interlude (tegoto), and a final song (atouta). The extension of an instrumental interlude is especially noticeable in 18th century koto music. At that time, the interludes (tegoto) were extended so that there was a transitional passage from the previous song to the interlude (tsunagi), an introduction to interlude (makura), the interlude itself (tegoto), and finale and transition to the next song (chirashi). Further development of this form lies in the realm of koto music. What is important here to notice is the precedent set by this form for an alternation of songs and instrumental interludes. This is of great importance for shamisen music, especially when 19th and 20th century composers were searching for forms other than the Kabuki dance form in which to set their pieces. Its influence on Kabuki dance form itself is considerable.

Reference : Dr. William P. Malm "Nagauta"

三味線音楽の系譜
Genres of shamisen music



*Reference : William P. Malm
Traditional Japanese music and musical instruments
Kodansha International Corp.*

能

能は舞踊劇の一種。役者が謡いながら演ずる。猿楽とも言い、明治以後は“能楽とも言う。室町時代初、大和猿楽に属する結城座の観阿弥清次、及びその子世阿弥元清が猿楽能を向上発達せしめて芸術的にすぐれたものにした。能は役者、地謡、囃子の3部からなる。役者は*シテ・*ワキ・*ツレ・*トモ等に分かれる。シテは特別の衣装をつけて演技し、多くは面をつける。地謡は平服で舞台の右側後方に並んで斉唱して演技を助ける。囃子は能管、小鼓、大鼓、太鼓の順で舞台後方に並び役者の演技に応じてその動作を助けまたは雰囲気を作る。

仕舞

能の中で動作が多いクライマックスの短い場面を、面・装束を用いずに紋付きのまま演じるものです。

舞囃子

能の略式の演出形式の一つ。能の一部分、特にシテの舞の見せどころ等を面や扮装を用いず袴又は紋服、袴で舞い地謡、囃子を伴う。

シテ (仕手)

能の役者の一、主役を演ずる人、劇の構成が前後の2段に分かれる場合には前段のシテを前シテ、後段のシテを後シテと称する。同一の人が扮装を変えて演ずるのが普通であるが、別の役者が演ずる場合もある。シテは多くの場合、おもて面を用いる。

ツレ (連)

能でシテやワキの同伴者で、シテまたワキの演技を助演する者。シテにつくのをシテツレ、脇につくのをワキツレという。トモ(供)よりもやや重い役。

ワキ (脇)

能のシテ方の相手方として、シテの役を助けたり、またはその相手をなす役。

トモ (供)

能楽においてシテ、ワキ等について登場する従者、ツレよりも軽い役、シテにつく場合にも面はつけない。

初番目物

脇能ともいわれる。神事を司る物が多い、本日の神舞はその代表的な演目である。ご祝儀物が多いので最初に演じられる。

二番目物

多くは合戦の物が多いので修羅物ともいう。

三番目物

美しい女性を主人公とした物で、鬘物とも言われる。

四番目物

物狂い、仇討ち、その他、現在の人物を扱った物。

五番目物

きりのう尾能ともいう。鬼、天狗等が活躍する。

Noh Music

Noh music consists of the chanting of actors (the shite, waki, and subsidiary characters) and a unison chorus (ji). Such chanting may or may not be accompanied by members of the instrumental ensemble, collectively known as the hayashi, which consists of a flute (nohkan) and the three drums used in Nagauta. The general terms for Noh chanting are yokyoku and utai. There are many rules for the melodies and rhythms in Noh chanting, and they are dependant upon particular guilds and individuals. Noh is often discussed in terms of a three-part division jo-ha-kyu (introduction, scattering, rushing). In such a form, these sections provide hidden clues to help a listener sense the forward progression in a composition.

出演者の紹介 *Performer profiles Makoto's Students*

Curtis Patterson : I began studying the koto and Japanese music at Cornell College in Iowa in 1980, and came to Japan to continue my studies in 1986. Currently I am active performing and teaching both traditional and contemporary works for the koto and shamisen, and recently I have been learning more and more about the world of Nagauta with Nishimura Makoto.

Kyle Kamal Helou : I came to Japan from Wayne, Pennsylvania, as part of the USA National Karate team to compete in the 2001 World Karate Championship. I planned to stay here for 6 months to train Karate at Teikyo University while continuing my studies of Shakuhachi. Today, a little after one year since I came to Tokyo, I am married to Emi Hagiwara Daily, I continue my training in Karate and Shakuhachi.

Nick Ashley : I'd already seen Kabuki twice. Both times I'd fallen asleep. Quite why I decided to reply to Makoto's advertisement saying "Learn about Kabuki Music" I'm not sure! But hearing and seeing the instruments up close, and having the chance to play them too made all the difference. Here I am, four months later, addicted. Along with the other performers, foreign and Japanese, I've met some extraordinary people and enjoyed some extraordinary music, all thanks to the generosity and vision of our teachers. I hope that in the concert we will be able to share some of the fun we've had preparing it!

Dana Buck : About 6 years ago. I was an actor, and had been a participant in a two-week Noh workshop at the University of Michigan. The culmination of the workshop was a public demonstration, in which I danced a part of the kiri from "Hagoromo." After the performance, a distinguished older gentleman came up to me and said, "It's pretty obvious you don't really have a clue what you're doing, but equally obvious you are intensely interested in Japanese performance. Would you like to learn more about Japanese music?" That was my first meeting with Dr. William Malm, a retired ethnomusicologist who became both my mentor and friend. He happily provided me with basic source material, engaged me in lively discussions, and gave me free access to his extensive personal library of recordings and videotapes. Because his own interests are nagauta and kabuki music, he steered me toward a special appreciation of nagauta, and a desire to learn and practice it. So, here I am.

Nathalie Cavin : I was very impressed with the sound of the shamisen that Kabuki played. I have had the opportunity to listen to player Makoto's Nagauta music when I visited her studio. While taking her shamisen lessons, I have also learned many great things about the history of Nagauta music. As a great master she teaches the Japanese tradition through Nagauta to foreigners like me. With shamisen music, I often discovered other aspects of Japanese culture such as Noh plays for example. Through the classical songs, I learned many new things about the Japanese, one of which is the Japanese sense of appreciation for life.

Madelaine Clarke : "Kimono Workshop" was the original reason I went to visit Makoto. But after stepping into those shamisen-lined rooms, and hearing Makoto perform, the so-called "Kimono Workshop" took on a whole new meaning. A week later I found myself back in Makoto's musical den, knee-deep in the sounds of Nagauta, and learning how to tune my own shamisen.

Abe Deyto : There is a distinct, captivating allure whenever I hear the reverberating sound of the shamisen. I suppose that is what drew me to pursue it and as I slowly learn the subtle and intimate intricacies of this three stringed instrument, I find myself rediscovering its simple, earthy charm, along with its underlying sophisticated beauty.

Anna Intharathut : Born and raised in Los Angeles, Japan has always been a land full of mystery. From as far as I can remember I have wanted to witness the Land of the Rising Sun and all of its splendors. The moment I arrived, I submerged myself into learning more about the culture. Music has always been encouraged by my parents for it is through music that we begin to understand the roots of the society in which we live. Learning how to play the shamisen has been the key to unlocking the mysteries of Japan for me. This concert will be by far my biggest accomplishment in this country and I could not have done it without the love and support of my family and friends. But most importantly, none of us could have done it without the patience and inspiration provided by the amazingly talented Makoto.

Gretchen Jude : Friends and family in my hometown in Idaho (USA) are always very curious when I tell them about my Japanese music study. Curiosity was what drew me to shamisen initially, too. However, my lessons with Makoto have taught me to truly love Japanese traditional music starting with nagauta, but recently expanding to kouta and hauta, as well as the musical traditions of koto, biwa, and shakuhachi. Thank, you Makoto, for introducing me to this rich but unknown world!

Ogushi Yuichi : I heard a performance of Japanese ensemble at Japanese festival in Pittsburgh. It sounded so refreshing and exotic to my ears even though I have lived in Japan more than 20 years. I decided to look for a chance to learn this traditional music someday. After I came back to Japan, I had a chance to read an article in a magazine about a lady who dedicated herself to teaching Nagauta. Her passion for Nagauta immediately clicked in my growing curiosity for traditional Japanese music and I jumped at this chance without hesitation.

Janet Pocarobba : I first heard nagauta in Makoto's music room in the spring of 1996, where she played shamisen and sang for me. Right away, I was surprised by how emotional the music was. Before I came to Japan, I had heard that Japanese people didn't show emotions. But that day, the sad, yearning feeling I got from the music was overwhelming, almost too much. How did a "simple" voice and shamisen create such an intense effect? After years of struggling, I now know there is nothing "simple" about it, but remain in awe of its ability to evoke powerful feelings within me.

Takano Kaoru : I have been interested in shamisen for a long time, and I wanted to try something new. Fortunately my friend Anna, who is also learning to play the shamisen, introduced me to Makoto. One month later after visiting Makoto's lesson place I started to study the shamisen. Since then I have been practicing very hard for this concert.

Toyoshima Masami : "Kokaji" makes me feel nostalgic, for this is the first nagauta piece I ever heard. It happened half a century ago when I had my first birthday party and my aunt played it for the celebration. I naturally don't remember the precise scenario, but my mother, before passing away, told me that the piece my aunt played, sounded splendid and full of passion. Today, I play the piece at my first shamisen concert, and I'd like to say thanks to Makoto for this "twist in destiny".

Lyle Warren : I am in Japan on a working holiday from Sydney, Australia. I've been playing the guitar for many years and have touched on some other instruments. While in Japan I wanted to learn a Japanese instrument, so I answered Makoto's ad for shamisen classes and have been practicing since. I also produced Makoto's web page. Check it out! <http://nagauta.tripod.com/>

Alice Wilson : For a year and a half I considered the Metropolis classified and considered making an appointment to learn about Edo period clothing and music. Finally in July, I took the plunge and have really loved swimming through Edo with Makoto sensei. Now, here's a woman who knows how to time travel!! My main interest initially was to learn Japanese bamboo flute, but I have practiced playing the shamisen (oh what a wonderful feeling!) and singing Nagauta style. Now I can read Japanese music and music lessons are even helping me to improve my reading of characters. In August, I was treated to a day of cultural education in Asakusa. Our premise was to go Nagauta kimono shopping for the concert, but Makoto was so incredibly generous with her explanations and teachings about Japanese textiles and fashion. I learnt more about late twentieth century textiles in one day than I had learnt in one and half years! What a blessing Makoto is to all of us in our global lives!

八田達弥プロフィール

昭和三十七年(1962) 七月 東京に生まれる

昭和六十年(1985)より能楽・観世流名家「梅若万三郎家」に内弟子として入門以後、梅若万三郎・梅若万紀夫に師事。

昭和三十七年(1986)、日本大学文学部国文学科を卒業。

平成五年(1993)内弟子より独立。以来、梅若研能会同門として演能活動が続ける。アメリカ・カナダ・欧州・中国・旧ソ連・香港・等 海外公演歴多数。

平成十年(1998)スウェーデン Frolunda Kulturhus 及び米国 NY州立大学 ニュー・ボルツ校の招聘により単独渡航レクチャー及び公演を行う。

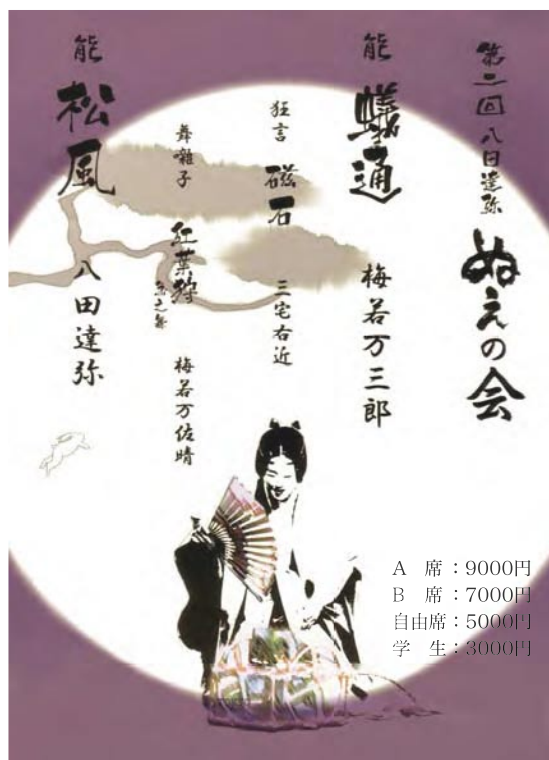
平成十一年(1999年)米国 NY州立大学バッファロー校の招聘により単独レクチャー公演。

平成十六年(2004)バッファロー校への再訪が決定している。現在、財団法人・梅若研能会評議員。観世流準職分。社団法人・能楽協会会員自身の能の公演会「ぬえの会」を主宰。主な披露曲 乱(みだれ) 石橋(しゃつきょう) 千歳(せんざい) 望月(もちづき) 道成寺(どうじょうじ) 藤戸(ふじと)

Hatta Tatsuya's Profile

Mr. Hatta was born in Tokyo in 1962. He started learning Noh in 1985 as an intern with Master Umewaka Manzaburo and Master Makio. He graduated from Japan University, majoring in Japanese literature. He finished his internship in 1993 and became a member of Master Umewaka's group. He has performed in the U.S.A., Canada, England, France, Belgium, Spain, China, the former Soviet Union, Italy, Hong Kong Germany and Slovakia as part of the group. In 1999, he performed by himself and gave a lecture on Noh in Sweden and at New York State University in New Paltz and New York University in Buffalo. He will return to Buffalo again in February 2004 for another performance and lecture. Hatta now trains others in Umewaka's group which is a branch of the Kanze group, and has founded and leads the Nue group. So far he has performed as the main character in Midare, Syakkyo, Senzai, Mochizuki, Dojoji and Fujito. The Nue group performed at the National Noh Theater in Sendagaya in 2001. They will perform on November 8th at Hosho

チケット等連絡先 八田 達弥 QYJ13065@nifty.ne.jp



平成15年11月8日(土) 午後1:30開演 於・宝生能楽堂 水道橋駅5分

能「蟻通」 和歌の神をまつる玉津島神社に参詣する途上、和泉の国にさしかかった紀貫之(ワキ)は、にわかにながれ大雨が降り、しかも乗っていた馬まで倒れて途方にくれる。そこに通りかかった神主の老人(シテ)は「蟻通明神の神域に馬を乗り入れたとがめであらう」と言い、紀貫之ならば和歌を詠んで神慮を慰める事を勧める。貫之が和歌を詠んで神に捧げると、不思議や馬はたちどころに蘇生して歩み出す。和歌に感じた神主は、和歌の徳を讃え祝詞をあげるが、やがて自分は貫之の詠歌の心に感じて明神が仮に姿を現したのだと明かして姿を消し、貫之も信心を起こして帰途につくのだ。世阿弥作の異色の神の能。

能「松風」 諸国一見の僧(ワキ)が摂津の国須磨の浦を訪れると、そこには松風・村雨という姉妹の墓の蹟とされる松があった。あわれを催した僧は二人の跡を弔と折から名月の光の下、二人の海女乙女(シテ・ツレ)が汐を汲んで帰って来る。一夜の宿を許された僧は行平の話題を口にするが、二人はさめざめと嘆き悲しむその昔在原行平はこの浦に住んで姉妹と契りを結んだが、三年を経て行平は都に召され、再会も叶わず世を去った。残された姉妹は形見の装束を手に嘆き悲しみながら、幽霊となっていまも行平の帰還を待ち続けているのだ、と。松風は恋慕のあまりに狂乱し、形見の装束を身につけると狂乱の舞を舞う。いつしか夜も明け、姉妹は妄執の苦しみを救って欲しいと僧に乞うが、僧の夢は覚め、松吹風の音だけが残っていた。

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インターナショナル邦楽の集い

西村真琴プロフィール

北海道に生まれる。東京芸術大学音楽学部別科（三味線専攻）修了

長唄の三味線と唄を菊岡裕晃氏に30年以上に渡って師事。

1989年より小鼓、太鼓を堅田喜久祐氏に師事。

1999年より篠笛、能管を福原寛氏に師事。

2001年より箏をカーティス・パターソン氏に師事。

1993年より外国人にボランティアで長唄を教え始める。

1999年アメリカ イリノイ州ノースウエスタン大学で講義並びに演奏。

2002年アメリカ ボストンのサフォック大学で講義並びに演奏。

堅苦しいと思われている邦楽の世界を、外国の方々に形式張らずに教えることによりその面白さを理解してもらいたいと思って長唄の三味線を教え始めました。日本人自身にも彼らの熱意を通してこの大切な日本文化とその面白さを再認識していただく一助となれば幸いです。

Nishimura Makoto's Profile

A native of Hokkaido, Ms. Nishimura completed the music program in Nagauta shamisen at Tokyo University of Fine Arts. She studied voice and shamisen with renowned master, Kikuoka Hiroaki, for more than 30 years. Her studies in other areas of Nagauta are **extensive**, and include years of lessons with top performers of the drums (tsuzumi, okawa and taiko) and flutes (takebue and nohkan). In 1993, Nishimura made the decision to offer lessons to foreigners on a volunteer basis. It was her feeling that existent teaching systems and formalities had made this music inaccessible to most people. Sensing apathy among the Japanese, she chose to reach out to the foreign community. This has proven a successful match, and it is most interesting how this exporting of Japanese music has rekindled an interest among the Japanese themselves.

平成15年10月25日土曜日
午後2時30分開場 3時開演
鉄仙会能楽研修所 電話03-3401-2285
東京都港区南青山4-21-29
地下鉄表参道駅 銀座・千代田・半蔵門線
主催：代田長唄会 西村真琴

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Editing and Design : Toyoshima Masami Monolith Inc.



Shamisen in English

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