

INTERNATIONAL HOUGAKU CONCERT

インターナショナル邦楽の集い



*An Afternoon
of Japanese Music*

Date: Sunday, June 1st, 2008 3:00pm~ (doors open at 2:30pm)

Location: Umewaka Nohgaku Gakuin Kaikan

2-16-14 Higashi Nakano, Nakano-ku, Tokyo

Daita International Nagauta Kai - Nishimura Makoto

平成20年6月1日日曜日午後2:30時開場 3時開演

梅若能楽学院会館 東京都中野区東中野2-16-14

主催: 代田インターナショナル長唄会-西村真琴

協力: <和のメソッド>

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」にお越しいただきまして誠に有難う御座います。2001年以来、今年でこのような会は7回目になり、毎回沢山の方々に起こし頂き嬉しく存じます。今回も長唄・日本舞踊・能・箏曲から素晴らしいゲスト・助演の方達にお越し頂きました。外国人出演者は半数は初心者で御座いますが皆頑張りますので最後までごゆっくりお楽しみください。

6月1日 西村 真琴

Welcome and thank you for coming to our Annual International Hogaku concert. This is our 7th concert since 2001 and each time we are fortunate enough to have the help of several special guests. This year we are delighted to welcome several professional musicians and performers. For many of Makoto's students, this is their first experience performing in a Nagauta concert. We hope you all enjoy the afternoon. Please sit back, forget your worries and let the music take you to another era.

All members of the International Daita Nagauta Kai



Nishimura Makoto completed the music program in nagauta shamisen at Tokyo Fine Arts and Music University. 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 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 often rekindled an interest among the Japanese themselves.

代田インターナショナル長唄会演奏歴

1997年 8月 9日 "Canton" 劇団[なつ]参加による公演 横浜能楽堂
1998年 11月 22日 長唄の演奏 代田南地区会館
1999年 9月 4日 長唄の演奏 代田八幡神社
2000年 3月 25日 「林 千枝勉強会」に参加 新宿 朝日生命ホール
2001年 10月 20日 インターナショナル長唄・能演奏会神楽坂矢来能楽堂
2002年 6月 29日 インターナショナル邦楽の集い 神楽坂 矢来能楽堂
2002年 9月 21日 アメリカボストンの サフォック大学内ウォルシュ劇場
2002年 11月 23日 「第48回医家芸術祭」に参加 日本橋 三越劇場
2003年 10月 25日 インターナショナル邦楽の集い青山 鉄仙会 能楽堂
2004年 5月 7日 レクチャーと長唄の演奏 日仏会館
2004年 5月 22日 長唄の演奏とワークショップ 国際交流協会主催柏市公民館
2004年 10月 23日 インターナショナル邦楽の集い 本願寺ブディストホール
2005年 9月 4日 インターナショナル邦楽の集い 東中野 梅若能楽学院
2007年 3月 4日 インターナショナル邦楽の集い 青山 鉄仙会 能楽堂

History of Daita International Nagauta Kai

August 9th, 1997 "Canton" Collaborative dramatic and musical piece Venue : Yokohama Noh Theatre
November 22nd, 1998 Concert Venue : Daita Community Hall
September 4th, 1999 Concert Venue : Daita Hachiman Shrine
March 25th, 2000 Japanese Classical Dancer, Ms. Chie Hayashi recital
Venue : Shinjuku Asahi Seimei Hall
October 20th, 2001 Joint Concert: International Daita Kai & Noh performance
Venue : Kagurazaka Yarai Noh Theatre
June 29th, 2002 International Japanese Traditional Music Ensemble
Venue : Kagurazaka Yarai Noh Theatre
September 21st, 2002 Concert Venue : C. Walsh Theatre, Suffolk University Boston, MA, USA
November 23rd, 2002 48th Annual Medical Doctors Association Venue : Mitsukoshi Theatre, Nihonbashi
October 25th, 2003 International Japanese Traditional Music Ensemble
Venue : Aoyama Tessenkai Noh Theatre
May 7th, 2004 Lecture and Performance
Venue : Ebisu Japan-France Foundation Hall
May 22th 2004 Nagauta Workshop
Venue : International Exchange Association, organized
by Kashiwa City Ward office at Kashiwa Community Centre
October 23rd, 2004 International Japanese Traditional Music Ensemble
Venue : Buddhist Hall Tsukiji Honganji Temple
September 4th, 2005 International Japanese Traditional Music Ensemble
Venue : Higashi Nakano Umewaka Noh Theatre
March 4th, 2007 International Japanese Traditional Music Ensemble
Venue : Aoyama Tessenkai Noh Theatre

Today's Program *International Hogaku Concert*

第一部

長唄 *Nagauta*

雛鶴三番叟

Hinazuru sanbasou

唄 <i>Singers</i>	山田卓、安岡麻里子、真鍋希帆
三味線 <i>Shamisen</i>	植松美名、安藤直美、西村、Bonnie、Dana、Ethan、Joseph、Kelley、Matt、Nick、Pennie
笛 <i>Flute</i>	福原 寛
小鼓 <i>Tsuzumi</i>	藤舎呂風、Curt、Kelly、Jean-Paul、Colleen
大鼓 <i>Okawa</i>	堅田喜代実
太鼓 <i>Tatko</i>	堅田昌宏、豊嶋

尺八 *Shakuhachi*

月夜の剣士

Tsukiyo no kenshi

尺八 *Shakuhachi* Tyler Fry

仕舞 *Shimai*

蝉丸

Semimaru

仕舞 *Shimai* 昆野

地謡 *Jiutai* 八田達弥、鈴木啓吾、長谷川晴彦

松虫

Matsumushi

仕舞 *Shimai* 三宅

玄象

Genjyo

仕舞 *Shimai* Kelly

葵上

Aoi no ue

仕舞 *Shimai* Kelley

羽衣

Hagoromo

仕舞 *Shimai* Dana

地謡 *Jiutai* 八田達弥、鈴木啓吾、長谷川晴彦

小督

Kogo

仕舞 *Shimai* Pennie

小袖曾我

Kosode sogai

仕舞 *Shimai* Joseph、豊嶋

箏・尺八合奏 *Koto & Shakuhachi ensemble*

Deep forest

みだれ

Midare

箏 *Koto* Curtis Patterson

尺八 *Shakuhachi* Bruce Huebner

長唄 *Nagauta*

いきおい *Ikioi*

唄 <i>Singers</i>	山田卓、安岡麻里子、真鍋希帆、豊嶋
三味線 <i>Shamisen</i>	植松美名、安藤直美、西村、Bonnie、Colleen、Christina、Dana、Ethan、Joseph、Kelley、Matt、Michele、Jean-Paul
笛 <i>Flute</i>	福原 寛、Nick、立石瑠海
小鼓 <i>Tsuzumi</i>	藤舎呂風
大鼓 <i>Okawa</i>	堅田喜代実
太鼓 <i>Tatko</i>	堅田昌宏

長唄メドレー

長唄 *Nagauta*

蜘蛛の拍子舞

Kumo no hyoshimai

唄 *Singers* 山田卓、安岡麻里子、真鍋希帆
三味線 *Shamisen* 植松美名、安藤直美、Colleen, Dana, Ethan, Kelley, Matt, Michele, Pennie, Brian, Nick, Christina
笛 *Flute* 福原 寛、立石瑠海、Joseph, Bonnie, Jean-Paul, Curt, 豊嶋、西村、Kelly
太鼓 *Taiko* 堅田昌宏

長唄 *Nagauta*

越後獅子

Echigo jishi

唄 *Singers* 山田卓、安岡麻里子、真鍋希帆
三味線 *Shamisen* 植松美名、安藤直美、Christina、西村
笛 *Flute* 福原 寛
小鼓 *Tsuzumi* 藤舎呂風、Bonnie, Dana, Joseph, Matt, Nick, Jean-Paul, 豊嶋
大鼓 *Okawa* 堅田喜代実
太鼓 *Taiko* 堅田昌宏

第二部 (休憩15分)

箏曲アンサンブル *Koto ensemble*

夢の輪

Yume no wa

尺八 *Shakuhachi* Bruce Huebner
箏 *Koto* Curtis Patterson、福田二葉、恵 恵、Bill Sugane、Jamisen 伝法、古田裕子、田中倫子、中林久美子

長唄 *Nagauta*

石橋

Shakkyo

唄 *Singers* 山田卓、安岡麻里子、真鍋希帆
三味線 *Shamisen* 植松美名、安藤直美、西村、豊嶋、Bonnie, Christina, Matt, Jean-Paul, Joseph
笛 *Flute* 福原 寛
小鼓 *Tsuzumi* 堅田喜代実
大鼓 *Okawa* 山田 連
太鼓 *Taiko* 山田 崇

仕舞 *Shimai*

猩々

Shojo

仕舞 *Shimai* 八田光弥 地謡 *Jinai* 八田達弥、鈴木啓吾、長谷川晴彦

嵐山

Arashiyama

仕舞 *Shimai* 八田和弥

弱法師

Yoroboshi

仕舞 *Shimai* 八田達弥 地謡 *Jinai* 鈴木啓吾、長谷川晴彦

笛 *Flute*

春潮

Syuncho

能管 *Nobkan* 福原 寛

汐まねき

Shiomaneki

篠笛 *Shinobue* 福原 寛

長唄 *Nagauta*

元禄花見踊り

Genroku hanami odori

唄 *Singers* 山田卓、安岡麻里子、真鍋希帆、Kelley, Kelly
三味線 *Shamisen* 植松美名、安藤直美、西村、Bonnie, Christina, Colleen, Joseph, Matt, Jean-Paul, 豊嶋正己
笛 *Flute* 福原 寛、Nick
小鼓 *Tsuzumi* 藤舎呂風
大鼓 *Okawa* 堅田喜代実
太鼓 *Taiko* 堅田昌宏
立方 *Dance* 林 千枝
林 千華、林千百合、林 千凛、中西鈴子、酒井孝祥、三原一太、荻野貴美子、中島杏奈

雛鶴三番叟 宝暦5年 作曲者 不明

三番叟という曲は能の翁渡しを模倣したのですが、能では翁が重くあつかわれているのに対して芝居の方では三番叟を中心としている事はその題名によっても明らかです。三番叟の由来については、翁・千歳・三番叟は住吉三神を現したものであるという説がありますが内容は翁・千歳・三番叟が五穀豊饒、天下泰平を祈って舞うものです。全曲を大別しますと始めから「今日のご祈祷なり」までと「おおさへ」から最後までとの二つに分かれます。即ち前半は翁と千歳との踊、後半は三番叟の踊になっています。

Hinazuru Sanbaso (1753)

An ancient religious ceremony, originally performed by priests and later taken over by Noh and Kyogen actors. Okina is made up of the three dances—Senzai, Okina, and Sanbaso. After the Senzai dance, the shite (principal actor) puts on a white mask called haku-shiki-jo on stage just before he dances the Okina (old man) role. After the shite finishes his dance, he removes the mask, salutes it, returns it to its box, and leaves the stage. Then the stick drum joins in for Sanbaso, and the rhythm of the accompaniment becomes more lively and stirring. The Kyogen actor appears and performs the momi-no-dan, a cheery dance with much stamping of feet and exclamatory shouts by the actor himself. Next he puts on black mask called koku-shiki-jo, receives a cluster of gold bells from Senzai, and dances the suzu-no-dan, in which the bells contribute their sharp tinkle. The Senzai and Okina dances are prayers for general good fortune and happiness, and the Sanbaso dance is a prayer for an abundant harvest.

月夜の剣士 三木稔 作曲

30年前になりますが1977年NHKの1年間で50回の連続テレビドラマとして放映された吉川英治作「鳴門秘帳」に三木先生が邦楽器のみで音楽を作曲したもののひとつです。その中の主人公で剣の達人・法月弦之丞役の田村正和が、虚無僧に扮し尺八を一人で吹いて歩くシーンに使われていたのがこの曲です。

Tsukiyo no Kenshi (Moon Night Swordsman)

Tsukiyo no Kenshi was one of the many background pieces played during the popular 1970's drama "Naruto hichou." The main character was a traveling priest who played the shakuhachi. One could always tell when he was going to make his entrance because of this theme music.

蟬丸

延喜帝の第四皇子、蟬丸の宮は盲目の身に生まれついたため、宮の後世を助けるため帝によって逢坂山に捨てられます。一方蟬丸の姉宮逆髪もまた、頭の髪が上に向かって逆さまに生える奇形に生まれ、狂乱となって御所をさまよい出て、いつしか逢坂山へとやってきました。蟬丸が弾く妙なる琵琶の音によって姉弟は逢坂山で再会しますが、やがて名残りを惜しみつつも、姉宮はいずこともなく去って行き、弟宮は見えぬ目で見送るのでした。

Semimaru

The Emperor banishes his two children prince Semimaru and Princess Sakagami because Semimaru is blind and Sakagami has a strange affliction in which her hair stands on end. The two meet years later on Mount Osaka, and comfort each other for a time.

松虫 クセ

阿倍野の市で酒を売る市人の店に毎日訪れる男。市人が素性を尋ねると松虫の音に友を偲ぶと答えて姿を消します。阿倍野の原で突然死んだ親友の後を追って自害し、同じ塚につき籠められた男の亡霊が今も友を偲んでこの原に現れているのです。やがてその夜、男の霊が現れて酒友の情を謡い、秋の野にすだく虫の音に興じて舞を見せます。仕舞では能「松虫」の中より男の霊が風情ある舞を見せます。

Matsumushi

Among the customers of a man who sells sake in the market is one who always comes along with a number of friends. One day, when asked about a remark of his that the sound of a cricket reminds him of a friend, he explains that long ago there were two friends who were constant companions until one of them, attracted by the chirping of the crickets, wandered off alone into the bush and there died. Eventually, when he did not return, his friend became anxious and, going to look for him, discovered his body. He speaks of the pleasures of friendship and wine, and dance before he vanishes again.

玄象

琵琶の奥義を極めるために唐に渡りたいと望む公卿、藤原師長。渡海のため須磨を訪れたが、琵琶を奏でる漁師に姿を変えた村上天皇の霊に出会い、その琵琶の音に心を奪われ唐へ行くことを取りやめます。本当の姿を現した村上天皇は、海底に棲む竜神から琵琶の名器を召し出して師長に与え、自身も世にも美しい舞を見せ、師長の才能を讃えるのでした。仕舞では村上天皇が天上に還御し、師長も琵琶を携えて帰京する終曲部を描きます。

Genjo

The famous lute player Moronaga is about to sail for China for further training on the instrument in that country, when he stops for a night at Suma Bay to view the moon. He plays a piece on a lute for the old couple in whose house he is lodging and is surprised to find them so appreciative of the music that when a shower of rain patters down on the roof they hasten to spread rush mats there to deaden the sound. He retrieves from them another famous lute, Shishi-maru, which had been seized by the dragon-god when it was on its way to Japan with Genjo, and this presents to Moronaga.

葵 上

源氏の正妻葵上は物の怪に悩まされ病床に伏しています。巫女が弾く梓弓に引かれて現れた怨霊は六条御息所と名乗り、源氏の愛を失った恨みを述べるうちに激情に駆られ、葵上を打ち据えてその魂を連れ去ろうとします。急ぎ招かれた横川小聖の祈祷に鬼女の姿となって対抗する御息所でしたが、ついに祈り伏せられて姿を消します。仕舞では能の前段の見どころである御息所が葵上を激しく責めさいなむ場面が演じられます。

Aoi no Ue

Due to the jealousy and hatred of the Lady Rokujo who was the former mistress of Prince Genji, the Lady Aoi lies stricken with a mysterious illness. A priestess is summoned and evokes the evil spirit that is afflicting the Lady Aoi by plucking the string of a bow of catalpa wood. The spirit appears, gives vent to its hatred and then retires. A priest is called to help and when the evil spirit reappears, this time in its true form, he eventually subdues it by power of his incantations.

羽 衣 キリ

三保の松原にある砂浜の松の木にかかっている羽衣を見つけた漁師が持ち帰ろうとすると、そこに現れた天女は羽衣を返してくれるよう涙ながらに懇願します。世界中にある白鳥伝説のひとつとされ、日本人にもとつてもなじみが深い「羽衣」。仕舞は曲の最後の場面で、羽衣を返してもらった天女が天上の舞を奏しながら天へ帰って行く様子が演じられます。

Hagoromo

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 and she dances in gratitude as she flies heavenward.

小 督

平清盛の迫害のため帝の前から姿を隠した寵姫・小督局。中秋の名月の下に馬を駆ってその姿を尋ねる忠臣・源仲国は、嵯峨野の奥でついに彼女の琴の音を耳に留めます。帝からの文を小督に手渡し、帝への変わらぬ心を確かめると、仲国は名残りの舞を爽やかに舞うと都へ帰って行くのでした。

Kogou

A court official sends Nakakuni to Sagano to find Lady Kogou, the favorite of Emperor Takakura, who fled the capital fearing the Empress's wrath. When Nakakuni finds her, he dances in an attempt to console her.

小袖曾我

曾我十郎と五郎の兄弟は、源頼朝が富士の裾野で巻狩を行う機会に親の敵工藤祐経を討とうと決めます。最後の名残に母のもとを訪れた兄弟ですが、母は五郎を勘当して会って来ません。兄十郎は心を尽くして母を説得し、ついに親子は再会を果たすのでした。人情劇の能「小袖曾我」の中から、仕舞では兄弟二人が、共に喜びの舞を奏で、勇んで出立する場面が演じられます。

Kosode Soga

United in their resolve to take advantage of an approaching hunting expedition to kill their father's enemy, the Soga brothers return home to take leave of their mother. But the younger one, Goro, has been disowned by her for going against her wishes by abandoning the priesthood and she refuses to forgive or even to see him. Juro then tells her that she can have no love for him either if she would send him off on the dangerous mission alone and, with these words, goes to leave. At this, however, his mother relents and, calling them both to her, pardons Goro and gives them her blessing. Overjoyed at this, the brothers perform a dance together and then take a final farewell of their mother.

みだれ 八橋検校(1614-1685)作曲

「乱輪舌」(みだれいんぜつ)、「十段」と呼ばれることもある。「六段」と同じ段物に属するが各段の拍子が一定せず、それがこの標題の語源となったといわれている。「シャンテン、シャンテン」の独特の旋律の繰り返しと自由にかげめぐる旋律との対比もおもしろく、練習曲的な性格も強いが、楽曲そのものの素晴らしさからも箏演奏家の人気曲の一つとなっている。箏ソロで演奏されることが多いが、本日は尺八との合奏となる。

Midare by Yatsunashi Kengyo (1614-1685)

Midare is one of the most well known classical works for koto. The title literally means “disorder” and is a reference to the form of the work. The standard “danmono” form consists of a number of “dan” or sections, each 52 beats in length, but in “Midare” the length of each section is different, making for a more complex listening experience.

デープ・フォーレスト ブルース・ヒューバナー作曲

福島のを歩いて、深い森に残っていた原生林にインスピレーションをもらい作られた。

Deep Forest by Bruce Huebner

A magical walk through a virgin forest in the mountains of Fukushima Prefecture provided the inspiration for this melody.

菊寿の草摺り (いきほひ) 作曲 初代杵屋 正治郎 1787年(天明7年)

天明7年正月に江戸の桐座で、市川高麗蔵の五郎、瀬川富三郎の化粧坂少将で初演された草摺りの所作事です。草摺りというのは、曾我物語に取材した所作の一種で仇敵工藤祐経の消息を聞いて勢い立った五郎時致を、朝比奈が止めようとして引き合い、互いに力競べをする場面を取り扱った物であります。宝暦9年から文化10年まで9曲位の「草摺り」物が作られたが、現在も残っているのはこの曲や「正札付」である。

Ikioi

Ikioi is a love story set in an Edo period pleasure court. During a visit to his lover Shosho, the young samurai Goro takes sight of his father's assassin, Kudoo Suketsune. As Goro rises to avenge his father, Shosho grabs him and begs him not to go. To persuade Goro, she feigns ignorance of the situation and pretends that she is jealous, and that she fears Goro is going to see another woman.

蜘蛛の拍子舞 (太鼓地)

能の「土蜘蛛」を元にして作られた曲です。源頼光に仇せんとする葛城山の女郎蜘蛛が女に化けて頼光の館に入り込み、貞光と3人で剣問答の拍子舞等で隙を狙ったが名剣、膝丸の威徳によって遂に本性を顕すと言う物語です。

Kuno no Hyoshimai

Kuno no Hyoshimai is based a Noh story called Tsuchigumo. In the story, a vengeful spider spirit attempts to get close to Minamoto no Yorimitsu by transforming into a beautiful woman. Because Kuno no Hyoshimai is so long,

越後獅子 作曲 杵屋 六左三門九世

文化・文政・天保期は江戸文化の爛熟期であり、長唄の黄金時代であった。この期の長唄界の動向では、変化物と掛合物の流行が注目される。変化物とは、妖快変化のように、早変りで姿を変える踊りを組み合わせた曲である。その数によって、五変化とか、七変化とかという。文化八年(1811)に初演された「越後獅子」は、「遅桜手爾葉七文字」と言う七変化の中の一曲である。それぞれの曲は比較的短い事や、最初の曲以外は、いきなり高い声で始めたり、比較的速いテンポで始めたりして、唐突な感じを与える事が多い。今回は晒しの合方から終りまで演奏させていただきます。

Echigo jishi Composed by Kineya Rokuzaemon 9th

This selection, also taken from Kabuki, is about street performers from Niigata who travel to Edo during the winter to make a living. Echigo is an antiquated name for Niigata prefecture and shishi (jishi) means lion. The performers would often dance, wearing a lion's head mask as a part of their costume. Even though they all had families and usually loved their wives, the echigo jishi would often have affairs with the single, female shamisen players that accompanied them. They always felt very guilty afterwards. In this piece, one of the street performers is comparing humans to the beautiful Peony, a large, red flower that comes from China. It is said that the composer of this piece composed it, along with six others, in one night. He was in such a rush because of fierce competition with other Kabuki theaters. When Puccini came to Japan, he heard this piece and liked it so much he used it in his Madame Butterfly.

第二部

夢の輪 沢井比化流

この曲は、I箏、II箏、十七絃のパートからなる三重奏曲。十七絃が伴奏風に示す主題に、独自のメロディーを持つ箏群が除々に染まりながら協奏と競演を重ね、やがて融合する。そして大きな音のエネルギーと化し夢を駆け抜ける。

Yume no Wa by Sawai Hikaru

The main theme is first hinted at in accompaniment form by the bass koto. Melodies carried by the kotos gradually come under the influence of the bass. The layering of contrasts and harmonies results in a fusion of sound. A great energy runs wildly through the dream. (Koto I, II - Bass Koto I)

長唄 石橋

仏跡を訪ね歩いた寂昭法師は、中国の清涼山の麓へと辿り着いた。まさに仙境である。更に、ここから山の中へは細く長い石橋がかかっており、その先は文殊菩薩の浄土であるという。法師は意を決し橋を渡ろうとするが、そこに現われた樵は、尋常な修行では渡る事は無理だから止めておくように諭し、暫く橋のためと待つがよいと言い残して消える。ここまでが前半である。後半は「乱序」という緊迫感溢れる特殊な囃子を打ち破るように獅子が躍り出、勇壮な舞を披露。これこそ文殊菩薩の靈験なのです。本日は「乱序」の部分からの演奏で御座います。

Nagauta Shakkyo

The first and third movements of this piece combine the traditional "kinuta-ji" motif with interweaving rhythms by the three koto parts. Kinuta refers to the fulling block used to beat cloth in ancient fabric making processes. Through time, the term became synonymous with the constant regular beating sound made by the kinuta and similar rhythms in musical works, especially for koto and shamisen. The more dramatic second movement depicts

猩々

親孝行の高風という男が、中国の揚子の市で酒を売ると富貴の身になるという夢を見、そのお告げのとおり酒を商っていると、その店に来て酒を飲む童子が現れ海中に住む猩々だと明かして消えます。月の美しい夜に滄陽の江のほとりに酒壺を置く高風。やがて猩々は波間から浮かび出て、高風の素直な心を賞し、汲めども尽きぬ酒壺を与えます。能「猩々」の中から、仕舞では酒に興じて舞う楽しい舞が演じられます。

Shojo

A man named Ko-fu, living in ancient China, explains that by following a dream which told him to sell wine in the market, he has become a prosperous man. At the market, there is one particular person who always comes to him to buy wine, and since he told the dealer that he is an elf living in the sea, the man has come down to the estuary to wait for him to appear. When he does so, red-faced from his drinking, the man serves him with wine and watches him dance. The elf, in return, gives him a well of wine which never runs dry.

嵐山

勅命を受けた嵯峨帝の臣下が嵐山へ桜の咲き具合を見に行きます。勅使一行が嵐山につくと老人夫婦が現れ、この桜は吉野から移されたもので、木守、勝手の二神が守護する神木だと語ります。その夜木守、勝手の二神が現れ、嵐山の美景を眺めつつ舞楽を奏し、やがて蔵王権現も現れて、衆生の苦患を助け、国土を守ると誓い、栄ゆる御代を祝福します。能「嵐山」の中から仕舞では蔵王権現の豪快な舞が舞われます。

Arashiyama

An Imperial envoy sent to Arashiyama meets an old couple who tell him that the cherry trees there were transplanted from Yoshino and that they themselves have come there because they are really two of the gods who protect the Yoshino cherry trees. In the second half of the play they appear as gods and dance together, after which they are joined by a third, Zao Gongen.

弱法師

他人の讒言を信じて我が子俊徳丸を追放した左衛門尉通俊は、その非を悔いて、彼の二世安楽を祈って天王寺で修行を行います。そこに悲しみのあまり盲目となり、今は弱法師と呼ばれる乞食となった俊徳丸が杖を頼りに現れ、修行を受けます。抒情の能「弱法師」から、仕舞ではかつては見慣れていた難波の美しい風景を心に思い浮かべ、心眼に映える光景に恍惚となった弱法師が、往来の人に行き当たり、狂いから覚めるクライマックスの場面が演じられます。

Yoroboshi

Believing some gossip he heard about his house. Deeply regretting his cruelty now, he gives alms to beggars at the Tenno-ji temple and there sees his son again-but he has become a beggar and, having lost his sight as well, is known as "the priest with the faltering tread." He sings a song about the temple and then, when the other people go and leave the two of them alone, Michitoshi tells his son who he is and, full of happiness at having found him again, takes him by the arm to lead him home.

春潮 能管

春になると、潮の色が暗く深い色からしだいに淡い藍色に変わり、暖かで明るく感じられるようになります。干満の差が著しく波立つ春の潮を表現しました。

Spring Sea

As Spring arrives, the sea darkens, it's soft indigo hue warm and bright. The ebb and flow of the tide grows more forceful. The Spring wave awakens.

汐まねき 篠笛

汐まねきとは春になると砂浜に見られる蟹の一種で、一方のハサミが著しく大きく、潮が退くと砂の上に出て、大きなハサミを上下に動かしながらちよこちよこ走ります。まるで汐をまねくように。

Shiomaneki Crabs

At the turn of Spring, the small Shiomaneki crabs crawl onto the beach, emerging on the ebb tide, stumbling under their large pincers. Inviting us into the waves
May 18, 2008. Philippa Symington.

元禄花見踊り 八世杵屋 正治郎 作曲 明治11年(1878年)

日本人は古来より生活空間の中に自然を取り入れるのが大好きな民族ですが、「花見」という行事もそのひとつの表れでしょう。この曲は元禄の頃、上野の山での花見の風俗を題材にしています。上野の桜は寛永寺の創設以来、植樹が盛んに行われて、元禄期には既に江戸庶民の遊興の場所としてかなり賑わっていました。この曲はその元禄の花見風俗を音楽化するにあたり、さすがに明治の曲らしく江戸の長唄とは一味違い、新奇を凝らしたものです。

Genroku Hanami Odori Composed by Kineya Shoujiro VIII

With regard to kabuki music this is a relatively simple piece. Its message is very positive throughout the piece. It describes a flower viewing in Ueno Park in the Genroku period which was the beginning of the Edo Era. The characters in the piece are from a range of different backgrounds - commoners, samurai and unranked soldiers- all dressed in fine decorative costumes and behaving in an excessively decadent manner for the time, with dance and drink, and of course viewing the flowers. It is hoped that this piece will make you go away feeling positively cheerful.

Today's International Performers...

Special Guest



Bruce Huebner California-born Bruce Huebner studied shakuhachi under Goro Yamaguchi (Living National Treasure) at the prestigious Tokyo University of Fine Arts and Music. He is the first non-Japanese to receive a master's degree in traditional Japanese music performance at the university. He earned his masters license from Chikuyusha, one of the oldest shakuhachi guilds, in 1997, and gave two solo shakuhachi recitals of Japanese classical music. In 1998 Bruce produced an instructional video on shakuhachi performance in English, and in August 2000 he led the Contemporary Sankyoku Ensemble's six-state US Tour while releasing a solo CD of traditional shakuhachi music, "Song of Daybreak." In 1999 Huebner co-founded the Jazz/World Music group Candela, which has recorded and performed to wide acclaim in Japan, as well as in the United States, Canada and Europe.

ブルース ヒューバー 尺八演奏家
 1983年 カリフォルニア州立大学でフルートサクソックス専攻卒。来日。
 1984年 琴古流尺八宗家川瀬順輔に入門。
 1993年 外国人として初めて、東京芸術大学邦楽科修士課程(尺八専攻)修了
 在学中、故人間国宝山口五部に師事。
 1995年 1996年に、琴古流尺八演奏会を行い好評を得る。
 1998年 ビデオ「英語による尺八指南」3巻を製作。
 1999年 ジャズ・ワールド・ミュージックグループ「CANDELA(カンデラ)」を結成。
 2003年 ヨーロッパツアーと北米ツアーを行う。
 「カンデラ」でトロントジャズ フェスティバル、ニューヨーク出演。
 2004年 「カンデラ」でニューヨークブルーノート、ハッパズストリートに出演。
 現在ヤマハ音楽院、福島県立医科大学等で音楽講師を勤める。

Special Guest



Curtis Patterson A native of Chicago Illinois, Curtis began his study of the koto at Cornell College in Iowa, and moved to Japan in 1986. In 1995, he became the first non-Japanese national to graduate from the NHK training program for young performers of traditional Japanese instruments. Patterson studied with Tadao and Kazue Sawai, and holds a master's license from the Sawai Koto Institute. He has performed with actress Matsuzaka Keiko, and was part of the AUN drumming unit's 50 concert tour in 2002. Curtis was also a member of popular singer/songwriter Kei Ogura's 2003 all Japan concert tour. In 2004 he appeared on the main stage at the Rain Forest World Music Festival in Sarawak, Malaysia. A member of the Sawai Tadao Koto Ensemble, Soemon and the US-based Koto Phase, Patterson released a solo CD "Oto No Wa" in 2002 and was musical director for the 2005 documentary film "Magnificent Obsession: Frank Lloyd Wright's Buildings and Legacy in Japan."

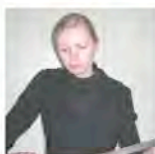
カーティス・パターソン 箏演奏家
 米国シカゴ出身、コーネル大学在学中に単に出会い、1986年に来日。1995年に外国人として初めてNHK邦楽技能者育成会を卒業。沢井忠夫、一恵両師に師事。沢井箏曲院教師、沢井忠夫合奏団団員、松坂麗子企画による朗読劇「天守物語」に参加。元「鬼太鼓座」の井上良平・公平の太鼓ユニット「AUN」全日本コンサートツアー出演。ソノアルバム「音の輪」を2002年にリリース。小橋佳「デジャヴ〜赤のあとさき〜」コンサートツアー、34公演出演。マレーシアのレーンフォレストワールドミュージックフェスティバル(ボルネオ島、サラワク州)出演。2005年春、発表となったドキュメンタリー映画「偉大なるオブセッション、フランク・ロイド・ライト、建築と日本」ミュージックディレクター。様々なジャンルのアーティストとの活動、邦楽教養指導により幅広い層の世界を目指している。

For anyone interested in learning more about the koto, please contact Curtis to arrange an introductory lesson. Tel/fax 03-5385-6093 curtjp@aol.com



Bonnie Waycott
England

I'm from Southampton in the UK. I started learning shamisen and flute with Makoto in 2006. Having played other instruments back home I thought Nagauta would be a great way to continue my music and try something new. This year I will be playing tsuzumi drums at the concert, which I am really looking forward to. It is great to be part of something so traditionally Japanese. I like the sound of the shamisen very much, it is something I would never get the chance to hear elsewhere.



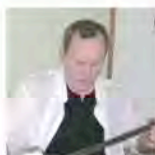
Christine Jones
England

I moved to Japan from England in 2006 to teach at an international school in Yokohama. I began learning to play the shamisen with Makoto-sensei in September 2006, and then in January of this year I began learning Japanese dance with Chie-sensai. When I arrived, I was keen to absorb more of the Japanese culture and learning the music and dance has certainly enabled me to do so. I also play the guitar and like to compose my own music. In the future I hope to use shamisen music in my compositions to fuse Japanese music with western music.



Colleen Schmuckal
U.S.A.

In May, 2008 Colleen Schmuckal graduated from Northern Illinois University in Dekalb, Illinois with a Bachelors Degree in Music; concentration in composition, bassoon performance and Asian traditional music; and minor in Japanese. She plays the bassoon, piano, and gamelan around the Chicago area. After researching and falling in love with traditional Japanese music, Colleen came to Tokyo for six months to study shamisen with Makoto-sensei, composition at Tamagawa University and Japanese at Sophia University. Colleen has been playing the shamisen for a year, and finds it to have become a huge inspiration on her compositions and future goals of researching modern Japanese composers', nagauta, and kabuki music. Colleen wants to continue writing music that incorporates shamisen to show how musically powerful it is as a genre and instrument.



Dana Buck
U.S.A.

I started studying Japanese traditional music in Michigan, USA about 8 years ago, when I first met my mentor, an ethnomusicologist named William Malm. Although he was retired, he graciously agreed to teach me in his home once a week--he played me innumerable recordings, introduced me to all sorts of Japanese music and instruments, and gave me my first basic shamisen lessons. I remember we started with "Suehirogaru" . . . When I relocated to Japan in 2002, he suggested I contact Makoto, and I am so glad I did! It is both an honor and a great privilege to be Makoto's student and a participant in the Daita Nagauta Kai.



Ethan Pointer
U.S.A.

I'm from Seattle, USA. I had studied Japanese in University so I came to Japan in order to improve it. I started to learn how to play the Shamisen because I liked the sound of classical Japanese music. I started playing many years ago, but quit, and now have been playing again since September 2007. Since the shamisen is difficult enough for me, I don't play any other instruments.



Jean-Paul Corbeil
Canada

I am currently working as a designer in Montreal, Canada. Shortly after meeting Makoto by chance in May 2006, I began to learn the shamisen. Since performing in my first Hogaku concert in 2007, one of my goals has been to introduce the world of Nagauta and traditional Japanese music to the international arts scene of Canada. So far it has been well received. In preparation for this year's concert, I have been studying with Makoto from Canada through correspondence. Even if I am not in Japan I would like to continue studying Nagauta with Makoto as long as I can.



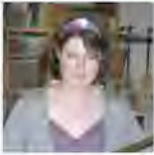
Joseph White
New Zealand

I first visited Japan on holiday in 2004 and, without really being aware of it at the time, started to develop an appreciation for Japanese music. By the time I met Makoto-sensei a year later I had grown fond of the sound of the shamisen and was glad to have the opportunity to learn from a generous teacher. I also play jazz piano, and was keen to explore a completely different musical world. I've only just scraped the surface so far, but playing the shamisen has given me great pleasure and insight into the language of music.



Katrin van Loechtern
Ireland

I came to Japan only 1 month ago. I have always been interested into Asian culture, but my decision to come to Japan came up very recently, after meeting a girl who played Shamisen on the street and I was so amazed by her music. So the main reason to come here is studying Shamisen and Japanese. Back home I play Djembe.



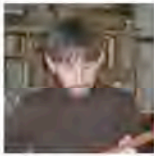
Kelley Comfort
Canada

I moved to Japan from Canada in 2005 to study Japanese at the Yamasa Institute. After a six month course, I started teaching English so that I could stay and improve my Japanese. I moved to Tokyo in April of 2007 and began learning Shamisen with Makoto-sensei that September. I grew up playing different instruments and wanted to try a traditional instrument from Japan. Fellow student Danielle Fletcher introduced me to Makoto and thus began my experience with this difficult instrument. Learning the Shamisen has been beneficial. You have to learn patience to play Shamisen, or the ability to wait, which is rare in our 'instant gratification' culture. Slowly I am learning not to rush ahead, to not be impatient with my lack of progress or inability to learn something fast enough. Everything comes in its own time. In the future I would like to be a Japanese translator and hope I will still be performing nagauta at that time.



Kelly Duke
Canada

I'm from Canada. I originally came to Japan to study Japanese, but I ended up staying for about 6 years to work. I originally wanted to learn taiko, because I like playing different styles of drums. I learnt shamisen but have only been playing for about a year. I play taiko mostly. I want to share the knowledge of shamisen that I have learnt with other music lovers. I think that the shamisen and nagauta reflect Japanese culture a lot, and I think people would benefit from learning about the way shamisen music is written and the meaning behind it, as compared to Western instruments.



Matt Rollo
Canada

I came to Japan from Canada in May 2004. My reasons for coming to Japan are numerous, but mainly I came to explore Japanese culture, history and music. I have always wanted to study a Japanese musical instrument; I was originally drawn to the shamisen because of its unique timbre and playing technique. I have somewhat of an affinity for musical instruments, as I studied about 15 instruments while completing my BA in Music Education in Canada, so learning musical instruments is a hobby for me. I have been playing the shamisen with Makoto Sensei for about eight months, and I look forward to continuing for as long as I remain in Japan. I would like to continue playing shamisen upon returning to Canada. I am hoping to capture interest for shamisen by fusing it with dance rock or indie rock, with the end goal of performing and studio session recording.



Michele Tateishi
Australia

I originally came from Australia to Japan in 1990 and stayed for five years. I had had a keen interest in Japanese culture since primary school and had wanted to visit since then. During this time, I attended a culture School and studied Sumie, Koto, Woodblock Printing and Pottery. I also learnt the Shakuhachi privately. I also met my husband and we lived abroad for the next eleven years. We came back to Japan in 2006. I have been learning the Shamisen for about one year which I had been interested in playing since the 1990s but could not find a teacher at that time. I would like to be able to play the shamisen with my daughter and father - in - law, who both play the Shinobue.



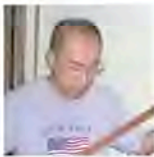
Nick Ashley
England

I'm from London, England and moved to Tokyo in 2003. I'd been playing western flute as a hobby since the age of 10, so was really excited to have a chance to learn bamboo flute when in Japan. I soon found out that with Nagauta music, it's important to know how the whole ensemble fits together, so ended up trying shamisen, tsudzumi and taiko too... Flute's still my favourite - both the melodic shinobue and flashy nohkan - but I hope I can learn enough of the others to impress my friends back home!



Pennie Huang Tovar
U.S.A.

I moved to Japan from California on Christmas Day back in 2005. I wanted to experience a new culture, outside my own, and was prepared to leave everything I knew behind. I work in a small company in Tokyo as an ALT and am fortunate enough to have the weekends off. I began Shamisen with Makoto-Sensei sometime in April 2006 and then stopped in November 2006 for whatever reason. Recently, I started again and am finding a new appreciation for the instrument. Humbly, I say, it's not something that's easy to pick up again. But I enjoy the simplicity of the sound and the discipline of my teacher. I play some guitar, but only for fun. In the future, I want to be able to jam on the shamisen with my boyfriend. It's only a matter of getting him to take the lessons!



Toyoshima Masami
Japan

I'm the only Japanese student in this concert, therefore I'm proud to perform this afternoon. I've studied nagauta for 5 years with Makoto and also play several Western musical instruments. Music is a part of my life. I started studying shamisen right after my aunt passed away. Before her death, she told me she would give her shamisen to me as a remembrance. So I treasure it and when I play it makes me feel nostalgic. I hope to keep playing shamisen in the future and also explore other wonderful Japanese traditions.



Tyler J. Fry Guest Performer
U.S.A.

Tyler Fry is an American student from Omaha, Nebraska, studying at Sophia University for the year. Music has been a part of his life ever since playing baritone in elementary school band. As an avid student of East Asian Languages and cultures he took quickly to the shakuhachi when first seeing the instrument during a home stay in Shizuoka City. Since, Tyler has practiced the shakuhachi and studied under Christopher Yohmei. It is his wish to carry the shakuhachi and a love of Japanese music with him wherever he goes from here.



福原流笛方

手ほどきより人間国宝福原流宗家四世寶山左衛門師に師事、重要無形文化財江戸里神楽を四世若山胤雄師に師事

1990年 東京芸術大学音楽学部邦楽科卒業

1992年 同大学院修士課程終了

現在、各地にての笛りサイタル、歌舞伎、日本舞踊長唄演奏会などの演奏活動の他、テレビやラジオ海外演奏等にも参加また横笛「苑の会」を主宰。東京、名古屋、沼津徳島、高松などで稽古場を開く。国立音楽大学講師

1999年 第2回ジョイントリサイタル「笛と唄」にて名古屋市民芸術祭審査員特別賞受賞CD「篠笛の曲」「笛-四季を綴る-」

著書：篠笛の本、篠笛曲集I、篠笛曲集II

Fukuhara Kan was born in Nagoya and started nagauta flute at age eight. At twelve, he began studying with Living National Treasure Takara Sanzaemon and turned professional before he entered Tokyo University of Fine Arts and Music. Over the years, Fukuhara, who also plays silver flute and piano, has created ensembles to combine Western and Japanese instruments. Currently, Fukuhara performs and teaches throughout Japan, including Tokyo, Nagoya, Numazu, Tokushima and Takamatsu. He performs with Japanese dancers, Nagauta ensembles, and at the Kabuki-za Theater, as well as on television and radio programs. He teaches at Kunitachi Ongaku Daigaku.



東京芸術大学音楽学部邦楽科卒 3歳で林流二世家元・林一枝に入門。17歳で師範名取 林千枝となる。古典の舞台を踏む一方、「林千枝リサイタル」などの公演で作品を発表し古典と創作両面で注目を集める。日本舞踊を多くの人に楽しんでもらいたいと始めたライブ「おどりカタログ」は公演数20回を越え、その他文化庁芸術祭記念公演や演劇の構成・振付演出なども数多く手掛けている。2004年1月30日に特定非営利活動法人〈和のメソッド〉を設立し、日本の伝統文化の普及活動や、芸術文化の活性化と教育・福祉・医療の分野での社会貢献に寄与している。

Hayashi Chie received her natori, stage name, at the age of six and was qualified to teach by the age of seventeen. At Tokyo University of Fine Arts and Music, She studied ballet and shamisen with renowned teacher Kikuoka Hiroaki. She went on to choreograph dances, mixing nihon buyo, Japanese traditional dance, with western styles using kimono and contemporary classical music. She often performed new compositions that combined shamisen with western orchestral elements. To this day choreography is still her passion, and she has been honored with the opportunity to choreograph dances for one of NHK's preeminent dance programs. One of her main projects now is working for a nonprofit organization, [Wa No Method] organizing a variety of concerts and workshops with the ultimate goal of expanding knowledge of Japanese traditional culture.



1985年より能楽・観世流の名家梅若万三郎家に内弟子入門。以後梅若万三郎・梅若万紀夫に師事。1986年 日本大学文理学部国文学科を卒業。1993年 内弟子より独立。以来、梅若研究会同門として演能活動を続ける。

北米・欧州・中国・旧ソ連等海外公演歴多数。スウェーデン・ヨーテボリ市でレクチャー及び公演を行う同年米国NY州立大学ニュー・ホルツ校の招聘により単独レクチャー公演。米国NY州立大学バッファロー校の招聘によりレクチャー公演、5年後に同校にて再公演。財団法人梅若研究会評議員・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。

Hatta Tatsuya was born in Tokyo in 1962 and started learning Noh in 1985 as an intern for Umewaka Manzaburo and Umewaka Makio. In 1993, he became a member of 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. In 1999, he performed and lectured on Noh in Sweden and at New York State University in New Paltz and Buffalo, NY. He returned to Buffalo in February 2004 for a tour that included Fredonia, NY and Boston, MA. He now trains others in the Umewaka group (a branch of the Kanze school). He founded and leads the Nue group, where he has performed the main role in Midare, Shakkyo, Senzai, Mochizuki, Dojoji and Fujito. The Nue group performed at the National Noh Theater in Sendagaya in 2001 and will perform on November 8th at Hosho Nohgakudo.

観世流 謡曲・仕舞教室 お問い合わせ:ぬえの会 TEL/FAX:03-3975-2440 E-mail:QYJ13065@nifty.com

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