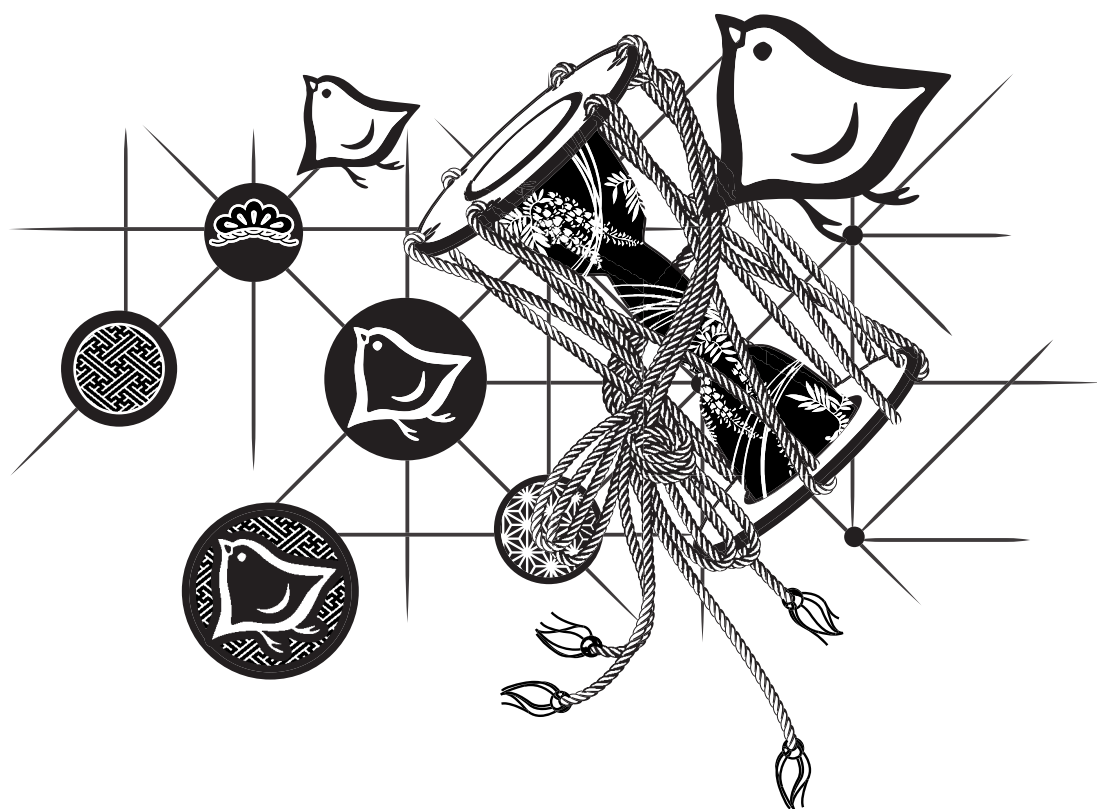


# INTERNATIONAL HOUGAKU CONCERT

## インターナショナル邦楽の集い

### 遊交会



### *An Afternoon of Japanese Music*

2008年11月2日(日) 開場2時30分 開演3時  
プラザ平成 国際交流会議場 (東京国際交流館) ・東京都江東区青海2-79  
国際研究交流大学村内 独立行政法人 日本学生支援機構  
新交通ゆりかもめ 船の科学館東口より徒歩約3分  
りんかい線東京テレポート B出口より徒歩約15分  
切符 全自由席 2,000円  
主催 株式会社 オーエンス  
協賛 代田インターナショナル長唄会  
協力 特定非営利活動法人<和のメソッド>  
ハクビ京都きもの学院  
国家公務員共済組合組合会三宿病院

Date : November 2 nd 2008 (Sunday) Doors open 2:30 pm, start 3 pm  
Location : International Conference Hall Tokyo International Exchange Center 2-79  
Aomi Kotoku Tokyo  
Ticket : ¥2,000 All seats are non-reserved  
Organized by O-ENCE Corp,  
Cooperate: Daita International Nagauta Kai  
Partnership: NPO Wa no Method ・ Hakubi Kyoto Kimono school ・ Mishuku Hospital

# ご挨拶 Greetings

本日はお忙しい中、「遊交会」にお越しいただきまして誠に有難う御座います。2001年以來、「インターナショナル邦楽の会」は9回目で御座いますが、初めて東京交流館で行わせて頂く事に成りました。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。外国人出演者も殆どが2回目の出演で御座いますが皆頑張りますので、最後までどうぞごゆっくりお楽しみください。

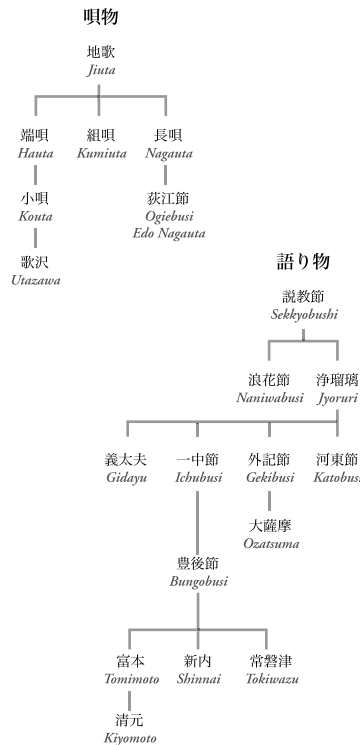
代田インターナショナル長唄会

Welcome to our International Hogaku concert. This event is our 9th concert since 2001, and it is the first time we have performed at the Tokyo International Exchange Center. Each time we have performed, we have been fortunate to have the help of special guests, and for this performance we are delighted to have with us a number of professional musicians and performers. For many of Makoto's students, today will be their second experience performing traditional Japanese music in a concert setting. Thank you for coming, and we hope you enjoy the afternoon.

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 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 often rekindled an interest among the Japanese themselves.

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.

## History of Daita 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	International Japanese Traditional Music Ensemble 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 concert Venue: Mitsukoshi Theatre, Nihonbashi
October	25th, 2003	International Japanese Traditional Music Ensemble Venue: Aoyama Tessenkai Noh Theatre
May	22, 2004	Nagauta Workshop International Exchange Association, organized by Kashiwa City Ward office Venue: Kashiwa Community Centre
October	23th, 2004	International Japanese Traditional Music Ensemble Venue: Buddhist hall Tsukiji Hongwanji Temple
September	4th, 2005	International Japanese Traditional Music Ensemble Venue: Higashi Nakano Umewaka Noh Theatre
March	4 th, 2007	International Japanese Traditional Music Ensemble Venue: Aoyama Tessenkai Noh Theatre
June	1 st, 2008	International Japanese Traditional Music Ensemble Venue: Higashi Nakano Umewaka Noh Theatre

## 代田インターナショナル長唄会の歴史

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	"長唄と箏の演奏 ポストンサフォック大学内"	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"	南青山鏡仙会能楽研修所
2004年 5月 22日	"長唄の演奏とワークショップ" 柏市公民館 国際交流協会主催	
2004年 10月 23日	"インターナショナル邦楽の集い" 築地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"	南青山鏡仙会能楽研修所
2008年 6月 1日	"インターナショナル邦楽の集い"	東中野 梅若能楽学院

# To days Program *International Hogaku Concert*

## 第一部

雛鶴 三番叟 Hinazuru Sambaso	唄 Singer	東音 安岡麻里子・大澤琢哉・岸 徳子
長唄 Nagauta	三味線 Shamisen	東音 植松美名・東音 安藤直美・野川怜子・西村眞琴 ・Bonnie Waycott・Christina Jones・Dana Buck・David Cochran・ Joseph White・Matt Rollo・Michele Tateishi・Nick Ashley・ Pennie Tovar・Richard Neave・Colleen Schmuckal・豊嶋 正己
	笛 Flute	福原 寛菜
	小鼓 Kotsuzumi	堅田 喜代実
	大鼓 Okawa	望月 太左彩
	太鼓 Taiko	福原 千鶴
	立方 Dancers	林 千枝・林 千泉・林 千弥鼓

秋風の曲 Akikaze no Kyoku  
箏独奏 Koto Curtis Patterson

### 篠笛打楽器合奏 Flute ensemble

①木曾路より秋 Kisoji yori aki	唄 Singer 三味線 Shamisen	東音 安岡麻里子・大澤琢哉・岸 徳子 東音 植松美名・東音 安藤直美・野川怜子・David Cochran・ Brian M. Hall
②竹田の子守唄 Tkeda no komoriuta	笛・三味線 Flute・Shamisen	豊嶋 正己・Dana Buck・Joseph White・Rollo・Pennie Tovar・Richard Neave・Colleen Schmuckal・西村眞琴
③かごめ Kagome	笛 Flute	福原 寛菜・Curtis Patterson・Wesley Allen Nick Ashley・立石瑠海・Bonnie Waycott
④京の大仏 Kyo no daibutsu	太鼓 Taiko 大太鼓 Odaiko 当り鉦 Atarigane	堅田 喜代実・望月 太左彩・福原 千鶴
⑤通りゃんせ Toryanse		
⑥英執着獅子(楽) Hanabusa Syuchakujishi		
⑦越後獅子 Echigo jishi		

長唄 いきおい Nagauta Ikioi	唄 Singer 三味線 Shamisen	東音 安岡麻里子・大澤琢哉・岸 徳子 東音 植松美名・東音 安藤直美・野川怜子・西村 眞琴 Pennie Tovar・Colleen Schmuckal・Christina Jones
	笛 Flute 小鼓 Kotsuzumi	福原 寛菜・立石瑠海 堅田 喜代実・豊嶋 正己・Bonnie Waycott・Dana Buck ・Joseph White・Matt Rollo・Nick Ashley・
	大鼓 Okawa 太鼓 Taiko	望月 太左彩 福原 千鶴

# 英国大使館 太鼓チーム

指導と演奏 英国大使館職員 池内佳夫

## Performers

Paolo Bangit	Boy (14才)	Patrick Bangit	Boy (9才)
Edward Derrick	Boy	Eva Izumi	Girl (4才)
Lucy Cairns	Girl(8才)	Kathleen Dickenson	Girl
Ruka Hayakawa (早川留加)	Boy	Thomas Cairns	Boy(6才)

- ぶちあわせ太鼓 Buchi-Awase Daiko 池内佳夫  
Traditional (arrange): Misaki-district Shizuoka  
大太鼓使用  
静岡県三崎地方の漁師さんたちに伝わるぶちあわせ太鼓のリズムを立て演奏。
- 八丈 Hachijyo Paolo Bangit+ 池内佳夫  
Traditional (arrange): Hachijyo Island, Tokyo  
大太鼓使用  
八丈島に伝わる太鼓のリズムを大太鼓を用いて打ちます: Paolo (主旋律) と池内 (ベースとなるした打ち) が向かいあって打ちます。
- ねぶた祭りのリズムで入場: Nebuta-Rythem  
上記以外のメンバー全員 Traditional (arrange): Nebuta Festival at Tohoku-(North-East) District  
東北地方の有名な祭り、ねぶた祭りのリズムを池内が打ち、子供たちが入場。ご挨拶します。
- 盆太鼓: BonDaiko Eva+Thomas+Kathleen 斜めに置いた1尺4寸の太鼓3台使用  
Traditional: Japanese Summer Festival Music 日本の夏祭である盆踊りの節を振りを交えて簡単なものからお見せします。  
盆太鼓 Lucy+Patrick+池内 Traditional: Japanese Summer Festival Music 簡単な節から少し複雑+振りへ  
盆太鼓 Paolo+早川+ 池内 Traditional: Japanese Summer Festival Music 早い、難しい節+振りへ
- 三宅: Miyake 全員 Traditional (arrange): Miyake Island, Tokyo 水平においた1尺4寸の太鼓3台使用  
三宅島に伝わる太鼓を腰を落とした独特の打ち方で打ちます。
- 八木節: Yagibushi Paolo+早川+ 池内 Traditional (arrange) 斜めに置いた1尺4寸の太鼓3台使用  
Gunma Prefecture 群馬県の有名な民謡”八木節”を音楽に合わせて、演奏いたします。
- 組太鼓: ”メイン”: ”Main” Lucy+Patrick+Paolo+早川+ 池内 斜めに置いた1尺4寸の太鼓3台使用  
Original 大使館オリジナルの曲を4人で演奏いたします。

## 第二部

### 長唄 抜粋

Nagauta medley

娘道成寺 (舞踊)

娘道成寺 (合方)

越後獅子 (舞踊)

Musume Dojoji (Dance)

Musume Dojoji (Shamisen+drums)

Echigo Jishi (Dance)

唄	Singer	東音	安岡麻里子・大澤琢哉・岸 徳子
三味線	Shamisen	東音	植松美名・東音 安藤直美・野川怜子・西村眞琴・
		豊嶋	正己・Bonnie Waycott・Christina Jones・Dana Buck・
			Joseph White・Matt Rollo・Pennie Tovar・Richard Neave・
			Colleen Schmuckal
笛	Flute	福原	寛菜・Nick Ashley・立石 瑠海・Wesley Allen
小鼓	Kotsuzumi	堅田	喜代実
大鼓	Okawa	望月	太左彩
太鼓	Taiko	福原	千鶴
立方	Dancers	林千太郎・林	千弥鼓

### 鳥のように

箏曲独奏 Koto

Curtis Patterson

### 高砂 Takasago

能 舞囃子 Noh Maibayashi

八田 達弥

石橋 Shakkyo

長唄 Nagauta

唄	Singer	東音	安岡麻里子・大澤琢哉・岸 徳
三味線	Shamisen	東音	植松美名・東音 安藤直美・野川怜子・西村眞琴・
			Bonnie Waycott・Christina Jones・Joseph White・Matt Rollo
			・豊嶋 正己

笛	Flute	福原	寛菜
小鼓	Kotsuzumi	福原	千鶴
大鼓	Okawa	望月	太左彩
太鼓	Taiko	堅田	喜代実

福原	寛菜
福原	千鶴
望月	太左彩
堅田	喜代実

### フィナーレ

Finale



## 曲の解説 (Summary)

### 第一部

長唄 雛鶴三番叟 宝暦5年(1753) 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あります。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、また和歌三神をかたどったものであるという説もありますが、兎に角、その内容は翁・千歳・三番叟が五穀豊饒、天下泰平を祈って舞うのであります。俗に三番叟をやると言う事が、何でも真っ先にやるという意味に使われておりますが、これは元日または舞台開きに必ずこれを演じた習慣から来たものであります。即ち三番叟は序開きに演ずるものとして、また儀式のものとして長唄をはじめ義太夫・常磐津・清元・新内・一中・富本・河東等の各流派にそれぞれ作られています。

全曲を大別しますと始めから「今日のご祈禱なり」までと「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るのであります。

Hinazuru Sambaso

Sanbaso is a dance meant as an offering to god to pray for a good harvest.

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. The Senzai and Okina dances are prayers for general good fortune and happiness, and the Sanbaso dance is a prayer for an abundant harvest. Reference:[Noh] Hoikusha

箏 秋風の曲 光崎 檢校作曲 箏ノ歌 カーティス・パターソン

江戸後期に京都で活躍した光崎 檢校の「五段砧」と並ぶ名作。組歌という歌曲をもとに作曲された作品で、詩は白楽天の「長恨歌」からとられ、玄宗と楊貴妃の悲劇が歌われている。前弾きと歌の二つの部分から成るが、人の世の淋しさ、せつなさが光崎 檢校の見事な旋律のなかに生かされ、大きい感動を生んでいる。

Akikaze no Kyoku

Akikaze no Kyoku - Autumn Wind - by Mitsuzaki Kengyo (d. 1853) koto/voice Curtis Patterson

Written at a time when there was a surge of interest in things classical, this piece is unique in that combines two traditional compositional forms. The first section is in "danmono" form, while the latter half of the work is a "kumiuta" with the highly stylized melody and song cycle for which this form is known. The text is a free verse translation from the Chinese, of the ancient "Song of Everlasting Sorrow."

篠笛合奏

- ① 木曾路より秋 Kisoji yori aki
- ② 竹田の子守唄 Tkeda no Komoriuta
- ③ かごめ Kagome
- ④ 京の大仏 Kyo no daibutsu
- ⑤ とおりゃんせ Toryanse
- ⑥ 長唄 英執着獅子 Nagauta Hanabusa Shuchaku Jishi
- ⑦ 長唄 越後獅子 Nagauta Echigo Jishi

- 作曲 福原 寛
- 京都地方民謡 編曲 福原 寛
- わらべ唄
- 京都地方のわらべ唄
- わらべ唄
- 楽の部分
- 太鼓地

③かごめ かごめ  
かごの中のとりは  
いついつ 出やる  
夜明けの ばんに  
つるとかめと すべった  
しろのしょうめん だーれ

⑥花にうつろう、恋の胡蝶の、舞の曲  
恋す蝶、比翼連理のかわゆらし

なんたら ぐちだへ、牡丹は 持た  
ねど、越後の獅子は己が姿を花と  
見て 庭に咲いたり、咲かせたり  
そこの おけさに、異はこと言われ  
ねまり ねまらず まち明かす  
ござれ 話しましょうぞこん小松の  
蔭で、松の葉の榎こ こんこまやか  
に、弾いて唄うや、獅子の曲

⑤通(と)おりゃんせ 通りゃんせ  
こはどこの 細道じゃ  
天神(てんじん)さまの 細道じゃ  
ちっと通して だしゃんせ  
ご用の無いもの 通しゃせぬ  
この子の七つのお祝(いわ)いりに  
おふたをおさめに まいります  
いきはよいよい 帰(かえ)りはこわい  
こわいながらも  
通りゃんせ 通りゃんせ

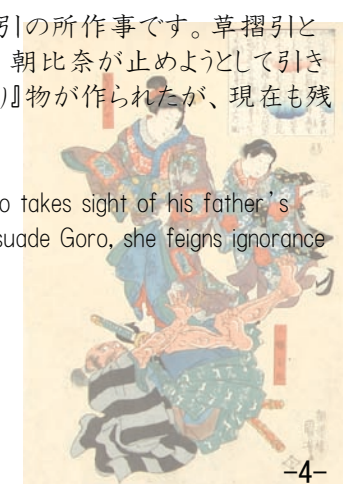
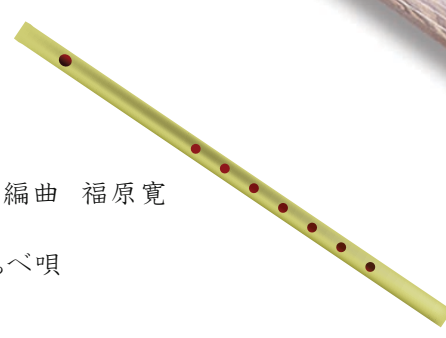
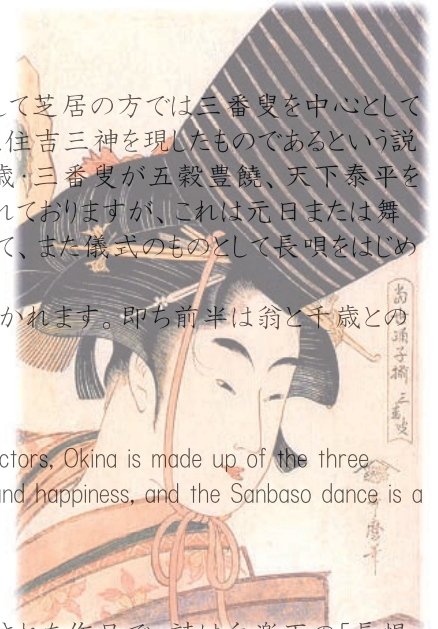
菊寿の草摺り (いきおい) 1787年(天明7年) 作曲 初代杵屋 正治郎

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引の所作事です。草摺引というのは、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『草摺引』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.

英国大使館 太鼓チーム 指導と演奏 英国大使館職員 池内佳夫。



娘道成寺 Musume dojoji 杵屋 弥三郎 (1753, Kineya Yasaburo)

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。本日、私達は三下がりの「梅とさんさんさくら」と言う其の当時流行った“わきて節”の部分を舞踊入りと、白拍子が着物を着替える間、お客様を退屈させないように作られた派手な三味線の合の手部分を組み合わせ演奏させていただきます。

Musume Dojoji

Musume Dojoji is one of the great dance-dramas of the kabuki stage. The ancient legend of a young woman possessed by unrequited love provides the framework for a series of solo dances that take the girl from innocence, through frustration, to her transformation into a vengeful serpent-demon.

越後獅子 Echigo jishi 杵屋 六左エ門9世 (1811, Kineya Rokuzaemon 9th)

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。変化物の曲は、前後の曲の組合せに、内容的にも形式的にも変化を狙っている。また、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。本日は晒しの合方から終りまでを舞踊入りで演奏させていただきます。参照 <日本の音楽> 発行 日本芸術文化振興会 編集 国立劇場事

Echigo jishi 1811 Kineya Rokuzaemon 9th Matsui Kozo

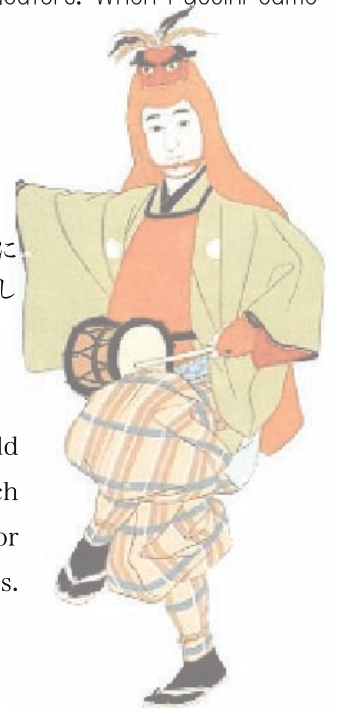
This selection, also taken from Kabuki, is about street performers from Niigata who travel to Edo during the winter to make a living. Echigo is an antiquated name for Niigata prefecture and shishi (jishi) means lion. The performers would often dance, wearing a lion's head mask as a part of their costume. 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.

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れば・・・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.





舞 囃子  
高砂(たかさご)

九州阿蘇宮の神主友成が高砂浦で出会った老夫婦は、自分たちは高砂・住吉の夫婦の松の精だと語り、「万葉」から「古今」に至る和歌の徳を讃え、友成を住吉に誘って沖に姿を消します。奇瑞と感じた友成一行が船に乗って住吉に渡ると、住吉明神が現れ、颯爽とした舞を見せて御代を祝福します。舞囃子では後半の住吉明神の舞が演じられます。

A priest on his way up to the capital stops at Takasago Bay and there talks with an old couple who are tidying the ground beneath an old pine tree. In their talk, the priest asks how it is that, in spite of their being so far apart, the pine at Takasago and the one at Sumiyoshi are yet known as the "double pines". He is told in reply that "though ten thousand leagues of mountain and river lie between, man and wife are ever close". After they have quoted poems dealing with the evergreen pine, happy symbol of peace and longevity, the old couple reveal that they are the spirits of the Takasago and Sumiyoshi trees and then sail off together in a boat. The priest moves on to Sumiyoshi and there the god Sumiyoshi no Myojin appears to him. He praises the beauty of the spring scenery and then performs a dance in honour of the happy reign.  
Reference: A Guide To Noh by P.G. O'Neill

長唄 石橋 文政三年(1820年)10代目 杵屋六左衛門作曲

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、暫く橋のたもとで待つがよいと言いついで消える。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

A priest goes to China to study and gain enlightenment. When he reaches the foot of Mount Shiryō, and is about to cross a narrow stone bridge which spans a deep ravine, he is stopped by a woodcutter. The woodcutter tells the priest that this is the bridge to a paradise and that he is not yet fit to cross it, but that if he will wait, the servants of Saint Monju will come to entertain him. Presently two lion gods appear and dance among the red and white peonies near the bridge.

Special Guest



**Hayashi Chie**

received her natori, stage name, at age six and was qualified to teach by the age of seventeen. At Tokyo University of Fine Arts and Music, Hayashi san 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.

**林 千枝**

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。



**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.

**八田 達弥**

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。  
平成五年 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N州立大学ニュー・ポルツ校の招聘により単独レクチャー公演。  
米国N州立大学ノッパラ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。



**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 Kazuo 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箏に専ら、1986年来日。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、沢井忠夫合奏団員。松坂慶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。ソノラルバム「音の輪」を2002年にリリース。小椋佳「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・フォーレスト・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、邦楽教育・指導により幅広い箏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 curtjip@aol.com



# Student profile



## 1. Bonnie Waycott

"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."



## 2. Christina Jones

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.



## 3. Colleen Schmuckal

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.



## 4. Dana Buck

"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 "Suehilogari". 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."



## 5. David Cochran

The shamisen has been a hobby of mine ever since I came to live in Japan four years ago after graduating college in my home of California. I started studying in a small town in Chiba and continued studying in Tokyo after I moved. I've taken several breaks from the instrument but always seem to be drawn back to it. The shamisen is a very fascinating instrument to me as it is similar but at the same time very different from the other instrument I play, the guitar. It is an instrument that I plan to have in my life for a very long time and continue playing.



## 6. Joseph White

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.



## 7. Matt Rollo

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.



## 8. Michele Tateishi

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 Shakuohachi 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.



## Student profile



### 9.Nick Ashley

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 favorite - both the melodic shinobue and flashy nohkan - but I hope I can learn enough of the others to impress my friends back home!



### 10.Pennie Huang Tovar

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!



### 11.Richard Neave

I'm from New Zealand. I've been living in Japan for almost a year, and I've been learning the shamisen and flute for not quite that long. I enjoy the simplicity and fascinating strangeness of this music. I also love Japanese rock and noise music and do my best to imitate, but I am less of public nuisance to my friends and neighbours when I play the shamisen.



### 12.Toyoshima Masami (Japan)

I am the only Japanese student in the concert, therefore I am proud to perform this afternoon. I have studied Nagauta for 5 years with Makoto and also play several Western musical instruments. Music is a part of my life. I started studying right after my aunt passed away. Before her death, she told me she would give her shamisen to me as a remembrance. So I reassure 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



### 13.Wesley Morgan Allen

Originally from Los Angeles, I am now a third year undergraduate at the University of California, Santa Cruz. Since August I have been studying, through the University of California's Education Abroad Program, at ICU in Mitaka. I have always been interested in traditional music from various cultures, and I relish my time spent learning the Shinobue and the Shamisen under Makoto-sensei. I have previously played the western Classical Flute and the Sitar, which has created a foundation upon which to build my studies of traditional Japanese music. I am so thankful for Makoto-sensei's kindness, expertise, and love of teaching.



### 14.Brian Michael Hall

I am from Long Island, New York (USA). Learning traditional woodblock printing and related arts list among my main reasons for coming to Japan. Thanks to NHK I was attracted to the unique sounds and styles of the shamisen. Listening to it wasn't enough so I set out to learn it. I have been playing the shamisen for a little over 7 years. Aside from playing shamisen, I also play the koto, shakuhachi and the hichiriki(Gagaku).

I hope to convey to a wide audience of people that the shamisen is an accessible part of Japanese culture, whether its learning to play it or just listening to all the colorful styles it offers.

## 長唄 *Nagauta*

歌舞伎の伴奏音楽として発展した。

語り物である義太夫や清元に比べて、音楽性が高い。

明治以降は、舞台を離れた曲作りも盛んに行われ、東京芸術大学の講義課目にもなっている。

代表曲：「勸進帳」「京鹿子娘道成寺」  
「越後獅子」「藤娘」「連獅子」

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



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# 出演者と協力の方々

Today's performers and staff

林	千枝	Curtis Patterson	舞台監督	清水美輝
八田	達弥	Bonnie Waycott	舞台監督助手	林 千也
堅田	喜代実	Christina Jones	後見	酒井 孝祥
望月	太左彩	Dana Buck	後見	中島 杏奈
福原	千鶴	David Cochran	三味線管理	柴崎勇生
福原	寛菜	Joseph White	(舞台裏)	
植松	美名	Matt Rollo	受付	古野千賀子
安藤	直美	Michele Tateishi	受付	千葉理実子
安岡	麻里子	Nick Ashley	受付	高嶋 光代
野川	怜子	Pennie Tovar	着付	鈴木 春子
大澤	琢哉	Brian M. Hall	カメラ	Richard Wright
岸	徳子	Wesley Allen		高田 真人
林	千泉	Ari Staiman	舞台小道具	山口 宏子
林	千太郎	Gregory Pekar		竹内小道具
林	千弥鼓	豊嶋 正己		
		立石 瑠海		
		西村 眞琴		



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