

LIVING TREASURES OF JAPANESE THEATRE AND DANCE

*An evening of Kabuki acting and classical dance and music
celebrating the 20th Anniversary of
the Japan-America Society of Houston.*

*Friday, October 14, 1988
8:00 p.m. in Hamman Hall
Rice University*

PRESENTED BY

JAPAN-AMERICA SOCIETY OF HOUSTON

JAPAN BUSINESS ASSOCIATION OF HOUSTON

CONSULATE-GENERAL OF JAPAN-HOUSTON

*THE SHEPHERD SCHOOL OF MUSIC,
RICE UNIVERSITY*

*DEPARTMENT OF ART
AND ART HISTORY,
RICE UNIVERSITY*

PROGRAM

ONNA DA-TE

女 伊 達

Kabuki-Style Dancing by Three Dancers

Dancers	Shamisen
<i>Hanayagi Fumiryu (Mary Ohno)</i>	<i>Kine-ie Yashichi</i>
<i>Ichikawa Mitsuo</i>	<i>Kine-ie Yashima</i>
<i>Bando Kanjiro</i>	<i>Kine-ie Yanayumi</i>
Naga-uta	Percussion
<i>Kine-ie Yaefuji</i>	<i>Senba Kokun</i>
<i>Kine-ie Yaemichi</i>	<i>Kine-ie Yaeritsu</i>
<i>Kine-ie Yakakiyo</i>	

Composed one hundred and eighty years ago during the Bunka 6 period (1809), this is an action-packed, stirring tale about a beautiful, but spirited courtesan and her entanglement with two young men from Osaka. Performed in Kabuki-style, our brave heroine performs a dazzling dance flanked by the two men. She parries and fences using a shakuhachi (a five-holed bamboo stem flute) against their swords.

*Five minute interval.
Please remain seated.*

MIYAKO FU-RYU

都 風 流

Naga-uta Shamisen Music

Shamisen	Naga-uta
<i>Kine-ie Yashichi</i>	<i>Kine-ie Yaemichi</i>
<i>Kineya Kaoru</i>	<i>Kine-ie Yaeritsu</i>

A more modern Naga-uta style shamisen piece without dance, this work was composed after World War II. It describes the untouched natural scenery of the vicinity of the Asakusa area (District in Tokyo) before 1947. The changing of the four seasons are depicted by two shamisen as they entwine and harmonize to simulate the chirping and calling of insects and birds, and describe other delicate sounds like softly falling rain and the first snowfall.

*Five minute interval.
Please remain seated.*

KANJINCHO

勧 進 帳

Naga-uta Shamisen Music of the Dramatic Kabuki Play with English Narration

Shamisen	English Narration	Naga-uta
<i>Kine-ie Yashichi</i>	<i>Kine-ie Yanacho</i>	<i>Kine-ie Yaefuji</i>
<i>Kine-ie Yashima</i>	<i>(Mary Ohno)</i>	<i>Kine-ie Yaemichi</i>
<i>Kine-ie Yanayumi</i>		<i>Kine-ie Yakakiyo</i>
<i>Kineya Kaoru</i>		<i>Kine-ie Yaeritsu</i>

Composed one hundred and forty years ago in the year Tempo 11 (1840), this work is the most familiar and favored Kabuki by all Japanese; the drama reflects loyalty, dignity, wit, courage, and other desirable human traits highly valued by the Japanese people. Usually taking one hour to perform, this drama has been condensed to include only the three main characters: Yoshitsune, Benkei and Togashi.

INTERMISSION

ECHIGO JISHI

越 後 獅 子

Masculine Dance by Kabuki Actor

Dancer	Shamisen
<i>Bando Kanjiro</i>	<i>Kine-ie Yashima</i>
	<i>Kine-ie Yanayumi</i>
Percussion	
<i>Katada Kishichi (Kine-ie Yashichi)</i>	<i>Naga-uta</i>
<i>Senba Kokun (Kineya Kaoru)</i>	<i>Kine-ie Yaefuji</i>
<i>Kine-ie Yaeritsu</i>	<i>Kine-ie Yakakiyo</i>

This dance was supposedly composed in one night in the year Bunka 8 (1811) in Echigo (now known as Niigato Prefecture in the northern part of Japan). Always known as a poverty-stricken rice producing area, the natives would offer prayers and perform lion dances to ensure a good harvest. A most challenging dance for Kabuki dancers, it was fashioned after the acrobatic antics of street performers. The two long, white cloths depict a lion's mane waving wildly. The flowing robes worn by the dancer are internationally synonymous with Kabuki. Extreme balance and control are essential for dancing with the wooden footgear modified so that only one point touches the stage.

*Ten minute interval.
Please remain seated.*

KYOKANOKO MUSUME DOJOJI 京 鹿 子 娘 道 成 寺

Colorful Japanese Classical Dancing

Dancer	<i>Naga-uta</i>
<i>Hanayagi Fumiryu (Mary Ohno)</i>	<i>Kine-ie Yaefuji</i>
	<i>Kine-ie Yakakiyo</i>
	<i>Kine-ie Yaemichi</i>
Shamisen	
<i>Kine-ie Yashichi</i>	
<i>Kine-ie Yashima</i>	Percussion
<i>Kine-ie Yanayumi</i>	<i>Senba Kokun</i>
	<i>Kine-ie Yaeritsu</i>

Originated two hundred and thirty-five years ago in the year Horeki 3 (1753), this spectacular drama concerns a beautiful, but willful princess who falls hopelessly in love with a young mountain priest, Anchin. In vain she uses all her wiles to seduce him, but the priest steadfastly remains chaste and hides from her. In hot pursuit, scorned and furious with rage and passion, she turns into a great, white serpent, and crosses the Hidaka River to reach the Dojoji Temple where in desperation the doomed Anchin hides under the large temple bell. Her white hot anger is transferred to the bell as she dances on top of it, faster and faster, until it melts with the priest inside. This particular dance is highlighted by the use of fall-away clothing (Hiki-Nuki) unveiling several colorful costumes before the audience. Clever use of stage props makes the dancer appear to wildly wind herself around the bell.

BIOGRAPHIES

MARY MARIKO OHNO (dancer and shamisen player) has studied classical Japanese dance for 35 years, earning the professional title of Hanayagi Fumiryu in 1966. She has also studied classical Japanese music (Nagauta-shamisen) for 20 years and earned the professional license of Kine-ie Yanacho in 1974.

This master of dance and shamisen music has awed audiences with her brilliant performances all over Japan. She has been invited to perform in various theaters, schools, universities, and countless other institutions in the U.S. as well as EXPO '86 in Vancouver. The founder of Kine-ie U.S.A. in Seattle, Mary Ohno conducts classes in Japanese and English.

KINE-IE YASHICHI VI (shamisen player) has been highly active in training musicians of all ages. Using Bunkafu, a text book devised by his grandmother in 1922 that uses numbers for shamisen musical notes, he has taught over three thousand students. He is grandmaster of the Kine-ie Shamisen School which presently has six branches, including Kine-ie U.S.A. in Seattle, established under the tutelage of Mary Ohno (Kine-ie Yanacho) in 1986.

Kine-ie Yashichi VI performed brilliantly in a spectacular inaugural concert at the National Theater of Japan (Kokuritsu Gekijo) assisted by approximately eight hundred students who gathered from all over Japan for the auspicious occasion.

ICHIKAWA MITSUO (Kabuki actor and dancer) has been sharing his expertise at the Kabukiza Theater for 37 years under Ichikawa Danjuro XI. He is a noted choreographer of dramatic classical dance (Koten Buyo), and has been teaching throughout Japan. Ichikawa Mitsuo has accumulated considerable overseas experience performing in India, Djakarta, the Philippines, Singapore and Paris with the Kabuki Overseas Performance Troupe.

BANDO KANJIRO (Kabuki actor and dancer) has also been sharing his expertise at the Kabukiza Theater under Bando Mitsugoro VIII. He has been dancing for 33 years and is an acclaimed masculine Japanese classical dancer having received three awards consecutively at the "New Year Japanese Dancing Performance" Program. He has performed in Taiwan, Hawaii, New Zealand and Los Angeles with the Kabuki Overseas Performance Troupe.

PRODUCTION

*Producer..... Mary Ohno
Dance Director.... Ichikawa Mitsuo
Chief Musician..... Kine-ie Yashichi VI*

MASTER OF CEREMONIES

*Dr. Richard L. Wilson
Department of Art and Art History
Rice University*

This evening's performance was made possible through the assistance of The Japan Foundation.