

# International Hougaku Concert

## インターナショナル 邦楽の集い

### An Afternoon of Japanese Music

Date : Sunday, Mar. 4th, 2007 3:00pm~(doors open at 2:30pm)

Location: Tessenkai Nohgaku Kenshujo Stage

4-21-29 Minami Aoyama, Minato-ku, Tokyo Telephone: 03-3401-2285

Daita International Nagauta Kai Nishimura Makoto

平成19年3月4日 日曜日 午後2:30時開場 3時開演

鍊仙会能楽研修所 東京都港区南青山4-21-29 Tel: 03-3401-2285

主催: 代田インターナショナル長唄会 西村真琴

協力: 特定非営利活動法人「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年以來、今年でこのような会は6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、そしてご子息様達まで加わって下さる事になり感無量でございます。外国人出演者は殆どが初めての経験でございます。皆頑張りますので、最後迄ごゆっくりお楽しみください。

3月4日

西村 真琴

Welcome and thank you for coming to our Annual International Hogaku concert. This is our 6th 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 Nagauta music. 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 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.



### 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 柏市市民館  
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

### 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 22, th 2004 Nagauta Workshop  
Venue: International Exchange Association,  
organized  
by Kashiwa City Ward office at Kashiwa  
Community Centre

## 第二部

### 三谷

本曲 *Honkyoku*

*Sanya*

尺八 *Shakuhachi* Bruce Huebner

### 砧三章

箏曲合奏 *Sokyoku*

*Kinuta Sansho*

箏 *Koto* Curtis Patterson、小畑知恵、島崎優子、藤田裕子、福田二葉、田中倫子  
尺八 *Shakuhachi* Bruce Huebner

### 橋弁慶

仕舞 *Shimai*

*Hashibenkei*

仕舞 *Shimai* 八田達弥、八田和弥  
地謡 *Jiutai* 鈴木啓吾、加藤真悟

### 元禄花見踊&娘七種

長唄 *Nagauta* *Genroku Hanami Odori*  
& *Musume Nanakusa*

長唄の抜粋より

唄 *Singers* 杉浦和子、椎名桂子、唐木照子、南部美津子、桜井範子、金沢広子、  
Katherine、Jayne、Jennifer  
三味線 *Shamisen* 植松美名、吉井禮子、西村真琴、Anneke、Bonnie、Janet、Jean-Paul、  
Nathan、Richard、豊嶋正己  
笛 *Flute* 福原 寛、Nick  
小鼓 *Tsuzumi* 藤舎呂鳳  
大鼓 *Okawa* 望月太左彩  
太鼓 *Taiko* 堅田喜代実

### 篠笛合奏

*Flute ensemble*

かごめ

*Kagome*

京の大仏

*Kyo no Daibutsu*

通りゃんせ

*Toryanse*

越後獅子

*Echigojishi*

笛 *Flute* 福原 寛、西村真琴、Bonnie、Clayton、Dana、Jean-Paul、Katherine、  
Nick、Richard、豊嶋正己  
唄 *Singers* 椎名桂子、杉浦和子  
三味線 *Shamisen* 植松美名、吉井禮子  
太鼓 *Taiko* 藤舎呂鳳、豊嶋正己  
大太鼓 *Odaiko* 堅田喜代実  
当り鉦 *Atarigane* 望月太左彩

### 山月抄

笛 *Flute*

*Sangetsusho*

中島敦「山月記」より

篠笛 *Shinobue* 福原 寛  
能管 *Nobkan*

### 鶴 亀

長唄 *Nagauta*

*Tsurukame*

唄 *Singers* 杉浦和子、椎名桂子、唐木照子、南部美津子、桜井範子、金沢広子  
三味線 *Shamisen* 植松美名、吉井禮子、西村真琴、Clayton、Janet、Jean-Paul、豊嶋正己  
笛 *Flute* 福原 寛  
小鼓 *Tsuzumi* 藤舎呂鳳  
大鼓 *Okawa* 望月太左彩  
太鼓 *Taiko* 堅田喜代実  
箏 *Koto* Curtis Patterson  
立方 *Dancer* 林 千枝、林 千凜、林千弥鼓

### フィナーレ

*Finale*

## 江 口

江口の里を訪れた僧の前に現れた里女は、西行法師に宿を貸す事を断った、江口の君という遊女の物語をすると消え失せます。江口の君の弔いを始める僧の目の前に月の光の下に遊女たちの舟遊びが現れます。仕舞では遊女がたちまち普賢菩薩の姿と変じ、光とともに白雲に乗って天空に去る終曲部分が演じられます。

### *Eguchi*

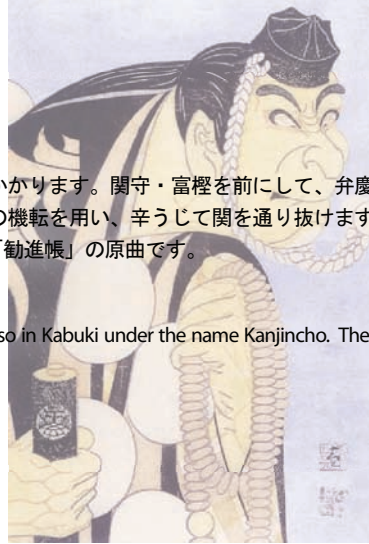
Some priests come to the village of Eguchi where the courtesan known as Eguchi no Kimi lies buried. A woman appears and reveals that she is the ghost of Eguchi no Kimi. She talks of the blessings to be found in the power of Buddhist Law and performs a dance.

## 安 宅

兄頼朝の手を逃れようと山伏に扮した源義経主従は安宅の新関所にさしかかります。関守・富樫を前にして、弁慶は必死の祈りや勧進帳の空読み、さては義経を従者と言い張って金剛杖で打ち据えるなどの機転を用い、辛うじて関を通り抜けます。仕舞では富樫に挨拶をして笈を肩に奥州へ下る勇ましい弁慶の姿。歌舞伎十八番の一つ「勧進帳」の原曲です。

### *Ataka*

This is the famous story of Benkei and his lord Yoshitsune at the barrier, found also in Kabuki under the name Kanjincho. The two eventually pass through to safety and Benkei celebrates the moment with a dance.

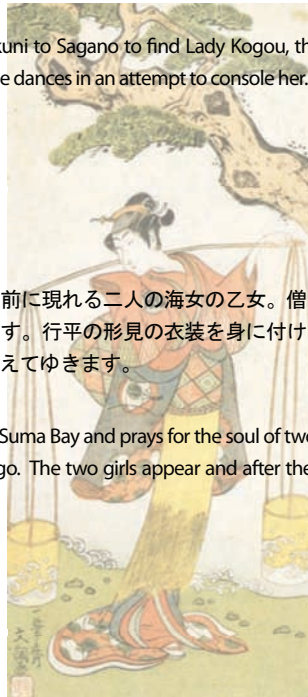


## 小 督

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、彼女の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 cour 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.



## 松 風

須磨の裏を訪ねた旅僧の前に現れる二人の海女の乙女。僧に宿を貸した二人は、行平中納言に愛された松風・村雨の霊であると名乗り、懐旧の涙にむせびます。行平の形見の衣装を身に付けた松風は恋の狂乱に落ちいり、激しく追慕を舞いますが、やがて朝の松風の音の中に幻となって消えてゆきます。

### *Matsukaze*

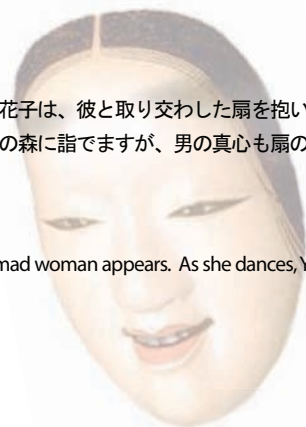
A traveling priest comes to Suma Bay and prays for the soul of two fishergirls, Matsukaze and Murasame, who were loved by the poet Yukihira when he was exiled there long ago. The two girls appear and after they tell him of their happiness with Yukihira, Matsukaze puts on the poet's cap and robe and dances.

## 班 女

契りを交わしたまま去った吉田の少将を忘れられずにうつつなくなった遊女・花子は、彼と取り交わした扇を抱いてさすらう狂女となります。少将の面影を慕い、再会を願って神々の祈誓の旅を続ける花子は賀茂の糺の森に詣でますが、男の真心も扇のように表裏があったのではないかと疑った瞬間に、彼女はついに少将と再会を果たすのでした。

### *Hanjo*

Yoshida no Shosho goes to Shimo-Gamo Shrine to pray for his lover. While there, a mad woman appears. As she dances, Yoshida notices her fan and realizes the woman is his lover, and the two are happily reunited.



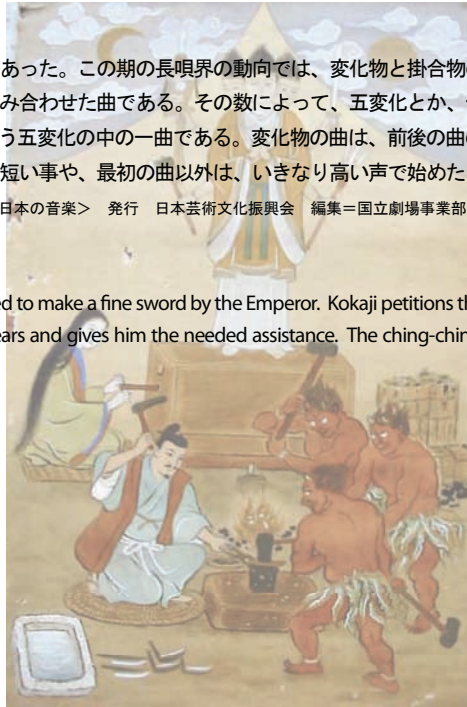


## 小鍛冶 杵屋 勝五郎 作曲 (1822年)

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「小鍛冶」は、天保3年(1832)に初演された「姿花後雛形」という五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。 参照 <日本の音楽> 発行 日本芸術文化振興会 編集=国立劇場事業部宣伝課

### *Kokaji* Composed by Kineya Katsugoro

Based on a Noh play, Kokaji tells how Kokaji Munechika was commanded to make a fine sword by the Emperor. Kokaji petitions the help of the gods at the Inari Shrine, and while making the sword, the fox god Inari appears and gives him the needed assistance. The ching-ching clink-clink of the shamisens in this piece echo the sounds of the making of the sword.



## 第二部

### 三 谷

中京所伝の曲。曲中に三つの起伏がありそれが曲名の由来という説もある。同名異曲も多い

### *Sanya* shakuhachi koten honkyoku

Interpretations of the origin of the meaning of the title "Sanya" (written in Japanese as 三谷、山野、山也、産案、or 佐山) are numerous: 1. it is derived from the sanskrit samajya- ("gathering,") 2. it is a transformation of the Japanese word sanmai (三味,) from the sanskrit term samadhi, ("concentration" or "absorption,") 3. it means three sound peaks echoing into "three valleys." It was a cornerstone of the ritual music of the Fuke Sect of Zen Buddhism and also seems to have been performed as a prayer for safe childbirth. The history of transmission of Sanya into modern times is complex and murky, as evidenced by the disparity between the names and melodies extant within the different lineages of shakuhachi music today. The version I will perform today is one of the two versions of "Sanya" that have been transmitted in the koten honkyoku "Dokyoku" tradition by Yokoyama Katsuya.

### 砧三章 沢井忠夫作曲

昭和三十七年に作曲された曲で、第一章と第三章は砧地をとり入れながら、リズムの絡みと流れを軽快に表現していきますが、間に挟まった二章では、謡曲「砧」をテーマに置いて、箏による秋の終りの寒々とした季節感、三連音による虫の声等、ドラマチックな表現が要求されます。また十七絃には箏曲「五段砧」がパラフレーズされ、ここに古典と現代が繋ぎ合われます。

### *Kinuta Sansho* composed by Tadao Sawai

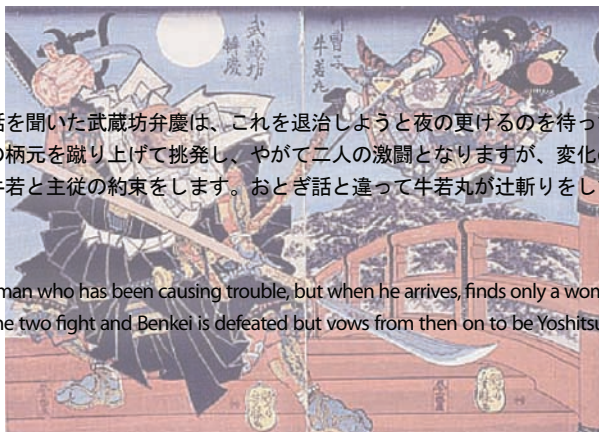
The first and third movements of this piece combine the traditional "kinuta-ji" motif with interweaving rhythms by the three koto parts. Kinuta refers to the fulling block used to beat cloth in ancient fabric making processes. Through time, the term became synonymous with the constant regular beating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

## 橋弁慶

五条の橋で少年が小太刀を抜いて人を襲っているという話を聞いた武蔵坊弁慶は、これを退治しようと夜の更けるのを待って五条の橋にやって来ます。やがて登場した牛若丸は弁慶の長刀の柄元を蹴り上げて挑発し、やがて二人の激闘となりますが、変化のような牛若の秘術に弁慶は抗いきれずついに降参してしまい、牛若と主従の約束をします。おとぎ話と違って牛若丸が辻斬りをしているのはこの物語の古い形です。

### *Hashi-Benkei*

Benkei goes to the Gojo Bridge to take on a young agile swordsman who has been causing trouble, but when he arrives, finds only a woman there. Throwing off her silk shawl, she reveals herself as Yoshitsune. The two fight and Benkei is defeated but vows from then on to be Yoshitsune's loyal retainer.



## 元禄花見踊り

八世杵屋 正治郎 作曲 明治11年 (1878年)

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. It was written at the start of the Meiji Era. Its function was to be performed for the opening of one of the Kabuki theatres in Tokyo. 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 (bushi) and unranked soldiers (yakko) - 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.

## 娘七種

二世杵屋 六三郎 作曲 明和4年 (1767年)

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えます。

### *Musume Nanakusa* Composed by Kineya Rokusaburo II

At the time that this piece was written, Nagauta was conservatively tuned to san-sagari (minor tuning), influenced by the Jiuta Style of the Kansai Area. The composer Rokusaburo the Second, decided to break with this tradition, and innovatively used the more lively ni-agari (major tuning) to re-vamp Nagauta's image. Musumenanakusa 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 7 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 Shinkoku or God-Land. The repetitive nature of the ritual pounding is reflected in the repetitive beats of the tsuzumi drum, and the chorus-like shamisen and singing..

## 山月抄

福原寛 作曲 中島敦「山月記」より

中島敦の短編小説「山月記」に想を得た。自らの詩の才能に絶望した李徴が、ある日眠りから目を覚まし戸外からの自分を呼ぶ声を聞く。その声を追ううち、虎となり地面を左右の手でつかんでいた。次第に人間の記憶と意識を失う恐怖に苦しむがいつかそれも薄らぎ月影の下で舞い狂う。前半を篠笛一管、後半を能管一管で演奏いたします。

### *Sangetsushou* Composed by Fukuhara Kan

This piece is based on the short story "Sangetsuki (Mountain Moon)" by Nakajima Atsushi. In the story, the poet Richou is frustrated with his talent. One night, as he is sleeping, he hears a mysterious voice calling his name. He goes outside, and as he follows the voice he finds himself transforming into a tiger. At first he is afraid, as the memory of his humanity begins to fade. But gradually his fear recedes, and as a tiger he dances wildly in the moonlight. The first section of the piece, when Richou is still human, is played on the shinobue. The final section is played on the nohkan.

## 鶴亀

十世杵屋六左右衛門 作曲 (1851年)

この曲の歌詞は親世流の謡曲「鶴亀」を殆どそのままとっており、わずかに二上がりの「千代のためし」の一節に相違があるだけで「老松」と同様、ご祝儀物として最もよく普及しているもので特に初春の出し物として、また婚礼の際によく演じられます。長唄には謡曲から取材したものが沢山ありますが不思議に古い時代に出来たものほど謡曲の形式から離れようとした形跡があります。ところが、幕末から明治にかけて謡曲の詞章そのままを取り入れて長唄の節をつけるということが盛んに行われるようになり「船弁慶」「橋弁慶」「翁千歳三番叟」等、数々の名曲が作られました。この傾向のきっかけを作ったのがこの曲であり、謡曲の文句を殆どそのままに積極的に取り組んで謡曲の味を出そうとした最初の曲として、長唄史上重要な曲のひとつといえましょう。唐土の朝廷で春の初めの節会の日、例年の慣わしにより皇帝(玄宗皇帝)の観覧の前に千年万年の長寿を保つという鶴と亀とによそえた舞を舞わせ後月宮殿で舞楽を奏して君万歳を祝福するという筋であります。荘重な調のうちに優美な節を織り込んだ極めて品の良い曲で、一見平凡な節付の様ですが味わえば味わうほど面白味が出て来るのはさすがに名曲であると思われれます。

文献 長唄名曲要説 浅

川 玉兎 邦楽社

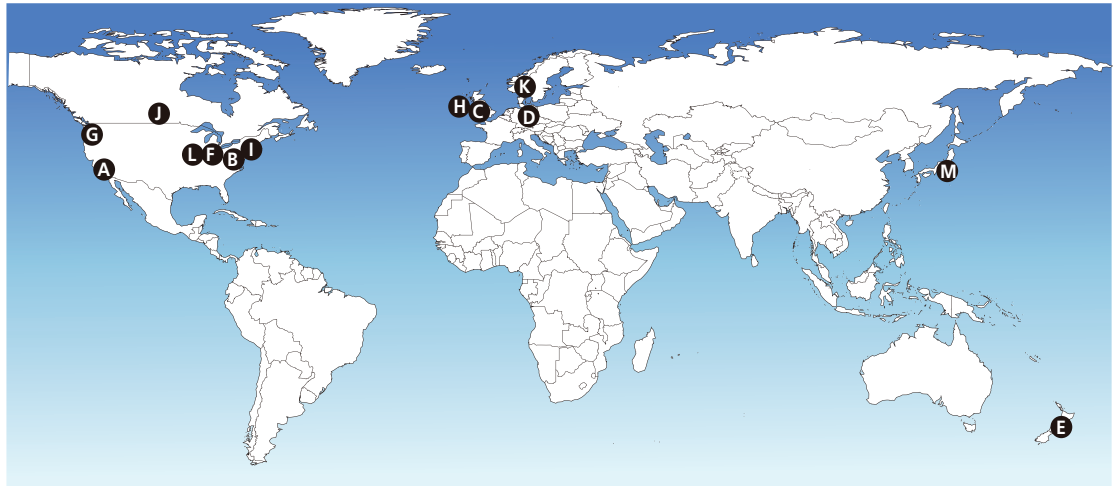
### *Tsurukame* Composed by Kineya Rokuzamon X

Tsurukame was originally intended to be a concert piece, but it has since become popular with dancers. It is considered to be the first genuine Noh-derived (utamono) Nagauta. The text is taken from the Kita school Noh play 'Gekkyuden'. This is basically the same text as is found in the play 'Tsurukame' of the other schools of Noh. This play is rather short and is congratulatory in nature, with the crane (tsuru) and the tortoise (kame) being good luck symbols in Japan.

Reference: Heart of Nagauta Dr. William P. Malm



# Today's International Performers...



## Special Guest

**A** Bruce Huebner  
California, USA



**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

ブルース ヒューバナー 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、故人間国宝山口五郎に師事。  
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、ハケ岳ジャズ 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務める。

## Special Guest

**B** Curtis Patterson  
Chicago, USA



**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筆に出会い、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。ソロアルバム「音の輪」を2002年にリリース。小椋佳「デジャヴー赤のあとさき」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・指導により幅広い等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



**C** Alexandra Gillam  
Dorset, England

I am from Dorset in the south of England. I moved to Yokohama in August 2006 to start work teaching Science in an international school. I started learning the shamisen in September 2006. I was keen to learn this instrument to gain an insight into Japanese music and this aspect of Japanese culture.



**D** Anneke Kranzusch  
Leer, Germany

I started learning shamisen last summer. Playing the bassoon in Germany I wanted to do some music in Japan as well. When I saw Makoto's ad for Japanese traditional music workshops I thought to give it a try, and now I really love it. I really enjoy the relaxing aspect of the music. While playing and practicing there is only place for music in my head. And of course it is great to learn something unique Japanese while staying in Japan, to experience traditions and customs.



**C** Bonnie Waycott  
Southampton, England

I'm from Southampton in England and came to Japan nearly a year ago. I started learning shamisen and bamboo flute with Makoto last summer. As a piano and clarinet player I've always been musical, and thought Nagauta would be a great way to continue my music and try something different. I enjoy Makoto's lessons very much. I find Nagauta very relaxing, and there is something so unique and beautifully Japanese about the music, and the stories contained in each piece.

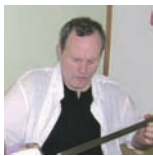


**C** Christine Jones  
Northamptonshire, England

I started learning to play the shamisen with Makoto in September 2006. Before studying to be an elementary school teacher I achieved a first class honours degree in music. I play the electric guitar and bass guitar and I have been the rhythm guitarist, bassist and lead vocalist in a number of English rock bands. Since coming to Japan I have been keen to learn about Japanese culture and traditions, and to study an instrument that is comparable to the guitar was an interesting

**E Clayton Evans***Wellington, New Zealand*

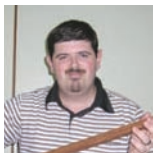
I started learning Nagauta about three years ago. You could say I started Nagauta by accident as I was actually interested in the Okinawa sanshin (snake skin shamisen). However I couldn't find a sanshin teacher so I decided to try the Nagauta shamisen instead. Now I love Nagauta, as it is such a deep and interesting music. As I improve, the world of Nagauta becomes deeper and deeper.

**F Dana Buck***Ohio, USA*

I was born and raised in Ohio but spent most of my adult life in Ann Arbor, Michigan. I dreamed of living in Japan since college, but it took over 25 years to realize that dream. During my tenure as a museum exhibit designer at the University of Michigan, I had the great fortune to meet ethnomusicologist, Dr. William Malm, who introduced me to the exotic world of traditional Japanese music and gave me my first shamisen lessons. At 47, when I was finally able to relocate to Japan, he suggested I contact Makoto. It is an honor and privilege to study Nagauta with such a dedicated and passionate teacher.

**G Elizabeth A. Wenner***Seattle, Washington*

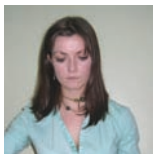
I'm a "West Coaster," growing up in the San Francisco Bay area then at the age of 23, moving to Seattle, Washington. Later, my work took me to Portland Oregon where I lived for thirteen years. Before moving to Tokyo in 2003, I lived in Manhattan Beach, California. I wanted to play shamisen from the first time I heard the instrument soon after I arrived in Japan. Finally, in March of 2006, I acted on this thought and was fortunate

**H Jack Keane***Ireland*

I started learning Japanese traditional music in the Autumn of 2006. I play guitar, ukulele and mandolin and wanted to learn a Japanese string instrument. It helps me to better understand old Japan. I think it is also very important to keep old traditions alive.

**I Janet Pocarobba***Boston, USA*

I first heard nagauta in Makoto's music room in the spring of 1996, where she played the 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.

**C Jayne Pearson***United Kingdom*

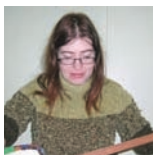
I came to Japan from the UK about 2 years ago with little idea about music or Nagauta. I discovered a love for Kabuki and Noh as well as Japanese instruments which sounded so different from western music. I never thought I could play as I am not a musical person and I am not Japanese! But upon meeting Makoto san, she put my mind at ease and I discovered that anyone can learn to appreciate and understand Hougaku with the right passion and enthusiasm. I currently

**J Jean-Paul Corbeil***Oakbank, Manitoba, Canada*

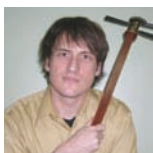
The opportunity to learn Japanese traditional music arose when I met Makoto by chance in May 2006 while working a part time job in Asakusa. Coincidentally, Makoto taught one of my best friends from high school a few years prior. Realizing that this was the same teacher, and hearing how much my friend enjoyed it, I decided to take up nagauta as well. I have always had a strange fascination with Japanese culture, so taking up nagauta was a chance to further my understanding about this mysterious country. I think

**K Jennifer Lee***Stavanger, Norway*

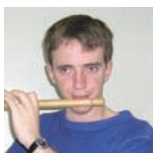
I started learning the shamisen in December 2006, soon after I arrived in Japan. My father had a Japanese-Chinese restaurant in Norway, and showcased many traditional musical instruments such as the koto and the flute on the walls of his restaurant. Since the instruments were so fragile, I was never allowed to touch them. I feel so lucky now that I can not only touch, but play music on such instruments! There is something frightfully beautiful yet tragically sad about Nagauta.

**C Katherine Winward-Stuart***London, United Kingdom*

I started learning about three months ago; I became interested in learning the shamisen when my friend told me that there was a teacher in the Tokyo area that was tutoring her. I was eager to try as I'd been involved in music and performance back in Britain and had lost touch with it when I moved to Japan. I like Nagauta because the music is varied and can sound both powerful and wistful depending on the piece. Each song is a link back to a different era.

**L Nathan Jensen***Bloomington, Indiana, USA.*

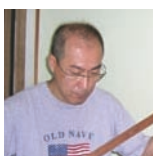
I have been studying shamisen since the summer of 2006. My fascination with unique shamisen timbre is what led me to begin lessons. There are many aspects of shamisen which appeal to me, but some of my favorites are the unusual music notation, different tunings, and the way similar motifs can be found across different songs. The shamisen has given me new insight to the world of music.

**C Nick Ashley***London, England*

I'm originally from London, England. I started learning shamisen and bamboo flutes with Makoto when I first came to Japan in 2003, as a way to explore one aspect of traditional Japan. For me it's interesting getting to know a different sound world, and gradually becoming familiar with what first seems so exotic.

**E Richard Neave***New Zealand*

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 a public nuisance to my friends and neighbours when I play the shamisen.

**M Toyoshima Masami***Tokyo, Japan*

"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. I played the piece at my first shamisen concert, and I'd like to say thanks to Makoto for this "twist in destiny".



福原 寛



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、各地にての笛リサイタル、歌舞伎、日本舞踊、長唄演奏会などの演奏活動の他、テレビやラジオ放送、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  
 「笛と唄と」にて名古屋市民芸術祭審査員特別賞受賞、①「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.

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。

*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.

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NY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.

# Shamisen in English

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- 隔週 月・木曜日午後一時～於・砧区民会館 (世田谷区)
  - 第二・四月曜日午後三時～於・ヨーカドー府中店 (府中市)
  - 第二・四月曜日午後三時～於・ヨーカドー八柱店 (松戸市)
  - 第一・三水曜日正午～ 於・北松戸区民センター (松戸市)
- 隔週 会場 ■ 午後六時～於・東地区公民館 (国立市)
- 初心者＝五千元 (謡・舞の基礎を団体稽古で。月二回)
  - 経験者＝七千元 (謡のみ、月二回) 一万円 (謡と仕舞、月二回)

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