

# *The Heart of Japan*

An evening of Kabuki dance, and music



7pm, March 12, 2014  
Wellesley College,  
Jewett Art Center Auditorium

Sponsored by Wellesley Japanese Program

Cooperated by CLCE, Theatre Studies, Art Dept. Music Dept.

## *Program*

			composer
<b>Sagi Musume</b> 鶯娘	Michiko Kurata (dance)) Sumie Kaneko (Shamisen, Vocal) Kaoru Watanabe (Fue, Taiko)	1762	Kichiji Fujita 富士田吉治 Chujiro Kineya 杵屋忠次郎
<b>Fue introduction</b>	Kaoru Watanabe (Fue)		Kaoru Watanabe 渡辺 薫
<b>Nagauta Medley</b> 長唄メドレー	Sumie Kaneko (Shamisen, Vocal)		
<b>Kanda Matsuri</b> 神田祭		1911	Rokujiro Kineya III, 3 世杵屋六四郎 Kosaburo Yoshizumi IV 4 世吉住小三郎
<b>Echigo Jishi</b> 越後獅子		1911	Rokuzaemon Kineya VIII 9 世杵屋六左衛門
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<b>Yamanaka Bushi</b> 山中節	Sumie Kaneko (Shamisen) Kaoru Watanabe (Taiko)		Traditional, Ishikawa Prefecture 石川県民謡
<b>Shinobu</b> 梓乃舞	Sumie Kaneko (Shamisen) Kaoru Watanabe (Fue, Taiko)	2013	Kaoru Watanabe
<b>My Favorite Things</b>	Sumie Kaneko (Shamisen) Kaoru Watanabe (Taiko)	1959	Richard Rodgers Arranged by Sumie Kaneko
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*Please join us for a sushi reception following this program.*



**Michiko Kurata**, Hanayagi Sukekatsumi 花柳輔佳津美 (Michiko Kurata) has been performing traditional Japanese dance for 33 years. She studied "Kabuki buyo," a popular dance form derived from Kabuki, under Hanayagi Sukesaburo, a renowned master of traditional Japanese dance. Ms. Kurata placed first in the junior division of the prestigious National Dance Contest at the age of 15. The same year, she attained the "natori" status and earned her professional name. She has a Masters in Teaching degree from Tufts University and has been teaching world history for the past 10 years. She has performed at numerous cultural events in the US and has been giving lectures on traditional Japanese dance. <http://spirit-of.asia>



**Sumie Kaneko**, Japanese Koto & Shamisen Player, Singer Songwriter and Producer Sumie (Sumi-é) Kaneko has been recognized as a pioneer by her uniquely chromatic use of the instruments. She started playing Koto when she was at five, next year she was broadcasted by [NHK](#). In 1995, Sumie won in Takasaki International Competition in Koto performance. Graduated [Tokyo National University of Fine Arts and Music](#) in 2000 and [Berklee College of Music](#) in 2006. Performance highlights includes: Carnegie Hall, Lincoln Center, touring in south America organized by Japan Foundation NY, touring in Bangladesh invited by Embassy of Japan in Dhaka, Washington DC Jazz Festival at the Embassy of Japan, music directions for a winner of Pulitzer Prize [Paula Vogel](#)'s "The Long Christmas Ride Home", Harvard University, Boston Ballet, Berklee College of Music and many more collaborations with world instrumentalists. Sumie is currently based in NYC. She tours overseas regularly with her own band J-Trad And More fusing her Japanese roots with the colors of jazz and freedoms of avant-garde. In this band she produces an original sound with beyond of traditional instrumentation. The second album "J-Trad And More II" will be released in 2014 fall.



**Kaoru Watanabe** is a New York based practitioner of various Japanese transverse bamboo flutes or the shinobue and the taiko drum. His music can be described as an ever-shifting blend of the folk and classical traditions of Japan with contemporary improvisational and experimental music. Kaoru has performed with such artists as Jason Moran, Kenny Endo, Imani Uzuri, Adam Rudolph and Kiyohiko Semba and Japanese National Living Treasure Bando Tamasaburo and was a performing member and artistic director of the iconic Japanese taiko ensemble Kodo for close to a decade. In recent years, Kaoru has performed and taught across Europe, the South, Central and North Americas, Australia and Asia. Kaoru has taught courses on taiko drumming and Japanese music at Princeton and Wesleyan Universities and Dickinson and Colby Colleges as well as his own studio in Brooklyn. Kaoru's flutes are provided by master flute maker Ranjo. [watanabekaoru.com](http://watanabekaoru.com)

鶯娘 (Sagi Musume) Scenes from the Heron Maiden

A young girl, betrayed in love, is unable to give up her attachment and thus she has been transformed into a heron.

*Winter scene at nightfall. (A samisen and flute begin to play).*

*The dancer appears as the spirit of a white heron. She is dressed in a white kimono with a white hood, pointed in the front, and a black obi belt. She is carrying a parasol which she opens as she begins to dance.*

**Though it blows, yet it gathers, on my parasol,  
Light snow like endless longing, piles up,  
Then, vanishes, along the fleeting path of love**

*Weeps and nods her head at the snow falling*

**Where endless yearning gathers, in the darkness of the heart,**

*The hems of her kimono open to reveal the red under kimono. She folds a sleeve across her breast.*

**For now, here at least in the dusk, so poignant,  
Midst fluttering snowflakes, all alone,  
All alone, so sweet, in the wet falling snow,**

*Playing in the snow: waving of the sleeves; heron foot movements*

**The drift of my loneliness, my heart lost in love  
Murmurs blindly along with the river's flow,**

*Heron foot movements*

**What knows she but bitterness, this white heron,**

*Head rolls from side to side, her chest heaves*

**Even her footsteps, long used to the water,  
Like water drops, trickling, soon disappear.**

*She removes her hood and changes her obi belt; dancer appears as a young girl in love*

**Even before my tears have dried,  
Unable to hang my sleeves in the moonlight,  
Hidden, I toss aside, the secrets of that night.**

*Brings together her two forefingers and then prays*

**Oh Gods who entwine us, and bind us as one,  
Such endless enticement, how ashamed I am**

*She hides her face in her sleeves*

**More than harvesting the salt in pails at Suma Bay**

*She mimes carrying the salt pails over her shoulders*

**Your heart is hard to capture, oh that it be true.**

*She lifts her sleeve as if to playfully hit her lover in frustration and then withdraws  
several steps*

**More difficult than pleating my stiff silken trousers**

*She kneels and pleats her sleeves*

**Your heart my lord is hard to reel in**

*She tries to reel in his heart*

**Though I long so to believe you are true,  
Oh! If only it were so!**

**Please take pity upon me,  
On this, my sad life,  
A tale telling of sorrow  
Like my falling tears.**

- Translated by Carolyn Morley -

鶯娘」

吹けども傘に雪もつて  
積もる思ひは泡雪の  
消えてはかなき恋路とや  
思い重なる胸の闇  
せめてあはれと夕ぐれに  
ちらちら雪に濡鶯のしょんぼりと  
可愛 [かわゆ] らし  
迷ふ心の細流れ  
ちょろちょろ水の一筋に  
恨みの外は白鶯の  
水になれたる足どりも  
濡れて雫 [しずく] と消ゆるもの  
我は泪に乾く間も

袖干しあえぬ月影に  
忍ぶその夜の話を捨てて  
縁を結ぶの神さんを  
余る色香の恥ずかしや  
須磨の浦辺で汐汲 [しおく] むよりも  
君の心は汲みにくいさりととは実に誠と思はんせ  
繻子 [しゅす] の袴 [はかま] の襷 [ひだ] とるよりも  
主 [ぬし] の心を取りにくい  
さりととは実に誠と思はんせ  
しやほんにえ

憐れみたまえ  
我が憂身 [うきみ]  
語るも泪 [なみだ] なりけらし

手習子 (Tenaraiko) Calligraphy Practice

*Spring scene on a balmy afternoon (samisen and flute begin)*

*A young girl enters with a calligraphy booklet and parasol, and places the exercise booklet before the school gate. She is on her way home from her lessons but becomes playfully distracted by the flowers and butterflies and feelings of spring, and by her blossoming sexuality.*

*Picking up her parasol, she dances Kyoka no Komusume Dōjōji<sup>1</sup>*

**My heart, unspoken, my feelings, untold,  
Though my long tangled hair lies in disarray**

*Coquettishly she pats her hair*

**Can he be so cold-hearted, or is he just fickle?**

**Boys are all sinful, sinful at heart!**

**Singing of “cherry blossoms,” with sweet words**

**Enticing, two sleeves together, together, and yet,**

*She brings her sleeves together*

**She is so seductive, so light-hearted,**

**Flirtatious,**

**Girls too are sinful, sinful at heart!**

**Raised in the East, she is easy, she is cheap,**

*She stretches out on the ground and poses, languidly, for a moment.*

*She rises and dances to the love poems based on the IROHA calligraphy lesson<sup>2</sup>*

**To brush the colors of love,**

**The character for “brilliant,”**

**And so rumors of my fickleness**

**Scatter all around,**

*She scatters with her hands*

**In this world, whose feelings**

**Abide for long,**

**Today I cross over distant mountains**

**Of the heart.**

*Gazes up the mountain*

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<sup>1</sup> She first dances a scene very popular in kabuki, *Kyoka no Komusume Dōjōji*, depicting a girl who falls in love with a visiting priest. The priest teasingly offers to marry her when she grows up. When she learns of his deceit she pursues him to the temple and transforms into a snake of jealousy. The dancer mimics the opening of the dance as if playing at dress-up.

<sup>2</sup> She dances to a series of short love poems, punning on words from the traditional alphabet poem *Iroha*. *Iroha* is thought to have been written by the priest Kūkai (774-835) to teach the alphabet, and is presented here as a calligraphy lesson. The girl makes love poems based on the words from her lesson.

いろはにほへと ちりぬるを わかよたれそ つねならむ ういのおくやまけふこえてあさきゆめみし えひもせず。

Although the colors are brilliant, they will scatter in the end. Who lasts forever in our world? Today, I cross over the far mountains of illusion. I shall not dream shallow dreams, nor shall I get intoxicated.

Seeing you in a dream,  
How happy I am,  
I may drink from the wine jar,  
But I am not drunk.

*Mimes drinking sake*

It is here to the capital  
We come to practice  
The calligraphy of love.

Praying for a husband, I petition the Tenjin God,  
*She turns her back and prays. Vowing to abstain from plum pickles, she petitions the Tenjin God to perfect her calligraphy so that she can find a husband<sup>3</sup>.*

I vow to abstain from pickled plums,  
Truly, for my whole life,  
I vow to give them up, the pickled plums,  
I vow to abstain from pickled plums,  
Truly, for my whole life,  
Truly, I will keep my promise,  
Please make me a worthy bride.

The chirpings of the birds, hopping branch to branch  
The fluttering of wings in the wind,  
I don my flower-decked bamboo hat, camellia and plum,  
I don my flower-decked hat, camellia and plum,  
Never will I tire of the beauty of spring!

*She poses with her parasol and calligraphy booklet*

<sup>1</sup> Tenjin sama: Sugawara Michizane (845-903), the patron God of calligraphy, was a courtier and scholar who in his life was persecuted by the emperor and died in his garden. He died in exile in Kyushu. According to legend his plum tree was so loyal to him that it flew down to Kyushu to join him.

Translated by Carolyn Morley

「手習子」  
『言わず語らぬ我が心  
乱れし髪は乱るるも  
つれないは唯（ただ）移り気な  
どうでも男は悪性（あくしよ）もの  
桜々と謡われて 言うて袂の分二つ  
勤めさえたどうかうかと  
どうでも女子は悪性者  
東（あづま）育ちは 蓮葉な者じゃえ  
恋のいろはにほの字を書いて  
それで浮名のちりぬるを  
わが世誰そ 常ならむ 心奥山きょう越え

逢（お）うた夢見し嬉しさに  
飲めども酒（ささ）に酔（ゑ）いもせず  
京ぞ恋路の清書なり』

夫（つま）のためとて天神様へ願かけて  
梅を断ちますめいはく サア我一代  
断ちますめいはく 梅を  
梅を断ちますめいはく サア我一代  
実ほんに そうじゃいな 品もよや  
諸鳥のさえずり  
梢々（こずえこずえ）の枝に移りて  
風に翼のひらひらひら 梅と椿の花笠着せて  
梅と椿の花笠着せて 眺めつきせぬ春景

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