

The University Musical Society



Presents

The Martial Arts of Kabuki from the National Theater Institute of Japan

Directors

NAKAMURA MATAGORO BANDO YAENOSUKE
ONOE KUROEMON

Performers

NAKAMURA, MATAJIRO	MIYAWAKI, SHINJI
NAKAMURA, MATAICHI	TANAKA, SHINJI
KISHI, NOBUTAKA	NAKAMURA, NAMIO
KIHARA, HIROKAZU	MATSUOKA, YUTAKA
KOIKE, MITSUYOSHI	MOTOHASHI, NORIO

THURSDAY EVENING, OCTOBER 21, 1976, AT 8:30
POWER CENTER FOR THE PERFORMING ARTS
ANN ARBOR, MICHIGAN

PROGRAM

The Fundamental Techniques of Kabuki Tachimawari (Battle Scenes)

Tachimawari (battle scenes) of Japan's Kabuki theater are not only a display of martial arts' prowess and weaponry; they are carefully composed sequences in which the performers, using classical Japanese weapons, present beautiful patterns of movement accompanied by music. *Tachimawari* is one of Kabuki's characteristically "stylized" and nonrealistic elements.

Kabuki stylization derives, in part, from the incorporation of classical movement patterns (*kata*) handed down from the past. As in other aspects of Kabuki, the many fundamental *kata* of *tachimawari* have specific names by which they are known. There are between fifty and eighty basic patterns associated with the stage usage of such weapons as the sword, the long pole, the halberd, and the *jitte* (a pronged metal truncheon). The names of the *kata* are often self-descriptive, viz., *yamagata* ("mountain shape"), *tenchi* ("heaven and earth"), *hiki otoshi* ("pulling down"), *haneage* ("leaping up"), *osaekomi* ("pinning down"), etc.

In composing a *tachimawari* sequence the choreographer-specialist (*tateshi*) selects appropriate movements from the reservoir of basic patterns and ties them together in a suitably appealing fashion; the *kata* are, in a sense, the words from which the language of *tachimawari* is formed. A well-constructed *tachimawari* must flow as beautifully as a well-composed sentence. The "punctuation" of a *tachimawari* is comprised of various poses called *kimari* and *mie*. These are among the most unique elements of Kabuki acting. One might say that the *kimari* is equivalent to a comma, while the *mie* corresponds to a period.

The effect of a *mie* is to indicate the end of a movement and intensify the character's emotion, as in a motion picture "close-up." The *kimari* is a means whereby the acting is heightened through the use of momentary pauses, like the "freeze-frame" effect of a film, before the actor proceeds to his next movement.

Fighting Patterns

NAKAMURA, MATAICHI
NAKAMURA, MATAJIRO
KOIKE, MITSUYOSHI

KISHI, NOBUTAKA
NAKAMURA, NAMIO
MOTOHACHI, NORIO

Tachiyaku no tachimawari (Male Battle Scene) from "*Chūshingura*"

Chūshingura, the most famous Kabuki drama, tells the story of the revenge of the 47 loyal retainers of Lord Enya Hangan, who had been provoked by Kō no Moronao into drawing his sword in court, a crime for which he punished himself by committing *hara-kiri*. (The story is based on an actual vendetta which raged in 1702.) After one year of plotting, Lord Hangan's loyal retainers attacked Kō no Moronao's mansion and did battle with his supporters. The present *tachimawari* form a part of this scene, which falls in the drama's eleventh act. The samurai seen fighting on Moronao's side is a famous swordsman of the day, Shimizu Ichigaku, while Takemori Kitahachi does combat for the avengers. They confront one another in the mansion's snow-covered garden near a fountain.

Shimizu Ichigaku NAKAMURA, MATAJIRO
Takemori Kitahachi KOIKE, MITSUYOSHI

Onnagata no Tachimawari (Female Battle Scene)

Since the 17th century female roles in Kabuki have been played by males. In this fighting scene two women use umbrellas and branches as weapons.

First woman NAKAMURA, MATAICHI
Second woman MOTOHASHI, NORIO

Tachimawari

From *Jiraiya Monogatari*

Jiraiya, a man presumed to be a bandit, is actually a samurai battling the forces of evil. He has acquired from an old sage the power to become a toad and use his superhuman powers to wreak havoc on the evil usurpers of his family's position.

In this segment, Jiraiya, first in the guise of a toad, uses a distinctive quick-change technique right on stage (the *hiki-nuki* technique), and then appears as his true self.

Jiraiya KIHARA, HIROKAZU

From *Omi no Okane*

Okane, a young laundress, lives on the shore of Lake Biwa in Omi. She is famous in her village for her great strength. One day, as she carries a big tub filled with cloth to be bleached at the lake, she is accosted by two boatmen. The powerful Okane repulses them by adroit manipulation of the cloth.

Omi no Okane TANAKA, SHINJI
First boatman NAKAMURA, NAMIO
Second boatman MOTOHASHI, NORIO

From *Hama Matsukaze*

In this segment of a longer dance-drama, Kofuji, a fishergirl, has gone mad from longing for her lover, Ariwara, who has gone to the capital. As she wanders along the beach, a fisherman, Konobei, who loves her, comes along and attempts to woo her. He is unsuccessful. This enrages him and he assaults her, but she makes a fool of him, using an oar, a rope, and a sword as weapons.

Kofuji MATSUOKA, YUTAKA
Konobei MIYAWAKI, SHINJI

Kujira no Danmari

Aomi no Tarō, a samurai, has gone down into the sea to search for his lord's lost heirloom sword, Ganryumaru. In the process, he is swallowed by a whale. By good fortune, Aomi no Tarō

finds the sword in the whale's belly, uses it to cut his way out of the whale, and rises to the surface of the sea. As he emerges, a crowd of reptilian creatures besiege him, but Aomi no Tarō defeats them.

Aomi no Tarō KISHI, NOBUTAKA

Reptilian Creatures

NAKAMURA, MATAICHI

NAKAMURA, MATAJIRO

KOIKE, MITSUYOSHI

KIHARA, HIROKAZU

NAKAMURA, NAMIO

INTERMISSION

Kagamiyama Kokyō no Nishikie

Lady Iwafuji of the Iruma family has been plotting with her brother to usurp the family's power. A faithful lady of the family palace, Onoe, and her lady-in-waiting, Ohatsu, try to thwart these plans. Lady Iwafuji substitutes a sandal for the treasured Iruma family incense, which has been entrusted to Onoe, and accuses Onoe as the thief. In the presence of others, Lady Iwafuji slaps her with the sandal (an enormous insult in Japanese eyes). Mortified, Onoe commits suicide. Ohatsu revenges her mistress by killing Lady Iwafuji. The following two scenes from this play will be presented.

Karasunaki

Onoe, who plans to commit suicide, has ostensibly written a letter to her mother. With this letter in a box, Ohatsu leaves the palace to deliver the letter but, hearing the eerie sound of a crow cawing, she somehow feels ill at ease. A retainer of Lady Iwafuji, Ushijima Chikara, enters. He wants to deliver to Lady Iwafuji the incense which he has stolen from Onoe's room. He becomes embroiled in a battle with Datehei, a servant who has pursued him. Ohatsu also gets involved in the fray. In the confusion, Ohatsu drops the letter-box. She sees that the letter within is actually her mistress's will. Shocked, she rushes back to Onoe's room but she is too late. Onoe has committed suicide.

Ohatsu MATSUOKA, YUTAKA

Ushijima Chikara MIYAWAKI, SHINJI

Datehei KIHARA, HIROKAZU or NAKAMURA, MATAJIRO

Chugen Bekunai KOIKE, MITSUYOSHI

Okuniwa

Ohatsu decides to kill Lady Iwafuji. When Lady Iwafuji comes to the palace garden in order to hide a Buddhist image she has stolen from the Iruma family, Ohatsu, who has been hiding nearby, confronts her and places on her head the sandal which disgraced her mistress. She then attacks Lady Iwafuji who drops the Buddhist image. Ohatsu, who knows not only that Iwafuji was her mistress's enemy but that she is also a traitor, fights her with all the power at her command and kills her. However, even though she was a villain, Lady Iwafuji was the chief of the palace ladies; Ohatsu, realizing the enormity of her deed, prepares to take her own life in recompense. Fortunately, the Iruma retainer Iozaki Motome has heard the commotion and comes quickly to the scene. He stops Ohatsu from harming herself and, in recognition of her loyalty, allows her the honor of calling herself Onoe II.

Lady Iwafuji NAKAMURA, MATAICHI

Iozaki Motome MOTOHASHI, NORIO

Kurokawa Umpei KISHI, NOBUTAKA

Ohatsu KISHI, NOBUTAKA

Servants TANAKA, SHINJI and NAKAMURA, NAMIO

COMING EVENTS

SPANISH NATIONAL FOLK BALLET	Monday, October 25
ORCHESTRE DE PARIS/BARENBOIM	Wednesday, October 27
JULIAN BREM, <i>Guitarist</i>	Sunday, October 31
JUSTINO DIAZ, <i>Bass</i>	Monday, November 1
GUARNERI STRING QUARTET	(sold out) Friday, November 5
GUARNERI STRING QUARTET	Saturday, November 6
CHINESE ACROBATS	Saturday, November 6
RUTH LAREDO, <i>Pianist</i>	Sunday, November 7
VICTOR HERBERT'S <i>Naughty Marietta</i>	Friday & Saturday, November 12 & 13
LONDON PHILHARMONIC ORCHESTRA/HAITINK	Sunday, November 14
ELLY AMELING, <i>Soprano</i>	Tuesday, November 16
AEOLIAN CHAMBER PLAYERS	Saturday, November 20
HANDEL'S "MESSIAH"	Friday, Saturday, Sunday, December 3, 4, 5
TCHAIKOVSKY'S <i>Nutcracker</i> Ballet	Thursday, Friday, Saturday, December 16, 17, 18
The Pittsburgh Ballet	
VERDI'S <i>La Traviata</i> —Canadian Opera Company	Sunday, January 9
JEAN-PIERRE RAMPAL, <i>Flutist</i>	(sold out) Friday, January 14
PRAGUE CHAMBER ORCHESTRA	Saturday, January 15
MICHAEL PONTI, <i>Pianist</i>	Tuesday, January 25
ROYAL WINNIPEG BALLET	Saturday & Sunday January 29 & 30
DANZAS VENEZUELA	Wednesday, February 2
WARSAW QUINTET (piano and strings)	Thursday, February 3
JORGE BOLET, <i>Pianist</i>	Saturday, February 5
RAJKO—GYPSY ORCHESTRA AND DANCERS	Sunday, February 6
LENINGRAD SYMPHONY ORCHESTRA/TEMIRKANOV	Thursday, February 10
GUARNERI STRING QUARTET	Saturday, February 19
GUARNERI STRING QARTET	(sold out) Sunday, February 20
ALVIN AILEY DANCE THEATER	Monday, Tuesday, Wednesday, February 21, 22, 23
JEAN-PIERRE RAMPAL, <i>Flutis</i>	(sold out) Friday, February 25
YAMINI KRISHNAMURTI, South Indian Dancer	Monday, February 28
CZECH PHILHARMONIC ORCHESTRA/NEUMANN	Thursday, March 3
JANOS STARKER, <i>Cellist</i>	Monday, March 14
MASKED DANCE-DRAMA OF KOREA	Wednesday, March 16
DETROIT SYMPHONY ORCHESTRA/CHORAL UNION/SOLOISTS	Sunday, March 20
Ceccato conducts Beethoven's "Missa Solemnis"	
FRANS BRUEGGEN, <i>Flute & Recorder</i>	(sold out) Tuesday, March 22
YUGOSLAV NATIONAL FOLK BALLET	Thursday, March 24
OSIPOV BALALAIKA ORCHESTRA	Saturday, March 26
THIRD ANNUAL BENEFIT CONCERT	Friday, April 15
GUARNERI STRING QUARTET	Saturday & Sunday April 16 & 17
MAY FESTIVAL	Wednesday through Saturday, April 27, 28, 29, 30

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