

1966

Eighty-eighth Season

1967

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

*Fifth Annual
Dance Festival*

THE HOSHO SCHOOL OF NOH

CITY CENTER JOFFREY BALLET
(Formerly Robert Joffrey Ballet)

JAVIER DE LÉON'S
FIESTA MEXICANA

OCTOBER 24, 26, 29, 1966

HILL AUDITORIUM
ANN ARBOR, MICHIGAN

First Program

Complete Series 3529

A R S L O N G A V I T A B R E V I S

A PROGRAM OF NOH

by

THE HOSHO SCHOOL OF NOH

Tokyo, Japan

presented in co-operation with

The Japan Society of New York

The Society for International Cultural Relations (KBS) of Tokyo

and

The Center for Japanese Studies, University of Michigan

MONDAY, OCTOBER 24, 1966, 8:30 P.M.

(Twentieth Anniversary, United Nations Day*)

C A S T

Shite: Fusao Hosho
Tadahiro Matsumoto
Izumi Mikawa
Akira Takahashi
Fusataka Homma
Atsuo Mikawa

Waki: Kan Hosho

Musicians:

Fue (flute)—Hisayuki Isso
Kotsuzumi (small drum)—Toshihiro Sumikoma
Otsuzumi (large drum)—Tadao Kamei

Manager: Ralph Courtney

Special Assistant: Yuichi Ejima

Interpreter: Toshiyuki Takamiya

* A program, "Our Community Looks at UNESCO'S Twenty Years of Achievements," will take place next Sunday, October 30, at 2:00 P.M., in Rackham Lecture Hall, as the week's climax to Ann Arbor's recognition of this United Nations Anniversary.

P R O G R A M

Introductory remarks WILLIAM P. MALM
Professor of Musicology,
University of Michigan

*Sumidagawa

(For translation and interpretation see accompanying libretto)

INTERMISSION

Ebira (A han-noh sequence)

A han-noh ("Half-No") means a performance only of the second part of a Noh play. Generally, a "half-no" is presented in order to keep an evening's performance from becoming too long, but sometimes also the second half of the play, with its climactic dance, is the only part of great interest to the spectators.

Ebira means a quiver. This name was given to a certain plum tree because some warriors, on the way to battle, each plucked a spray of flowering plum and thrust it into his quiver. A wandering priest asks about the history of the tree, and a villager tells him this story. He goes on then to describe violent battle in the war between the Minamoto and the Taira clans at the end of the twelfth century. The priest asks the villager his identity, and learns that he is the ghost of Kajiwaru Kagesue, a famous Minamoto warrior. In the second part of the play, performed here, the ghost of Kagesue, this time in his true appearance as a warrior, appears before the priest. He carries a quiver decorated with a branch of flowering plum. He begs the priest to pray for him, so that he may be delivered from the tortures of hell which assail him every time he recalls the agonies of battle. After re-enacting a violent battle, the ghost of Kagesue again disappears, beseeching the priest to pray for his salvation.

The musical accompaniment to a Noh play is provided by a flute and by a variety of drums. The musicians, like the actors, belong to different schools, each with its proud traditions.

The flute is the closest to a Western musical instrument, though the tone is quite dissimilar. It is played at the beginnings and ends of the play and at moments of special tension. The melodic line does not follow that of the actors' song, but serves instead as a kind of comment on it.

The *kotsuzumi* is shaped like a diablo and played by holding it with the fingers and palm of the left hand on the right shoulder, and striking with the fingers of the right hand. The quality of the sound depends on the tension of the cords grasped by the left hand, and the place on the skin (coltskin) struck.

The *otsuzumi*, a larger drum of similar appearance, is covered with horsehide, producing a quite different sound. It is grasped in the left hand by the cords and held on the left knee, where the drummer strikes it with the fingers of his right hand. The index, middle finger and palm of the hand are protected by leather coverings against the smart from the taut skin, but a performance of Noh is probably a greater physical strain on the *otsuzumi* player than anyone else.

The drummers not only beat their instruments but utter cries intermittently. The variety of the cry and the strength of the beat give character to the rhythm. There are four basic varieties of cry—*ya*, *ha*, *iya*, and *yoi*—meaningless sounds in themselves, but essential in marking the rhythmic patterns and stressing points of special tension. Each cry which is used at a particular place in the rhythmic line is noted in the score. Although performances differ according to the actors and the masks employed, nothing is improvised, even to the last cry.

* *Sumidagawa* has been used as a basis for an opera by Benjamin Britten, under the title "Curlw River," which has been recorded by London Records.

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN
THE FIVE ANNUAL DANCE FESTIVALS

FIRST Annual Chamber Dance Festival—1962

Kovach and Rabovsky Dance Company
Phakavali Dancers from Thailand
José Molina Bailes Españoles

SECOND Annual Chamber Dance Festival—1963

Svetlova Dance Ensemble
Shanta Rao and Company (India)
Bihari (Hungarian Ballet)

THIRD Annual Chamber Dance Festival—1964

Paul Taylor Dance Company
Destiné, Haitian Dance Company
First Chamber Dance Quartet

FOURTH Annual Chamber Dance Festival—1965

Alba/Reyes Spanish Dance Company
Paul Taylor Dance Company
Little Angels (from Korea)

FIFTH Annual Dance Festival—1966

Hosho Noh Troupe (from Tokyo)
Robert Joffrey Ballet
Fiesta Mexicana

OTHER DANCE GROUPS PRESENTED BY THE UNIVERSITY MUSICAL SOCIETY

- 1961 Mazowsze Dance Company from Poland
Bayanihan Philippine Dance Company
- 1962 American Ballet Company
Ukranian Dance Company
Uday Shankar Hindu Dancers
National Ballet of Canada
- 1963 San Francisco Ballet
Suzushi Hanayagi (with Kimeo Eto)
Koutev Bulgarian National Ensemble
Ballet Folklorico of Mexico
- 1964 Mazowsze Dance Company (Poland)
Sahm-Chun-Li Dancers from Korea
Chicago Opera Ballet
Ballet de Paris
Antonio and Spanish Ballet
Raduga Dancers from Russia
- 1965 National Ballet of Canada
Grand Ballet Classique de France
- 1966 Rumanian Folk Ballet
National Ballet of Washington, D.C.
American Ballet Theatre
- 1967 Royal Winnipeg Ballet
Jose Greco and Spanish Dance Company

In 1962 the University Musical Society inaugurated a "Chamber Dance Festival" with three presentations within three consecutive days, of special dance programs in Rackham Auditorium. An extended stage, constructed by the University, together with special curtains and lighting provided by the Tobins Lake Studios, made this possible. For four years this pattern continued along with the presentation of other larger companies in Hill Auditorium, creating new interest and a wide response to many dance forms. This year the Festival requires the larger facilities and capacity of Hill Auditorium, using the temporary proscenium and orchestra pit. The audiences this year are the largest to attend the annual Dance Festival. With this kind of encouragement and support the University Musical Society will continue its endeavors in the presentation of the finest dance groups available.