



100 Years
of Great
Performances

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Bugaku

Performed by

THE OSAKA GARYO-KAI

SUNDAY AFTERNOON, OCTOBER 15, 1978, AT 2:30

RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

KANGEN GASSO (Instrumental Ensemble)

<i>kakko</i> (hourglass-shaped drum)	ONO Setsuryū
<i>taiko</i> (barrel-shaped big drum)	TERANISHI So'on
<i>shōgo</i> (flat gong)	TOKUYAMA Gayū and ISHII Entai
<i>biwa</i> (plucked lute)	YOSHIMITSU Hiroaki and TAKEDA Reidō
<i>koto</i> (plucked zither)	TAKAHASHI Seiryū and ONO Kōryū
<i>hōshō</i> (mouth organ)	ATOMI Hōryū, OKAMOTO Shōji and ISHIHARA Haruo
<i>hichiriki</i> (double-reed oboe)	SHIMADA Daitō, UEKI Hōsen, and NAKAMURA Nobuyu
<i>ryūteki</i> (transverse flute)	SHIMIZU Osamu, YOSHIURA Akira, and SAJI Nobuo

HYOJO NO NETORI

Six modal systems are utilized in Gagaku music. Gagaku is the generic term used for all categories of music in the Imperial Court, including instrumental ensemble music, music with dance and music with voice. Each has its own *netori* (tuning process) for the instruments involved in the ensemble. This process is prescribed according to a melodic and rhythmic pattern. The order of the instruments' "tuning up" is also prescribed. The *netori* serves as an introduction to a composition in the same modal system, in this case *hyōjō*. The *netori*, which takes only two minutes, is followed almost without pause by the composition it introduces.

ETENRAKU (in the form of *zangaku samben*)

Etenraku, one of the most famous Gagaku compositions, is said to have been introduced from China during the T'ang dynasty. It is purely instrumental music in the *hyōjō* mode, with the basic tone on "E." The *zangaku samben*, a three-stage form which can also be applied to other compositions, is as follows:

1st stage—the whole ensemble performs;

2nd stage—the percussion players stop, and the main wind instruments continue;

3rd stage—the *shō* (mouth organ) and *ōteki* (transverse flute) stop, and the strings and one *hichiriki* (double-reed pipe) continue (from the middle part on, the *hichiriki* performs intermittently, playing only a part of the principal melody, before stopping), then the *biwa* (plucked lute) stops, and only the *koto* continues for the ending. One may be reminded of Haydn's "Farewell Symphony." This form was invented in Japan during the Heian period (794–1192).

RINKO KOTATSU (in the *taishiki-chō* mode)

Rinko refers to an acrobatic dance in ancient China, in which a dancer plays drums set in a circle; *Kotatsu* was also a dance form popular in China during the T'ang dynasty. This composition might originally have been music to accompany dance. Only the music has been preserved, however. The basic tone of the *taishiki-chō* mode is "E" as in *hyōjō*, but the other tones of the two modes do not correspond.

INTERMISSION

BUGAKU (Dance and Music)

Instrumentalists:

<i>kakko</i> and <i>sannotsuzumi</i> (hourglass-shaped drums)	ONO Setsuryū
<i>taiko</i> (barrel-shaped big drum)	TERANISHI So'on
<i>shōgo</i> (flat gong)	YOSHIMITSU Hiroaki
<i>hōshō</i> (mouth organ)	TAKEDA Reidō, OKAMOTO, Shōji, ATOMI Hōryū, and ISHIIHARA Haruo
<i>hichiriki</i> (double-reed oboe):	SHIMADA Daitō, UEKI Hōsen, NAKAMURA Nobuyuki, TAKAHASHI Seiryū
<i>ryūteki</i> and <i>komabue</i> (transverse flutes)	SHIMIZU Osamu, YOSHIURA Akira, ISHII Entai, SAJI Nobuo

Dancers:

ATOMI Hōryū, TOKUYAMA Gayū, ONO Kōryū, YOSHIMITSU Hiroaki, SAJI Nobuo, ISHII Entai

Costumes: TOKUYAMA Gayū

EMBU

This dance-and-music composition is usually performed at the beginning of a Bugaku performance. Based on Chinese exorcism, it is a prayer to the gods of Heaven and Earth.

ATOMI Hōryū and TOKUYAMA Gayū

HOHIN

A composition derived from Koma, on the Korean Peninsula, Hōhin (lit., white seashore) may have been a place name in ancient Korea. It is said that this composition was introduced to Japan in the fifth century. During the Heian period it became completely Japanese in style. The costumes represent the court guards of that time, depicting noblemen playing and dancing. It belongs to the repertory of *Uho no Mai* (Dances of the Right) which came from Korea.

ONO Kōryū, YOSHIMITSU Hiroaki, SAJI Nobuo, and ISHII Entai

GENJORAKU

The choreography shows a man from Central Asia who is fond of catching and playing with snakes. The composition is said to have come from *Rinyū* (Vietnam). The rhythmic accompaniment is unique in that it is done in *yatara byōshi*, i.e., alternation of duple and triple meters. This quintuple meter is said to have been created by a musician from the Shitennōji (also known as Tennōji) Temple, in Osaka.

It is interesting to see ears on the snake. The composition belongs to *Sahō no Mai* (Dances of the Left), which come from China.

TOKUYAMA Gayū

BAIRO HAJINRAKU

According to historical records, this dance was performed in celebration of Prince Shōtoku Taishi's victory over the Mononobe clan. Three kinds of weapons are carried by the dancers as they march along triumphantly. This piece belongs to the Dances of the Left. The three sections of the performance are called: (1) *jo* (introduction), (2) *ha* (middle), (3) *kyū* (fast). This form is important in other genres of Japanese music as well as Gagaku.

NAKAMURA Nobuyuki, YOSHIMITSU Hiroaki, ONO Kōryū, and YOSHIURA Akira

Lecture—Demonstration

Following this afternoon's performance, concertgoers are invited to remain in the auditorium for a lecture-demonstration by the Osaka Garyō-kai. Today's events are part of the first United States tour of this troupe, under the sponsorship of the Performing Arts Program of the Asia Society.

Historical Notes

Highly developed cultures have existed in various parts of Asia for thousands of years. This is also the case with music, for varieties of sophisticated music have been developed in Asian countries with prescribed tonal systems and musical theories. From the fourth century on, Chinese, Indian, and Korean cultures were introduced to Japan. In 612 Mimashi came from Kudara (a country on the Korean Peninsula) to live in Japan, and introduced Gigaku (masked-dance music). Prince Shotoku Taishi (574–612), a serious Buddhist scholar, used Gigaku and Bugaku to propagate Buddhism. Thus, in the seventh century, it was common to have performance of Gigaku and Gagaku at the Court and in temples in various parts of Japan. During the Heian period, the Japanese modified and adapted the performing arts to their own tastes; new compositions of music and choreography were also attempted. During this period, this revered tradition of Gagaku and Bugaku became extinct in China. Its preservation in Japan is therefore all the more significant.

In the eighth century, Music Departments (Gakusho) were founded in three cities: Kyoto, Nara and Osaka. They were called Sampō Gakusho (Music Institutes in Three Areas). The last of the three, Osaka, was located in the Shitennōji Temple and was the most active in performance and composition. The musicians of the Shitennōji Temple composed, for example, Genjōraku and Bairo. The system of Gakusho lasted until the middle of the nineteenth century, when the Meiji government abolished it. The musicians of Sampō Gakusho were gathered in Tokyo, where they formed the new Music Department in the Imperial Household, where it remains today.

Gagaku includes music and dance which was introduced from China in the fourth century. Various modifications of performance have been made. At present, in the kangen (pipes and strings) ensemble, wind, string, and percussion instruments are used as in a Western orchestra.

Bugaku denotes those dances which are performed accompanied by Gagaku. There are two streams of source material from abroad, which correspond to the two-part division of the whole repertory. The dances which came from China, India, etc. are called *Sahō no Mai* (Dances of the Left); the music is called *Tōgaku* (T'ang music). Those which came from the Korean Peninsula are called *Uhō no Mai* (Dances of the Right); the music *Komagaku* (Korean music).

About the Troupe

When the Music Institute of the Shitennōji Temple in Osaka was abolished at the close of the Tokugawa Era, after an existence of approximately a thousand years, the townspeople gathered and asked for instruction by the musicians and dancers of the former Gakusho; they wanted to preserve the tradition. A new association, the Osaka Garyō-kai, was finally established on March 30, 1884. Its 94th anniversary was celebrated this year.

Performances of Gagaku and Bugaku have become increasingly numerous since the establishment of the Osaka Garyō-kai. It is to be noted that the Garyō-kai preserves unique compositions of music and styles of dance different from those of the Music Department of the Imperial Household. The artists of Garyō-kai perform not only at the Shitennōji Temple but also at the Sumiyoshi Shrine, the Itsukushima Shrine, the Honganji Temple, and others. They also take part in public performances at the National Theatre, Tokyo, and the Festival Hall, Osaka. In addition, they are active in propagating their tradition by means of lecture-demonstrations at small halls and public schools. As a result, the younger generation shows great interest in the work. Broadcast performances have also been presented through NHK and other TV stations. In 1976 the Ministry of Education designated this group an "Important Intangible Cultural Treasure." In commemoration of this occasion, a 16mm film, a record album, and a photograph album have been published. The Osaka Garyō-kai has often received prizes at the Autumn Festival of Arts in Osaka.

Asian Series "Bonus" Concert

Karyo Yamahiko

Shamisen, Music and Dance Concert

Monday, November 6, at 8:30, in Rackham Auditorium

As part of the Musical Society's centennial celebration, series subscribers to the three concerts of the Asian Series are invited to attend this extra concert (free tickets upon request) next month. Remaining tickets will be available to other concertgoers beginning October 30 and at the door the evening of the performance, \$4 general admission.

Karyo Yamahiko is one of Japan's most famous performers of rare forms of shamisen music derived from the Edo period (1603-1868). She will both sing and perform on the shamisen, and will be assisted in this concert by Chie Yamada and Yachiyo Nishikawa. These professional music and dance artists will perform some of the best examples of the 18th and 19th century shamisen traditions of Japan.

This concert is made possible through the cooperation of the University Center for Japanese Studies, the University School of Music, and the Japan Foundation.

COMING EVENTS

EUGENE FODOR, <i>Violinist</i>	October 17
JULIAN BREAM AND JOHN WILLIAMS, <i>Guitarists</i>	October 21
MARTHA GRAHAM DANCE COMPANY	October 23, 24, 25
BELGRADE CHAMBER ORCHESTRA/LYNN HARRELL	October 26
VIENNESE GALA	October 27
MURRAY PERAHIA, <i>Pianist</i>	October 30
DIMITRI, <i>Clown-Mime</i>	November 1
NATHAN MILSTEIN, <i>Violinist</i>	November 5
KARYO YAMAHIKO, JAPAN	November 6
IL DIVERTIMENTO	November 7
FRED WARING SHOW	November 9
ENGLISH CHAMBER ORCHESTRA/VLADIMIR ASHKENAZY	November 10
BARBARA STRZELECKA, <i>Harpsichordist</i>	November 14
NEW IRISH CHAMBER ORCHESTRA/PRIEUR, GALWAY	November 21
HANDEL'S <i>Messiah</i>	December 1, 2, 3
ISAAC STERN, <i>Violinist</i>	December 7
TCHAIKOVSKY'S <i>Nutcracker</i> BALLET	December 14, 15, 16, 17
JUDITH BLEGEN, <i>Soprano</i>	January 12
MOZART'S <i>Marriage of Figaro</i>	January 14
"PIRIN," BULGARIAN FOLK ENSEMBLE	January 16
PHILIDOR TRIO	January 21
PAUL TAYLOR DANCE COMPANY	January 26 & 27
BARBARA NISSMAN, <i>Pianist</i>	February 1

UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109

Phones: 665-3717, 764-2538