

# FESTIVAL OF JAPANESE MUSIC IN HAWAII

Joruri—Bunraku Puppet Play / Jiuta-Kabuki Classical Dance / Nagauta: "Ayame-Yukata" (circa 1851-1859) / Okinawan Folk / BON Dance Music-Fukushima Group



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1812  
F418  
1964  
v.2

RECORDED BY JACOB FEURRING VOLUME 2 FOLKWAYS RECORDS FW 8886

MUSIC LP



FOLKWAYS FW 8886

# FESTIVAL OF JAPANESE MUSIC IN HAWAII

DESCRIPTIVE NOTES ARE INSIDE POCKET

JORURI

JIUTA

NAGAUTA

OKINAWAN FOLK SONGS

FOLK DANCES

COVER DESIGN BY RONALD CLYNE

PHOTOGRAPH BY DANNY SEEGER



## A FESTIVAL OF JAPANESE MUSIC IN HAWAII

Recorded by Jacob Feuerring

Recorded "live" at the Japanese Chamber of Commerce Auditorium, Honolulu, Hawaii, June, 1962.

The music highlighted in this album generally is not "entertainment" of the type most Westerners go to hear in the concert hall. Hawaii, the 50th State, serves as an important East-West cultural crossroads between the Orient and the Occident. The religious, classical and folk music which comprise this album are presented with the double purpose of alerting the people of Hawaii and perhaps of the U.S. mainland to the vast culture, musical and dance-wise, of the Orient still left in the Hawaiian Islands. Secondly, because the music and dance cultures left in Hawaii are in the hands of mostly older people, it will not be long before most of this music will pass on. It is my hope that these forms of culture will be preserved for the future through concerts such as the one heard on these records. They were the first such known concerts ever given in Hawaii. It is hoped the young Japanese people and others in the United States (not necessarily only Japanese might become sufficiently interested to want to study one or more of the many instruments being taught in the Islands. It is with these two purposes in mind that these two programs had been planned. Those to whom this brand of musical culture is totally unfamiliar, we ask to leave behind all preconceived notions of what music should be. Leave harmony out of your mind. Try to listen with your heart and mind open to the fact that other people have other ways of making music - of using sound for religion, for dance (which is used in religion in most countries in the Orient), and of using it as part of daily life. Their whole idea of vocalization, of the use of tone, is entirely different from our own. If you will remember the music in this recording is not being done for entertainment, some of the vast wealth of beauty of this musical culture will come across.

Jacob Feuerring

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THE HAWAII TIMES, THURSDAY, JUNE 14, 1962

### Japanese Music Fete to Be Held June 15 to 22

A Festival of Japanese Music, two programs, arranged by Jacob Feuerring, will be presented at the Japanese Chamber of Commerce on the evenings of June 15 and 22 at 8 p.m. They will be open to the public without charge.

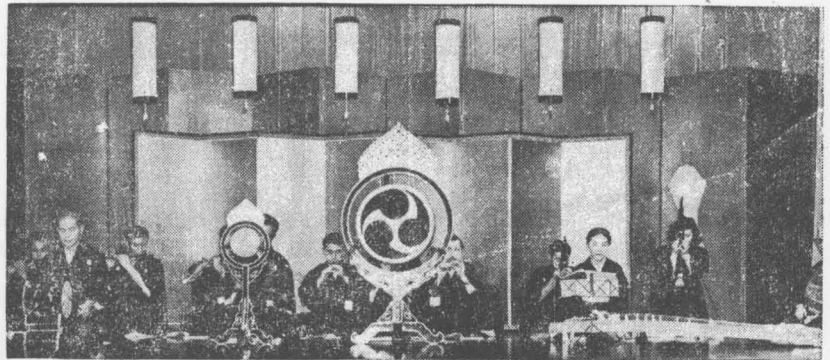
In the course of the two evenings, 10 performing groups will be heard in representative selections of the traditional Japanese music literature, both religious and secular.

Kagura Mai, the ritual music and dance of Shinto, will be performed by members of the Daijingu Temple of Hawaii. Members of the Tenrikyo Hawaii Dendocho will perform Imperial Court Music and Mikagura-Uta, both of which are used in their religious services. Goeika, a type of Buddhist chant accompanied by bells, will be performed by members of the Sotoshu Baika Ryu.

Narrative and lyrical song traditions will include Chikuzen Biwa, Joruri, Gidayu-bushi (the style that developed in Osaka with the puppet theatre), Nagauta (the style that developed in Tokyo with the Kabuki theatre) and Jiuta (a chamber music style which developed in Kyoto).

Kenbu sword dances will be presented by members of the Hawaii Shin Ryu Kan. Iwakuni O-Bon dances and Okinawan folk and classical dances will also be performed.

The Hawaii Kita Kai (Uta) group will perform a section of "Hagoromo." "Uta" is a 12th to 15th Century Narrative Vocal Art.



Jacob Feuerring last evening presented a Festival of Japanese Music at the Honolulu Japanese Chamber of Commerce Cultural Center on South Beretania Street. Presented above is the ensemble of the Gagaku (Imperial Court Music) in Hyo-hyo Netori and Etenraku, the performers including kakko, Gordon K. Inoue; taiko, Yutaka Yoneda; shoko, Kazuo Okamoto; ryuteki, Masami Meguro. Yoshinobu Nakao; hichiriki, Masatoshi Shamoto; sho, Ben Tsunoda, Naru Hovhaness; koto, Fumie Mizuta; and biwa, Shigeru Shigemura. The program included Gagaku (Hyo-ryo Netori and Etenraku; and Mikagura-Uta, the sacred songs of Tenrikyo, and Yorozyuo Hasshu; Chikuzen Biwa (Gishi no Honkwa); Uta (Hagoromo); Nagauta (Ayame-Yukata, Jiuta, Cha-ondo); and Bon Odori (Tan-ko Bushi, Chanchiki Okesa-Minyo, Nippon Yoitoko and Iwakuni On- do). — (Hawaii Times photo by Noboru Kawaguchi and story by Harry Shiramizu)

*Front Page - "Hawaii Times"  
Sat - June 23-62*



## 日本音楽祭り

特  
に白人が賞翫

昨夜日商工會館で成功収む

日本の御歌などまでピアノの譜に作っている國際音楽



樂のピアノストであるジェ  
イカブ・ヒューアリング氏  
主催の「日本音楽祭り」第  
二回のプログラムは昨夜  
八時から、去る十五日行わ  
れた第一回の出演場と同じ  
く日本人商工會議所文化會  
館で繰りひろげられ、三百  
餘人の白人や日系人などの  
出席あつて大成功であつた  
プログラムの先日本紙で發  
表した通りハワイ傳道廳か  
ら出された雅樂に始まつて  
御神樂歌、それより小豆屋  
旭光師、淺利旭文師の謡い  
と重村旭澤師の筑前謡、  
山學カリヒ天理教、會教  
を會長とする謡曲、布哇喜多

會の連中による「羽衣」の  
きり、殊にこの組の中には  
白人のキャブラー女史（傳  
物館勤務や布太音楽部助手  
の野々村女史などがいて衆  
目を惹いた、謡曲に次いで  
杵屋 輝恵光（並木光子夫  
人）らの三味、坂東三榮春  
（中川あや子さん）の謡、  
藤間千勢代の唄による長唄  
「葛浦浴衣」、甲田陽山師  
の尺八と水田二光枝師の琴  
による地唄など西洋人には  
皆珍しく賞翫され、最後に  
岩國音頭が十二名の婦人方  
によつて踊られ、山本吉  
氏の音頭唄と福永市氏の  
太鼓とはそのフオームや唄  
い方に觀衆の興味を惹いた  
寫眞は一らの部でヒガ  
雅樂、下が謡曲、と二つ  
んのが長唄日本前川口キ  
ヤメラマン撮影

### 上關地方人會 ビクニツク

上關地方人會のビクニツク  
は二十四日アラモアナ公  
園第十八區で開催されるが  
一般會員並びに關係者の参  
加が希望されている

FW 8885

#### SIDE I, Band 1: SHINTO.

The recording begins with the first of two religious sections, "Shinto." The Shinto was chosen first because it is the indigenous religion of Japan. It was the "Way of the Gods" in Japan before Buddhism entered in the seventh century. You will hear first an instrumental number, which is followed by a dance -- the "kagura" style Shinto, which is performed in the country and is not the type presented in the Shinto temples of the cities. What you hear as the record begins is very ancient Shinto music.

#### SIDE I, Band 2: GOEIKA.

The second group features the major religion of Japan, Buddhism. Special credit must be given to the group performing, because it came from a little Zen Buddhist temple on the other side of the Islands. Reverend Oshinomi and his wife also deserve mention for rehearsing the group

and bringing it to this record concert, and for Mrs. Oshinomi for leading the group in the chanting of this Buddhist sutra, a part of the Buddhist service in all the sects of Buddhism. There are two kinds, called the "seated" and the "standing" Goeika. The "standing" is done with a bell, the "seated" with a bell and a little gong. This is a "standing" Goeika, or the Buddhist chanting of a sutra as performed in the various temples.

#### SIDE I, Band 3: MIKAGURA - UTA.

The teachings of Tenrikyo (A strong religious offshoot of Shinto) are sung in the songs and accompanied by the sacred dances, a part of the services. The very sacred music of Tenrikyo is one of the most important religions of Japan today.

SIDE I, Band 4: GAGAKU.

This performance of Gagaku music is a composition known as Etenraku, the music left from Imperial China, of the T'ang period and preserved today in the Imperial Court of Japan. Its interest has spread to serious musicians and music lovers throughout the world. Several thousand years old, this type of music might be likened to the abstract use of sound in the Western sense. Again, try to listen without the Western concept of melody and harmony and you will gain much more hearing how other people have utilized sound, the human voice and instrumentation different from our own. Any comparison would be odious.

SIDE 2, Band 1: CHIKUZEN BIWA.  
(Excerpt from "Chushingura").

A Biwa instrumental group accompanies the chant, which is an excerpt from the famous tale of the 47 Ronin. The 47 Ronin (retainers) remains as one of the great plays of Japanese history and has been made into several movies.

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"A FESTIVAL OF JAPANESE MUSIC IN HAWAII"

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SIDE I, Band 1: JORURI (Art Song).

The Joruri and Gidayu-bushi are sung in the Banraku, or Puppet Theater. Those familiar with Japan or who have been in Osaka, know what a rare and remarkable art this is. To those unfamiliar with this Art, this band is a little prelude. Heard here is the chanting and excerpts from the plays of the Bunraku. Bunraku began as story telling or chanting. The puppets were added later and then eventually, it seems, the puppets became more important although it is the chanting of the story teller that is of prime importance. In Joruri and Gidayu-bushi the telling of a story by chanting, with all the emotion (heard for instance in "Kenbu") is the essential thing. The dolls illustrate the action of the words.

SIDE 2, Band 2: Utai (Part of "Hagoromo") -  
Noh Play

Utai is a 12th to 15th Century narrative vocal art, used in the Noh plays of Japan.

SIDE 2, Band 3: SHIGIN MUSIC. KENBU.

First a word or two of explanation about the young Tiger Cub Squad: The Cubs are the teenage sons of the Samurai warriors. Having seen the castle of their leader burnt to the ground, the Tiger Cubs then commit Hara-Kiri. Actually, Kenbu is a sword dance done in Japan to the chanting of epic poetry (shigin).

SIDE I, Band 2: JIUTA.

Jiuta is a form of chamber music which originated in Kyoto. To those who have listened to Western chamber music, whether trios or string quartets in any form, this is a form of "chamber music" which originated in Japan.

SIDE II, Band 1: NAGAUTA.

Nagauta is the accompaniment used in Kabuki for song and dance. Originally in Japan there was the Noh play, followed by a narrative kind of story telling which later was accompanied by dolls to illustrate the words and become finally the Bunraku Theater; later to evolve to the theater or art form known all over the world as Kabuki.

SIDE II, Band 2: OKINAWAN FOLK SONGS

SIDE IV, Band 3: FOLK DANCES

Used on festival occasions such as the Buddhist O Bon Odori (Festival for the Dead) Dances.

## CREDITS

- Side 1 - band 1 (Shinto -kagura bayashi): Sotetsu Tanabe, drum; Shigeo Fujino, flute and dancer.
- Side 1 - band 2 (Goeika): 20 people - chanting and playing the Rei (bell) from the Soto Shu Baika Ryo Soto Zen Buddhist Temple, Kawailoa, Oahu. Director - Hiroe Yoshinami.
- Side 1 - band 3 (Mikagura - uta): Yorozyo Hasshu (Prelude); Players: Ayako Inoue, Koto; Hishako Iwata, shamisen; Merika Saito, kokyū; Gordon K. Inoue, hyōshigi; Robert Tsunoda, shoko; Yutaka Yoneda, chanpon; Kazuo Okamoto, taiko; Yoshinori Nakao, tsuzumi; Hiroyoshi Maeda, fue; Masatoshi Shamoto, jikata. (Players from Tenrikyo Hawaii Dendocho - Tenrikyo Mission Headquarters of Hawaii).
- Side 1 - band 4 (Gagaku /part of "Etenraku"/): Players: Gordon K. Inoue, kakko; Yutaka Yoneda, taiko; Kazuo Okamoto, shoko; Masami Meguro and Yoshinobu Nakao, ryūteki; Masatoshi Shamoto and Alan Hovhaness, hichiriki; Ben Tsunoda and Naru Hovhaness, sho; Fumie Mizuta, koto; Shigeru Shigemura, biwa.
- Side 2 - band 1 (Chikuzen - biwa /pt of "Chusingura"/ - BIWA Instrument): Sung by Kyokko Shozuya and Kyokubun Asari; Kyokusho Shigemura, biwa.
- Side 2 - band 2 (Utai /pt of "Hagoromo"/ - Noh): Performed by Hawaii Kita Kai group; Rev. Manabu Yama, Pres. - Dir.
- Side 2 - band 3 (Shigin /"Byakkotai"/ - Kenbu): Poem by Sahara Morizumi; Tomoo Hidano, kenbu; Jundo Nagao, shigin chant.
- Side 3 - band 1 (Joruri - Bunraku Puppet Play): Iwakami Jiyushi, singer; Toyotake Shikebu, Hishinuma Sue, Iwakami Jiyushi, shiyamisen.
- Side 3 - band 2 (Jiuta - Kabuki Classical Dance): "Cha-Ondo" (by Kikuoka Kengyo and Yaezaki Kengyo Bunka - 1804 - Meiji - 1868). Fumie Mizuta, koto; Yozan Koda, shakuhachi.
- Side 4 - band 1 (Nagauta): "Ayame-Yukata" (by Kineya Shojiro and Kineya Katsusaburo circa 1851-59). Fujima Chiseyo, song; Kineya Yaemitsu and Kineya Safune, shamisen; Mochizuki Hikofumi, narimono; Bando Mieharu, dancer.
- Side 4 - band 2 (Okinawan folk): Nakaganeku Kosuke, Eugene Arakaki, samisen; Edward China, drummer; Mrs. Kameko Nakaganeku, koto.
- Side 4 - band 3 (Bon dance music - Fukushima Group): (Impromptu), performed by the Iwakuni Ondo Group; Mr. Goichi Fukunaga, drum; Mr. Kichizo Yamamoto, ondo singer.

Jacob Feuerring - is a former New Yorker - now resident in Japan - and a graduate of the Juilliard School of Music - major in piano. He has worked as concert pianist - teacher - lecturer - ethnomusicologist and promoter of East-West cultural events in New York - California - Hawaii - and now Japan.

His recitals of East-West music (Asian and Western composers) have taken him over the world.