FESTIVAL OF JAPANESE MUSIC IN HAWAII

Shinto—kagura bayashi / Goelka / Mikagura—uta / Gagaku (part of Etenraku) / Chikuzen—biwa (part of Chushingura) / Utai (part of Hagoromo) —Noh / Shigin (Byakkotai) —Kenbu

RECORDED BY JACOB FEURRING VOLUME 1 FOLKWAYS RECORDS FW 8885
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
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 Tenrkyo (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 Tenrkyo is one of the most important religions of Japan today.
SIDÉ 1, 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.

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

The Joruri and Gidayu-bushi are sung in the Bunraku, 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.

SIDÉ II, Band 2: OKINAWAN FOLK SONGS

SIDÉ IV, Band 3: FOLK DANCES

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

SIDÉ II, 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).

SIDÉ 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.

SIDÉ 2, 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.

SIDÉ 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.
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, Kawaiiola, Oahu. Director - Hiroe Yoshinami.

Side 1 - band 3 (Mikagura - uta): Yorozuyo Hasshu (Prelude); Players: Ayako Inoue, Koto; Hishako Iwata, shamisen; Merika Saito, kokyu; Gordon K. Inoue, hyoshigi; Robert Tsunoda, shoko; Yutaka Yoneda, chanpon; Kazuo Okamoto, taiko; Yoshinoru 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, ryuteki; Masatoshi Shamoto and Alan Hovhaness, hichiriki; Ben Tsunoda and Naru Hovhaness, sho; Fumie Mizuta, koto; Shigeru 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 Jiyoushi, singer; Toyotake Shikebu, Hishinuma Sue, Iwakami Jiyoushi, shiyamisen.


Side 4 - band 1 (Nagauta): "Ayame-Yukata" (by Kinaya Shojiro and Kinaya Katsusaburo circa 1851-59). Fujima Chiseyo, song; Kinaya Yaemitsu and Kinaya Safune, shamisen; Mochizuki Hikofumi, narimono; Bando Mieharu, dancer.

Side 4 - band 2 (Okinawan folk): Nakamaneku Kosuke, Eugene Arakaki, samisen; Edward China, drummer; Mrs. Kameko Nakamaneku, 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.