

Kikunobu Kai

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Program Dance Notes

Shakkyo (*Nagauta*) - *Shakkyo* or The Stone Bridge is adapted from the *Noh* drama by the same title. The story of *Shakkyo* tells of a priest named *Jakusho* who travels to China to seek further training and enlightenment through the teachings of Buddhism in the sacred *Seiryō* Mountains, where the tomb of *Monju Bosatsu*, a disciple of Buddha is enshrined. *Monju Bosatsu* presages happy events and administers the distribution of wisdom. Wisdom refers not merely to the mental intelligence, but includes common sense, ingenuity and resourcefulness in everyday living. In order to pay homage to *Monju Bosatsu*, *Jakusho* must cross a natural stone bridge (*shakkyo*), covered with moss, that spans a precipitous ravine with sharp cliffs that drop to a gorge way below. Unknowing that, this was a test presented to him by the spirit of *Monju Bosatsu*, *Jakusho* approaches the stone bridge, and stands bewildered and terrified at this dangerous obstacle. The guardian of *Monju Bosatsu* appears and confronts *Jakusho*. Though the guardian's appearance is human, in truth it is a mystical lion in disguise. Frequently, in Japanese Buddhist paintings and sculptures, *Monju Bosatsu* is seen seated upon a lion, the guardian and messenger to the celestial world. The guardian warns *Jakusho* as to the dangers of the stone bridge, and that only the most enlightened of beings are able to cross it in safety. Heeding the words of the guardian, *Jakusho* prays to gain the strength and wisdom to overcome this dangerous obstacle. Gaining the blessings of Buddha and the wisdom of *Monju Bosatsu*, *Jakusho* bids farewell to the guardian and rejoicing continues his journey into the *Seiryō* Mountains. To celebrate *Jakusho's* spiritual attainment, the guardian of *Monju Bosatsu* reappears in its true form, a mystical lion, and displays its strength and mystical powers.

Shichifukujin (*Nagauta*) - This piece was composed by *Kineya Uemon* in 1643. Translated, it means the Seven Dieties of the Shinto realm. These seven dieties are often time are seen on a boat called, *Takara Bune* bringing prosperity and longevity to all well wishers. The composition mentions two of the most popular dieties, *Ebisu* (God of Harvest) who is seated on bales of rice, holding a magic mallot, and *Daikoku* (God of Prosperity) who is holding a fishing pole and a big red sea bream. These dieties are always seen as a pair in places of commerce.

Mr. Allyn M. Arakaki - CPA, Inc.

The Conkie Corner - Mr. Arakaki

East West Journal - Mrs. M.

Program Dance Notes

Ninin Wankyu (Nagauta) - This piece depicts the story of *Wanya Kyubei*, a craftsman from *Osaka*. *Kyubei* fell in love with the courtesan *Matsuyama*, bought her out of servitude, and married her. Ill luck strikes when it is discovered that the wrong papers were signed; *Matsuyama* is forced back into servitude, falls ill, and dies. *Kyubei* goes mad in his grief. Wandering about, he approaches a pine tree or *matsu* and imagines that it is *Matsuyama*, who has returned to him. The intricate and vivid interludes depict their merriment together in the boisterous quarters. In the end, *Kyubei* is left in front of the pine tree, facing his lonely reality once again.

Osen (Yamato Gaku) - This composition was composed in 1945 by *Miyagawa Hisao (Kiyomoto Eijiro)*. *Osen* was a young serving maiden of a little Tea shop in *Yanaka*. Because of her beauty and feminine qualities, artists used her in their paintings. Her gracefulness likened her to the moving of the images in the revolving lantern or *mawari doro*. The dance opens with *Osen* after a cooling summer bath, waits for her lover, the famous *Kabuki* actor, *Segawa Kikunojo*. In her anxiousness to meet him, time seems to pass slowly.

Rokudan (Sokyoku) - This music is formally called, *Rokudan no Shirabe*. *Shirabe* means sonata, and accordingly this is a sonata for *Koto*. This beautiful and elegant masterpiece was composed by a blind musician named *Yatsunashi Kengyo*. The choreography, performed to the strains of this beautiful sonata, is based on the four seasons, starting with Spring with its cherry blossoms, Summer with a cooling boat ride, Autumn with its brisk wind and rain, and Winter with its cold wind and snow.

Sagi Musume (Nagauta) - This dance has its heroine the spirit of a snowy heron. A young girl dressed in a pure white kimono begins a sentimental dance depicting her sad feelings of a marriage that was not consummated due to her death by a hunter's arrow. When winter comes, she reappears in her wedding kimono under a bare willow tree. Using the *hikinuki* or pulling of threads costume change technique, the dancer performs the various stages of womanhood. Gradually, the spirit of the heron reveals itself, depicting the suffering and agony of death experienced by the Heron Maiden.

The vengeful spirit of Kiyohime returns when the head priest decided that it was time that a new bell be dedicated to the temple. This dance *Kane* or "The Bell" begins here, as the spirit of *Kiyohime*, appears in the form of a court dancer or *shirabyoshi*, and enters the temple grounds at the height of Spring. She reminisces about the joys of love and tribulations. Her vengeance gradually unfolds and like the falling cherry blossoms petals, her spirit fades away.....leaving just the temple bell.

Matsu no Hagoromo (*Tokiwazu*) - This dance is adapted from the classical *Noh* drama entitled, *Hagoromo* or "The Feather Robe," a well known Japanese myth. A fisherman named *Hakuryu* finds a feather robe draped on a pine tree on the shores of *Miho* (a beach in *Shizuoka* prefecture). As he is about to return home with this precious robe, he hears a voice far in the distance begging him to return the robe. A *Tennyu* or angel, who has come from the heavens to bathe in the warm waters of *Miho*, appears and pleads with *Hakuryu*, for without her robe she cannot return to the heavens. *Hakuryu* finally agrees to return the robe in exchange for performance of the Divine Dance of the Angels. The Angel dons her robe and gradually dances her way to the heavens, leaving *Hakuryu* entranced on the shores of *Miho*.

Matsu no Okina (*Nagauta*) - It is said that this piece was composed by the inspiration of viewing a grove of *matsu* or pine trees near the slopes of Mt. Fuji. The dance depicts two mythical figures, *Okina* (The Aged Man) and *Sambaso* (The Earth or Harvest Spirit), as they stroll through the pine grove bestowing upon the earth prosperity and longevity.

Mitsumen Komori (*Tokiwazu*) - This dance piece was first performed in 1829. It is a dance depicting the antics of a *komori*, or what we would now call a babysitter, on her way home from a shrine festival. To entertain the baby in her charge, she dances with three masks. The three masks represents *Okame*, *Ebisu* and *Hyottoko*. The highlight of this dance is on displaying the dancer's skills in portraying three different characters on stage simply by quick changing of the masks.

Program Dance Notes

Ame (Nagauta) - The coming of summer heralds the beginning of the rainy season in Japan. Like all the other elements of nature, rain or *ame* is poetically described as it relates to the ever changing moods of the people. Two young girls take delight in the cool summer breeze as a light rain shower passes. While enjoying themselves, the rain returns and urges them on their way. This musical arrangement is unique in that *Onoe Kikunojo I* selected several well-known traditional musical interludes and lyrics to create a dance composition called, *Ame*.

Azuma Hakkei (Nagauta) - This *Nagauta* masterpiece was composed by *Kineya Rokusaburo IV* in 1829. This type of composition is called *ozashiki nagauta* or *Nagauta Chamber Music*. *Azuma*, a poetic name for *Edo* (the old name for Tokyo) and *Hakkei*, eight scenic sites, make up the title and theme for this piece. The eight famous sites of *Edo* were: *Nihonbashi, Gotenyama, Takanawa, Surugadai, Asakusa, Miyatogawa, Sumidagawa* and *Yoshiwara*. Today these places are still visited by the Japanese people as well as tourists from all over the world. As the lyrics describe each place, they are accompanied by beautiful and melodic interludes. (*The composition has been edited for this performance*)

Hagi to Tsuki (Yamato Gaku) - This composition was composed in 1953 based on the coming of autumn. The choreography depicts a courtesan contemplating about her cherished moments in the garden of *hagi*, or Japanese clover. The beauty of the outdoors is heightened as a full moon appears to share this moment of beauty and endearment.

Kane (Yamato Gaku) - This piece was composed in 1947 based on the legend of *Dojoji*, a temple located in *Wakayama* prefecture. The story is based on a woman named, *Kiyohime* who falls in love with *Anchin*, an ascetic priest. Spurred, *Kiyohime* jumps into the *Hidaka* river and is transformed into a gaint snake in pursuit of *Anchin* who takes refuge in *Dojoji*. *Anchin* is summoned to hide in the temple's huge bronze bell or *kane* for protection. As the spirit of *Kiyohime* reaches the temple grounds, the display of her powers becomes vivid as the gaint snake climbs the bell tower winding itself around the bell seven times. Spewing flames from its mouth, the bell is melted, killing *Anchin*. Since this incident, the temple did not replace the bell for many years in fear of the vengeful spirit of *Kiyohime*.



五、鷺娘 [長唄]

初代尾上菊之丞・振付
尾上菊延幸
[休憩]

六、石橋 [長唄]

初代尾上菊之丞・振付
[シテ] 尾上菊延昭
[ワキ] 尾上菊紫郎

七、鐘 [大和梁]

二代尾上菊之丞・振付
尾上 菊延

八、松の翁 [長唄]

初代尾上菊之丞・振付
二代尾上菊之丞
尾上菊紫郎

九、七福神 [長唄]

～おこのみの部～

【プログラム-Aと同じ】





Program Dance Now



プログラム-C

8月29日・午後 2:00

[古典の部]

一、吾妻八景 [長唄]

初代尾上菊之丞・振付

中西美世子

尾上菊延昭

二、六段の調べ [琴曲]

初代尾上菊之丞・振付

ファディオ・恭子

三、二人挽久 [長唄]

初代尾上菊之丞・振付

[挽久] 尾上菊 延一

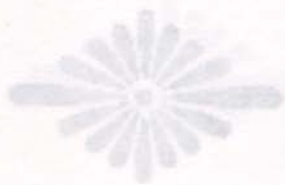
[松山] 尾上菊延富早

四、おせん [大和楽]

初代尾上菊之丞・振付

関口 愛子





五、おせん [大和梁]

初代尾上菊之丞・振付

関口 愛子

六、三ツ面子守 [常盤津]

初代尾上菊之丞・振付

池本なぎさ

～休憩～

七、二人椀久 [長唄]

初代尾上菊之丞・振付

[椀久] 尾上菊 延一

[松山] 尾上菊延富早

八、鐘 [大和梁]

二代尾上菊之丞・振付

尾上 菊延

九、七福神 [長唄]

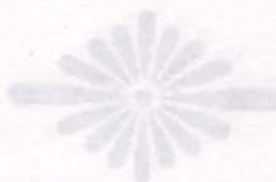
初代尾上菊之丞・振付

二代尾上菊之丞

～おこのみの部～

【プログラム-Aと同じ】





プログラム - B
 8月28日・午後7:30
 [古典の部]

一、松廼羽衣 [常盤津]

初代尾上菊之丞・振付
 [天女] 高橋 文江
 [伯耆] 尾上菊延英

二、雨 [長唄]

初代尾上菊之丞・振付
 江本 博子
 行徳 良恵

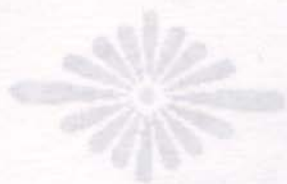
三、萩と月 [大和楽]

二代尾上菊之丞・振付
 布川 利

四、吾妻八景 [長唄]

初代尾上菊之丞・振付
 中西美世子
 尾上菊延昭





～おこのみの部～

尾上菊延舞踊団とゲスト出演者

デイズ・アイランズ

二代尾上菊之丞・振付

川の流れの用に [フラ] ビッキ・ホルト・高峰・振付

川の流れの用に [舞踊]

尾上 菊延・振付

歌手・当山ネリー

長良川艶歌

尾上 菊延・振付

歌手・関川ノーラ

北の螢

尾上 菊延・振付

昂 (すばる)

尾上菊紫郎・振付

歌手・関口 愛子

河内男節 [フィナレ]

尾上 菊延・振付

歌手・シルバー・エインジェルス

(堀川テリー、ゴールドバーグ・博子、新田ダイアン)





五、六段の調べ [琴曲]

初代尾上菊之丞・振付
ファディオ・恭子

六、鷺娘 [長唄]

初代尾上菊之丞・振付
尾上菊延幸

～休憩～

七、萩と月 [大和梁]

二代尾上菊之丞・振付
布川 利

八、鐘 [大和梁]

二代尾上菊之丞・振付
尾上 菊延

九、松の翁 [長唄]

初代尾上菊之丞・振付
二代尾上菊之丞
尾上菊紫郎





プログラム-A

8月27日・午後7:30

[古典の部]

一、雨 [長唄]

初代尾上菊之丞・振付

江本 博子

行徳 良恵

二、松廼羽衣 [常盤津]

初代尾上菊之丞・振付

[天女] 高橋 文江

[白老] 尾上菊延英

三、三ッ面子守 [常盤津]

初代尾上菊之丞・振付

池本なぎさ

四、石橋 [長唄]

初代尾上菊之丞・振付

[シテ] 尾上菊延昭

[ワキ] 尾上菊紫郎





PROGRAM -C - August 29, 1999 - 2:00 p.m.

5. SAGI MUSUME - Nagauta Choreography by Onoe Kikunojo I
Dancer: *Onoe Kikunobuyuki*

Shamisen: Kineya Wakichi Vocalists: Kineya Katsunobuya
Kineya Katsushinji Kineya Toshinori
Kineya Wabatsu

INTERMISSION

7. SHAKKYO - Nagauta Choreography by Onoe Kikunojo I
Dancers: *Onoe Kikunobuaki (shite)*
Onoe Kikushiro (waki)

Shamisen: Kineya Wakichi Vocalists: Kineya Katsunobuya
Kineya Katsushinji Kineya Toshinori
Kineya Wabatsu

8. KANE - Yamato Gaku Choreography by Onoe Kikunojo II
Dancers: *Onoe Kikunobu*

9. MATSU NO OKINA - Nagauta Choreography by Onoe Kikunojo I
Dancers: *Onoe Kikunojo II*
Onoe Kikushiro

Shamisen: Kineya Wakichi Vocalists: Kineya Katsunobuya
Kineya Katsushinji Kineya Toshinori

~Contemporary~

Performed by Onoe Kikunobu Dance Co., Inc. & Special Guests

(REFER TO PROGRAM - A FOR LISTING)



PROGRAM - C - August 29, 1999 - 2:00p.m.

- Traditional -

1. AZUMA HAKKEI - Nagauta

Choreography by Onoe Kikunojo I

*Dancers: Miyoko Nakanishi
Onoe Kikunobuaki*

*Shamisen: Kineya Wakichi
Kineya Katsushinji
Kineya Wahatsu*

*Vocalists: Kineya Katsunobuya
Kineya Toshinori*

2. ROKUDAN NO SHIRABE - Sokkyoku

Choreography by Onoe Kikunojo I

Dancer: Kyoko Fadio

3. NININ WANKYU - Nagauta

Choreography by Onoe Kikunojo I

*Dancers: Onoe Kikunobukazu (Wankyu)
Onoe Kikunobufusa (Matsuyama)*

*Shamisen: Kineya Wakichi
Kineya Katsushinji
Kineya Wahatsu*

*Vocalists: Kineya Katsunobuya
Kineya Toshinori*

4. OSEN - Yamato Gaku

Choreography by Onoe Kikunojo I

Dancer: Aiko Sekiguchi



PROGRAM - B - August 28, 1999 - 7:30 p.m.

- 6. MITSUMEN KOMORI - Tokiwazu** Choreography by **Onoe Kikunojo I**

Dancer: Lorene Nagisa Ikemoto

INTERMISSION

- 7. NININ WANKYU - Nagauta** Choreography by **Onoe Kikunojo I**

Dancers: Onoe Kikunobukazu (Wankyu)

Onoe Kikunobufusa (Matsuyama)

*Shamisen: Kineya Wakichi
Kineya Katsushinji
Kineya Wahatsu*

*Vocalists: Kineya Katsunobuya
Kineya Toshinori*

- 8. KANE - Yamato Gaku**

Choreography by **Onoe Kikunojo II**

Dancer: Onoe Kikunobu

- 9. SHICHIFUKUJIN - Nagauta**

Choreography by **Onoe Kikunojo I**

Dancer: Onoe Kikunojo II

*Shamisen: Kineya Wakichi
Kineya Katsushinji
Kineya Wahatsu*

*Vocalists: Kineya Katsunobuya
Kineya Toshinori*

~Contemporary~

Performed by Onoe Kikunobu Dance Co., Inc. & Special Guests

(REFER TO PROGRAM - A FOR LISTING)



PROGRAM - B - August 28, 1999 - 7:30 p.m.

-Traditional-

1. MATSU NO HAGOROMO - Tokiwazu Choreography by Onoe Kikunojo I

Dancers: Valerie Fumie Takahashi (Tennyo)
Onoe Kikunobuhide (Hakuryu)

2. AME - Nagauta

Choreography by Onoe Kikunojo I

Dancer: Carrolyn Hiroko Emoto
Corrine Yoshie Gyotoku

Shamisen: Kineya Wakichi
Kineya Katsushinji
Kineya Wabatsu

Vocalists: Kineya Katsunobuya
Kineya Toshinori

3. HAGI TO TSUKI - Yamato Gaku

Choreography by Onoe Kikunojo II

Dancer: Toshi Fukawa

4. AZUMA HAKKEI - Nagauta

Choreography by Onoe Kikunojo I

Dancers: Miyoko Nakanishi
Onoe Kikunobuaki

Shamisen: Kineya Wakichi
Kineya Katsushinji
Kineya Wabatsu

Vocalists: Kineya Katsunobuya
Kineya Toshinori

5. OSEN - Yamato Gaku

Choreography by Onoe Kikunojo I

Dancer: Aiko Sekiguchi



PROGRAM - A - August 27, 1999 - 7:30 p.m.

*Shamisen: Kineya Wakichi
Kineya Katsushinji
Kineya Wabatsu*

*Vocalists: Kineya Katsunobuya
Kineya Toshinori*

INTERMISSION

7. HAGI TO TSUKI - Yamato Gaku

Choreography by Onoe Kikunojo II

Dancer: Toshi Fukawa

8. KANE - Yamato Gaku

Choreography by Onoe Kikunojo II

Dancer: Onoe Kikunobu

9. MATSU NO OKINA - Nagauta

Choreography by Onoe Kikunojo I

Dancers: Onoe Kikunojo II

Onoe Kikushiro

*Shamisen: Kineya Wakichi
Kineya Katsushinji*

*Vocalists: Kineya Katsunobuya
Kineya Toshinori*

~Contemporary~

Performed by Onoe Kikunobu Dance Co., Inc. & Special Guests

These Islands

choreography by Onoe Kikunojo II

Kawa no Nagare no Yo ni

choreography by Vicky Holt-Takamine

Kawa no Nagare no Yo ni

choreography by Onoe Kikunobu

vocalist: Nelly Toyama

Nagaragawa Enka

choreography by Onoe Kikunobu

vocalist: Nora Sekigawa

Kita no Hotaru

choreography by Onoe Kikunobu

Subaru

choreography by Onoe Kikushiro

vocalist: Aiko Sekiguchi

Kawachi Otoko Bushi - Finale

choreography by Onoe Kikunobu

vocalists: The Silver Angels

*Terry * Hiroko*

Diane



PROGRAM - A - August 27, 1999 - 7:30 p.m.

~ Traditional ~

1. AME - Nagauta

Choreography by Onoe Kikunojo I

*Dancers: Carolyn Hiroko Emoto
Corrine Yoshie Gytoku*

*Shamisen: Kineya Wakichi
Kineya Katsushinji
Kineya Wahatsu*

*Vocalists: Kineya Katsunobuya
Kineya Toshinori*

2. MATSU NO HAGOROMO - Tokiwazu Choreography by Onoe Kikunojo I

*Dancers: Valerie Fumie Takahashi (Tennyo)
Onoe Kikunobuhide (Hakuryu)*

3. MITSUMEN KOMORI - Tokiwazu Choreography by Onoe Kikunojo I

Dancer: Lorene Nagisa Ikemoto

4. SHAKKYO - Nagauta

Choreography by Onoe Kikunojo I

*Dancers: Onoe Kikunobuaki (shite)
Onoe Kikushiro (waki)*

*Shamisen: Kineya Wakichi
Kineya Katsushinji
Kineya Wahatsu*

*Vocalists: Kineya Katsunobuya
Kineya Toshinori*

5. ROKUDAN NO SHIRABE - Sokyoku Choreography by Onoe Kikunojo I

Dancer: Kyoko Fadio

6. SAGI MUSUME - Nagauta

Choreography by Onoe Kikunojo I

Dancer: Onoe Kikunobuyuki

PRODUCTION STAFF
(UHM -Department of Theatre & Dance)

*Kennedy Theatre Technical Staff: Mark Boyd, Ed Dyer, Gerald Kawaoka,
M.J. Matsushita, David Minkoff, Chet Toni & Kurt Wurml*

House Manager Staff: Eva Hang, Nicole Tessier & Kelly Lynn Williams

Stage Manager: R. Kevin Doyle

Box Office Staff: Karen Isosaki, Jeni Kido, Michael Lee & Cherry Rivera

Publicity Staff: Andrew M. Utech & Christy Zehr

Audio Visual Technican: Marlene Weiss

Photogragher: Lynn Mayekawa

Theatre Manager: Marty Myers



*Dance Guest Artists: Onoe Kikunojo II & Onoe Kikushiro -
Tokyo, Japan*

*Nagauta Guest Artists: Kineya Wakichi, Kineya Katsushinji,
Kineya Katsunobuya & Kineya Toshinori -Tokyo & Kyoto, Japan
Kineya Wahatsu - Honolulu, Hawaii*

Make-up & Stage Assistant Specialist: Onoe Umenosuke -Tokyo, Japan

Wig Designer: Okabe Toshiyuki - Osawa Wig Co. Tokyo, Japan

*Costume Consultant & Specialist: Takamori Takao - Kobayashi Ishoten
Kyoto, Japan*

Hand props: Fujinami Kodogu Company - Tokyo, Japan

Stage Design & Consultant: Bando Joji

Flower Arrangements: Ohara School of Flower Arrangement

*Suzuki Suiha-instructor, Whittier Suiei, Sakata Suiko &
Koike Suien*

SPECIAL APPEARANCE - *Vocalist*



Nelly Toyama

A member of the Joy ensemble as a vocalist and ukulele musician. Nelly is also one of the senior ukulele instructors at the Roy Sakuma Ukulele Studio. She holds a major in Communication and a minor in Dance at the University of Hawaii at Manoa. Nelly began her music training at age of 5.

SPECIAL APPEARANCE - *Hula Artists*



Vicky Holt Takamine - Kumu Hula

A lecturer in Hula at the University of Hawaii at Manoa with the Music Department since 1984. She began her training under the late Auntie Maiki Aiu Lake in 1973 and became "kumu hula" in 1975. In 1977 she established her "halau" called, "Pua Ali'i 'Ilima."



SPECIAL APPEARANCE - Vocalists



Aiko Sekiguchi

Affectionately referred to as Aiko Sensei, has dedicated herself in the teaching of Karaoke singing. Aiko Sensei's reputation as Hawaii's foremost karaoke instructor has extended to Japan and the mainland USA. Aiko Sensei holds six classes on Oahu and one on Maui, numbering approximately 170 students which comprises an organization called, "Otamajyakushi." The Onoe Kikunobu Dance Company, Inc. is very honored and happy to have Aiko Sensei as a dance company member.

Nora Sekigawa

Nora is a student of Aiko Sensei and is an active performer who has appeared in numerous programs and contests. She was selected "Best Singer" in the 1989 Japan/Hawaii Karaoke Contest. She has appeared as a contestant on the Japan produced TV program "Look Look Konnichiwa" and "Karaoke Challenge," where she won the "Silver Award."



The Silver Angels



Terry Horikawa (far left), Hiroko Goldberg (center) and Diane Nitta (right) are also students of Aiko Sensei. They were selected by Aiko Sensei from two different classes, these three exceptionally talented women get together on special occasions, blending their voices in beautiful harmony.

DANCE COMPANY MEMBERS



Miyoko Nakanishi



Lorene Nagisa Ikemoto



Kyoko Fadio



July 1998 "Shihan Ceremony" - Tokyo, Japan

DANCE COMPANY MEMBERS



Corrine Yoshie Gytoku



Carrolyn Hiroko Emoto



Frances Toshi Fukawa



Valerie Fumie Takahashi



Christine Sachie Hirai



Aiko Sekiguchi

DANCE COMPANY MEMBERS



*Onoe Kikunobukazu
(Shiban)*



*Onoe Kikunobuaki
(Shiban)*



Onoe Kikunobuya



Onoe Kikunobufusa



Onoe Kikunobuhide



Onoe Kikunobuyuki

DANCE COMPANY MEMBERS
GUEST ARTISANS



*Onoe Umenosuke - Make up & Stage Assistant
Onoe Kikugoro Gekidan*



*Mr. Takao Takamori - Costumer
Consultant - Kobayashi Costume
Company - Kyoto, Japan*



*Mr. Toshiyuki Okabe
Wig Specialist & Designer
Osawa Wig Co. - Tokyo, Japan*

109 GUEST ARTISTS - *Nagauta Vocalists*



Kineya Toshinori



Kineya Katsunobuya

KIKUNOBU KAI ADVISORS



Mr. Tatsukichi Kobayashi



Dr. Howard H. Furumoto



Mr. Takeo Miji

GUEST ARTISTS - Nagauta Shamisen



Kineya Wakichi



Kineya Katsushinji



Kineya Wahatsu



Onoe Kuroemon II
(Son of the late Onoe Kikugoro VI)

感謝

此の度、尾上菊延が亡父尾上流の宗家六代目尾上菊五郎の五十回忌追善舞踊公演を開催される事私としては大変感謝しております。

私このケネディ劇場のオープニングの手伝いにハワイに来た時菊延に会いました。ハワイ生まれの人としては大変素直の芸で喜んでおりました。

私病気になり千九百七十一年にハワイ大学の旧友のブランドン君の世話でアメリカ本土の大学に仕事をもらい演劇の仕事に従事加州大学アバイン校を最後に引退して千九百九十六年に菊延の世話でホノルルに引っ越して毎日のんきに暮らしております。

此の度、尾上流家元を迎えコンサートとセミナーと成功する事を祈っております。

尾上九朗右衛門



ONOE KIKUNOBU

*Director & Instructor for
Onoe Kikunobu Dance Co. Inc.
Lectuer in Japanese Dance
Drama & Dance Department
University of Hawaii at Manoa*

The members of the dance company, and I extend our sincere appreciation to all of you for attending our 12th. concert here at the Kennedy Theatre. We are grateful for the opportunity to be able to present this concert in dedication to the memory of the founder of Onoe School of Japanese Dance, Onoe Kikugoro VI.

Through the cooperation of our guest artists and artisans from Japan and Hawaii, we were able to present a unique seminar, series of workshops, and concert.

Our sincere and special "Thank You!" to the generous support of Japan Foundation; University of Hawaii Department of Theatre and Dance; Department of Music; Department of School of Hawaiian, Asian and Pacific Studies; friends; families; relatives and businesses.

The events presented as we open the 1999-2000 fall season of Kennedy Theatre, were made possible with the help and support of everyone.

Gratefully yours,
Onoe Kikunobu
Onoe Kikunobu
Gertrude Y. Tsutsumi



ONOE KIKUSHIRO

Head assistant to Onoe Kikunojo II and is an accomplished dancer, choreographer, percussionist with the Tosha School and independently heads his own school of dancers called, "Shiko Kai."



御挨拶

第12回菊延会公演大変御目出度うございます。久々皆様方とお会いすることが出来てやっと故郷へ帰ってきた思いが致します。私が初めて皆様にお目にかかりましたのは18才の時でございます。現在53才と含み成りました。長い様で早い年月でございました。これからも初心充れず頑張っておりますので何卒菊延会共々よろしくご後援賜ります様お願い申し上げます。

尾上菊紫郎



ONOE KIKUNOJO II
*The third headmaster of the
Onoe School of Japanese Dance
Tokyo, Japan*

御挨拶

皆様方には御機嫌麗しく、お慶び申し上げます。

此の度、菊延会が盛大に開催されますのは、皆様方の温かい御後援のお陰と厚く御礼申し上げます。私もお招き頂きまして出演致しますが、皆様方にお目にかかれます事を大変嬉しく存じます。

今年、六代目尾上菊五郎様の歿後五十回忌の年に当たりますが、追善と込めて菊延会が開かれます事は、大変意義ある事と思えます。

先代家元以来、たゆまず精進を続けて居ます尾上菊延ですが、これからも変わらず活動を続けて頂き度思っています。

皆様方には、今後共よろしく御支援と御指普御鞭撻を賜りますようお願い申し上げます。

尾上流家元

尾上菊之丞



Onoe Kikugoro VII
Grand Headmaster ~ Soke

御挨拶

皆様方には御機嫌麗しく、益々御清栄のこととお慶び申し上げます。

此の度、尾上菊延主宰の菊延会が盛大に開催されます事を、心からお祝い致しますと共に、これも皆様方の温かい御支援の賜ものと厚く御礼申し上げます。

尾上流は、昨年創流五十周年を副元迎え、東京に於て記念舞踊会を開きました。今年は、六代目尾上菊五郎歿後五十周年となりますので、五月に五十回忌追善の歌舞伎興行なわれましたが、改めて六代目の業績が大きく持褒賞讃されて居ります。六代目が創流した尾上流が、ハワイに於て着実に根を張り成長して、今日の会が開かれます事を大変嬉しく思って居ります。

菊延会が流儀の伝統を守り、これからも一層発展をするよう願って居ります。

皆様方には、これからも来長く御支援御指導を賜りますよう、何卒よろしく御願い申し上げます。

尾上流宗家

尾上菊五郎



ONOE KIKUGORO VI

ONOE RYU

The *Onoe* School was established in 1948 by the late *Onoe Kikugoro VI*, a well-known *Kabuki* actor and dancer. Upon the establishment of the school *Onoe Kikugoro VI* became the first headmaster or *Iemoto*. In order to establish and perpetuate *Onoe Ryu* as one of the major school of Japanese Dance, *Onoe Kikugoro VI* sought an individual to carry on the responsibility of the headmastership. There were many pupils who were under *Onoe Kikugoro VI's* house of *Kabuki* actors called, *Otowaya*. There were two individuals who were observed as having all the fine attributes of becoming excellent dancers and choreographers. These two individuals were *Onoe Kotojiro*, the late *Onoe Kikunojo I* and *Onoe Kikumaru*

(*Onoe Shigeru*), the late *Nishikawa Koisaburo*. *Onoe Kotojiro* began his dance training under *Fujima Kanjiro V* in 1912 and at the age of twelve (1930) he was granted the professional name of *Fujima Kanjiro*. Upholding this name for twenty-nine years, he was granted a succeeding name of *Fujima Kamejiro II* in 1941. Displaying great dancing and acting skills, *Onoe Kikugoro VI* selected *Onoe Kotojiro* to become the second headmaster of *Onoe School of Dance* in February 1948. Hence, *Onoe Kotojiro* was granted the succeeding professional name of *Onoe Kikunojo I*. *Onoe Kikugoro VI* then became the grand headmaster or *Soke* until his passing in 1949. Soon after his passing, his two sons, *Onoe Baiko VII* and *Onoe Kuroemon II* became the grand head masters. Since *Onoe Kuroemon* decided to establish his residency in the United States, *Onoe Baiko VII* became the sole grand headmaster until his passing in 1996. Presently, *Onoe Kikugoro VII*, the son of the late *Onoe Baiko VII* is the current grand headmaster and *Onoe Kikunojo II* (son of *Onoe Kikunojo I*) is the third headmaster of the *Onoe School of Japanese Dance*.

ONOE KIKUGORO VI

"Shunkyo Kagami Jishi"



In the role of "YAYOI"



*In the role of the Spirited Lion
or "SHISHI NO SEI"*



六代目

尾上菊五郎と偲ぶ会

「五十回忌追善」



舞踊会

尾上菊延十二回



ONOE KIKUNOBU DANCE CO., INC.

presents

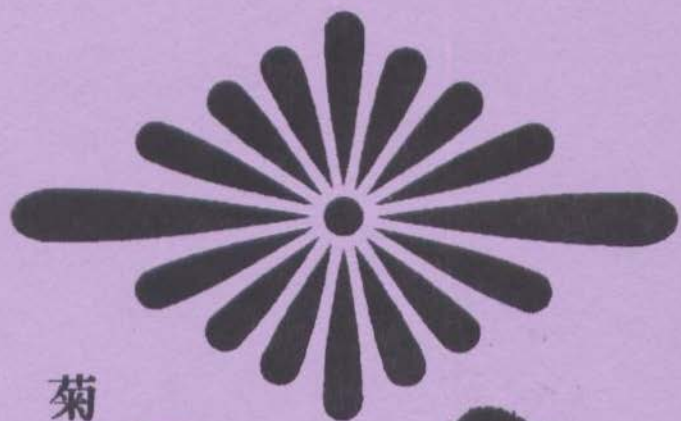
The 12th. Kikunobu Dance Concert
in dedication to the 50th year since the passing of
ONOE KIKUGORO VI, founder of the Onoe School of
Japanese Dance

Co-sponsored by: University of Hawaii at Manoa, Theatre & Dance Dept.

Place: Kennedy Theatre - main stage

Dates: August 27, 28 & 29, 1999

Partially funded by: The Japan Foundation



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