The background of the entire image is a dense, repeating pattern of red chrysanthemums. The flowers are in various stages of bloom, with some showing bright red petals and others appearing more as dark red buds. The pattern is continuous across the entire surface, creating a rich, textured backdrop for the text.

Japanese Dance  
Tradition and Creativity

The  
**KIKUNOKAI**

Direct from Tokyo  
to NY & LA

# KIKUNOKAI DANCERS

YEAR 2001 US TOUR



Produced & Directed by:  
Michiyo Hata  
Kikunokai Dance Troupe

Friday, March 9, 2001 at 6:30 pm\*

Saturday, March 10, 2001 at 7:00 pm

Sunday, March 11, 2001 at 3:00 pm

Venue: THE KAYE PLAYHOUSE AT HUNTER COLLEGE

\*Opening performance will be followed by a gala buffet reception.

Sat., Mar. 17, 2001 at 6:30 pm\*

Sun., Mar. 18, 2001 at 2:00 pm

Venue: JAPAN AMERICA THEATRE

\*Opening performance will be followed by a gala buffet reception.

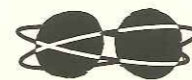


Arts Plan 21

*Funding assisted by:*

Agency for Cultural Affairs of Japan

Tokyo Metropolitan Foundation for History  
and Culture



Tokyo Metropolitan  
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Asahi Shimbun International, Inc.

Japan National Tourist Organization

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The Japan Foundation  
New York Office

## PROFILE

### The Japanese Traditional Dance Troupe Kikunokai

The Kikunokai dance troupe was established by Michiyo Hata in 1972. Ms. Hata herself was trained for many years under Onoe Kikunojo I, who succeeded the Onoe school of dance founded by the great modern Kabuki actor, Onoe Kikugoro VI. Numerous dance numbers have been created by the Kikunokai. Their dominant motif has been the dynamic energy and charm of the country people's folk dance and arts. With Japanese classical dance as their foundation, the Kikunokai members have been studying folk arts, which in Japan has been greatly affected by the local climate, and then blend and transform these into works that befit the new age.

In 1976, the Kikunokai was awarded the Excellent Art Prize at the Cultural Festival sponsored by the Cultural Agency of Japan. Starting in local areas of Japan, as ambassadors of culture, the troupe has performed in Europe, U.S.A., India, Australia and the Southeast Asian and Middle Eastern countries. In recognition of their work, they received an official commendation from the Minister of Foreign Affairs in 1986.

In 1988, Ms. Hata won worldwide acclaim for her work as the choreographer for dance scenes in the Academy-Award winning film, "Dreams," directed by Kurosawa Akira. Following this, she worked with Kurosawa again on another occasion. Several years ago the Kikunokai was sent by Min-On Concert Association to perform in the Japan Festival in England, where they were received with great warmth and enthusiasm. Through their multifaceted work, the Kikunokai continues to pursue new avenues to achieve their ultimate goal of portraying the beauty and sentiment of Japan on a broader scale.



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The Japan Foundation  
New York Office



*Rudolph W. Giuliani*  
Mayor  
The City of New York



THE CITY OF NEW YORK  
OFFICE OF THE MAYOR  
NEW YORK, N.Y. 10007

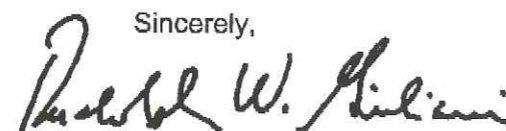
March 9, 2001

Dear Friends:

It is my pleasure to send greetings to the organizers, sponsors and supporters of The Kikunokai Dance Troupe, as you celebrate your 29<sup>th</sup> Anniversary at the Sylvia and Danny Kaye Play House in New York City.

The Kikunokai Dance Troupe's founders and leaders are to be congratulated for encouraging the members of The Kikunokai Dance Troupe to study folk art and perform with traditional musical instruments from the various regions of Japan. It is also commendable that the Kikunokai Dance Troupe is celebrating its 29<sup>th</sup> Anniversary in New York City. New York City and Tokyo share a very special relationship as Sister Cities for 40 years. On behalf of the citizens of New York City, I am pleased to recognize the Kikunokai Dance Troupe for this display of support and friendship.

Please accept my best wishes for an enjoyable event and for continued success in your future endeavors.

Sincerely,  
  
Rudolph W. Giuliani  
Mayor

# GREETINGS



*Michiyo Hata,*  
Representative of Dancing Troupe  
"Kikunokai"

**F**irstly, I wish to thank all the audience for joining us today to view the Kikunokai's performance.

Traditional dances in Japan were created, preserved and transmitted by the relentless efforts of numerous artists. It is my greatest joy to be given the opportunity to perform at the Kaye Playhouse in New York and the Japan America Theatre in Los Angeles under the auspices of the Japanese Government, the Agency for Cultural Affairs of Japan--Arts Plan 21, The Tokyo Metropolitan Foundation for History and Culture who supported this performance financially.

I also wish to express my sincerest appreciation to the sponsors--the Consulate General of Japan in New York, the Tokyo Metropolitan Government, The Japan Foundation New York Office, Asahi Shimbun International Inc., The Japan National Tourist Organization and the Japan-America Society of Southern California.

Last but not least, I extend my many thanks to the producer, Ms. Yaeko Sasaki of Dance Fountain Inc., a non-profit foundation authorized both by the governments of the United States and New York State.

Today's program will be presented in three parts. The first piece in Part I-- LYRICS ON THE FOUR SEASONS is "Kazamichi" (The Path of the Wind), a true masterpiece that was created by the late Tetsuhiko Maeda, dancer and choreographer of Japanese and modern dancing. He loved America and has displayed many of his works in New York and Boston. It can be said that his sensitivity for the arts was cultivated by his travels around the world. This piece depicts the realm of the wind blowing throughout the four seasons, which brings forth the beautiful changes of spring, summer, autumn and winter.

The second piece, "Otomedake" (Bamboo Maiden) features a maiden who desires to escape from her restricted life and soar into the bigger world outside. However, she discovers that she is bound by her own world when she is confronted with conflicts that come with stepping out into new avenues and eventually collapses from exhaustion. Later, a brilliant moonbeam tenderly embraces her body and she casts a brilliant light upon the untouched path. This is a truly mysterious story!

The last performance is the national dance poesy, "Umi Haruka Nippon O Odoru" (Dances from Japan--Far Accross the Sea), a series of folk dances from all parts of Japan. These dances and songs display the rich poesy and dynamic diversity of Japanese culture.

This is our first time to perform in New York and Los Angeles and it is indeed our great honor to perform in the United States, where numerous of talented artists from around the world gather.

Once again, I thank all the audience for sharing their precious time for coming tonight to view our performance. We sincerely hope you enjoy it.

# History of Japanese Dance



*Haruo Misumi*

Honorary Research Worker  
Tokyo National Cultural Assets Institute  
and Director of Japanese Native Performing  
Arts International Exchange Association

## History of Japanese Dance

Dance in Japan, as in many other parts of the world, was born out of the earliest rituals and magic ceremonies performed by ordinary humans. In ancient Japanese festivals, a maiden, who acted as a medium between the gods and mortals ("miko", in Japanese) went around the altar holding a sacred branch used to invite the spirits of gods to the ceremony. Other people would impersonate the gods in the rituals to have the evil spirits exorcised. At other festivals, rituals consisted of prayers recited for prosperity. Later, these various rituals were patternised and dances called "kamiasobi" (play of the gods) and "kagura" (sacred dance) were formed.

When these religious dances became popular in the 7th or 8th centuries, a dance called "Gigaku" and "Bugaku" were introduced from China and Korea and were often performed at the Imperial Court and temples. Eventually "Gigaku" became a minor form while "Bugaku", which had combined elements from India, China and other Asian countries, became a major art performed with the accompaniment of a full scale orchestra using wind, string and percussion instruments. "Bugaku" had a tremendous influence on traditional Japanese dance and is still performed today. From the 9th to the 12th centuries, Sarugaku, Dengaku and others began to gain popularity in Kyoto, then imperial capital of Japan. These dances have their origins in dances of festivals and religious services in the rural areas. These dances have also absorbed elements of mime and acrobatics from Asia. At large temples, priests performed "Ennen", which contained elements of "Bugaku". At the start of the 14th century,

these artistic performances were integrated and the musical drama "Noh" of "Sarugaku" was created. This is the origin of the "Noh", which continues to exist today. "Noh" is a music and dance drama with performers wearing masks. Stories are expressed through dialogues and dance movements with the accompaniment of the "fue" (flute), "ko-tsuzumi" (shoulder-drum), "o-tsuzumi" (knee-drum) and "taiko" (flat drum). "Noh" was enjoyed by the nobility and warrior class while dance forms called "nembutsuodori" and "furyu odori" were popular among the common people. The latter were dynamic and rhythmic mass dances which were performed mainly with leaping steps. Wild dancing was devised to release the anxieties of the civil wars during the 15th and 16th centuries. At the start of the 17th century, when the civil wars ended, an itinerant female dancer named "Okuni" integrated these mass dances with popular customs of the city to create and perform "kabuki odori" with her troupe. The



first so called "stage" was a dry riverbed in Kyoto. This "kabuki odori" was derived from an obsolete verb, "kabuku" meaning "to lose

one's balance" or "the latest fashion". In the early stages, kabuki odori was a revue-type of lively entertainment where female dancers performed in striking ultra-modern costumes. Women were soon forbidden to appear on stage as it had a demoralizing effect upon the audience. The dance of "Oyama" (male actors who impersonate woman characters in Kabuki plays) was born at this time. During this time, dance techniques changed from symbolic movements to more realistic movements to express the meaning of the stories behind the dances. Different devices were implemented



around this time to make stage costumes look as gorgeous as possible. This type of "kabuki odori" became popular at theaters in Edo (today's Tokyo), Kyoto and Osaka. Jiuta-mai, on the other hand, was developed in the Kyoto-Osaka area as a delicate and elegant chamber dance style to the accompaniment of jiuta song and the shamisen (three-stringed instrument). Today, we can see geishas and maikos in Gion, Kyoto, dance the Jiuta-mai. Apart from the above-mentioned dances which were mainly performed in the urban areas, farming and fishing villages had many folk dances dating back to the ancient days. Recently, these folk dances have regained their once declining popularity.

## The "kikunokai" Japanese Dance Troupe

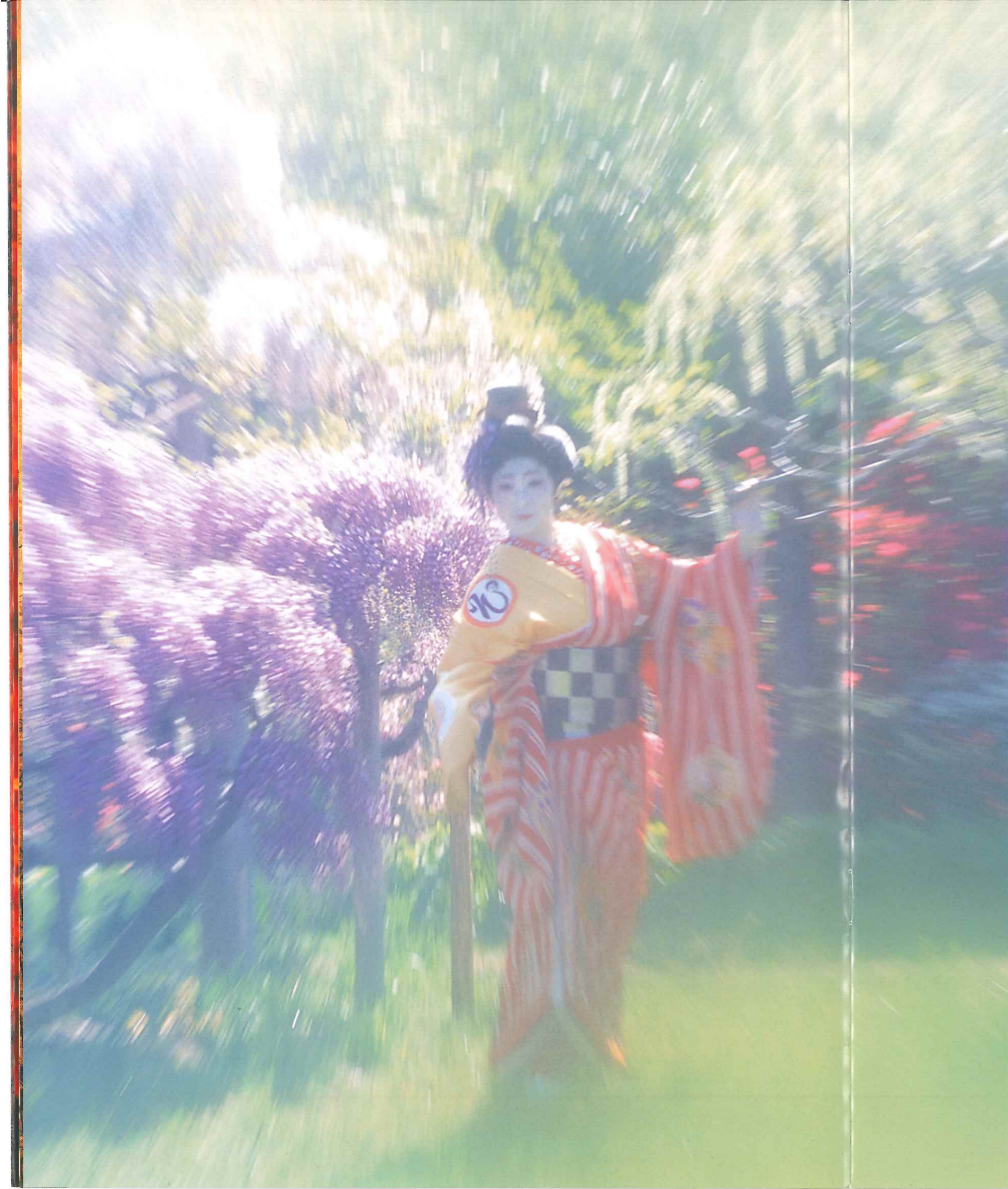
A number of dance teachers have attempted to develop rural folk dances to appeal to the audience of today. Unfortunately, though, this has proven extremely difficult. Attempts have



been made to incorporate elements of ballet or modern dance and rhythms of jazz or Cuba to Japanese traditional folk dances. These attempts were made based on the theory that modern Japanese culture came from the West. However, this incorporation was not easy to realize. I feel it is important for artists or innovators of traditional folk dances to make performers act naturally and to sing loudly like people would speak on bustling streets or to dance like farmers in the field when they are happy, rather than to use superficial techniques when choreographing movements. I feel it is the



Kikunokai Dance Troupe, led by the talented and experienced Michiyo Hata, that is putting this concept into action. For the past ten years, this troupe has successfully presented dance dramas vividly describing the joys and sorrows of the common folk, based on in-depth research of the folk arts along with training in the basics of Japanese dance. As a result, the troupe has won worldwide acclaim and has been conferred with the prestigious Award of Excellence in Arts from the Agency of Cultural Affairs of the Japanese government.



# CONTENTS

## Part I

SHIKI NO JOJO (Lyrics on the Four Seasons)

### 1. KAZAMICHI (The Path of the Wind)

Directed and Set Designed by Tetsuhiko Maeda

Choreographed by Michiyo Hata

Music Composed by Nao Yamamoto

NAGAUTA

### 2. OTOMEDAKE (Bamboo Maiden)

Written by Masao Sugi

Choreographed by Michiyo Hata

Music Composed by Masataro Imafuji

Set Designed by Shigeru Nagakura

performed by Michiyo Hata

## Intermission

## Part II

### UMI HARUKA NIPPON O ODORU

(Dances from Japan - Far across the Sea)

Written and Directed by Haruo Misumi

Choreographed by Michiyo Hata

Traditional Japanese Folk Music Selected by Haruo Misumi

1. IWAI DAIKO
2. ARASHI NO JOKYOKU
3. HOKKAI TAIRYO BUSHI
4. TSUGARU JONGARA BUSHI
5. NANBU TAWARATSUMI UTA
6. ONIKENBAI
7. ISO BUSHI
- ITAKO JINKU
- TASUKE HAIYA BUSHI
8. KAIGARA BUSHI
9. TSUGARU AIYA BUSHI
10. AHO BAYASHI
11. AWA ODORI

SHIKI NO JOJO (Lyrics on the Four Seasons)

# KAZAMICHI

(The Path of the Wind)

Seasonal changes signify life itself for the Japanese while changes in nature and in the atmosphere stimulate one's heart in a variety of ways. We get a sense of healing by viewing flowers and feel refreshed and experience solitude when surrounded by autumn leaves. Such delicate feelings seem to underline the Japanese character. "The Path of the Wind" is an image created out of stage settings which are the culmination of the artistic work of Mr. Tetsuhiko Maeda's "Evocation" presented at the Lamama Theater in New York in 1985. Changes in the four seasons and in one's sentiment are expressed without the use of backdrops except for the changes in stage space. When the wind blows by one's cheeks, nature is reborn and new life surges through us. Our sensitivities, cultivated by nature, are expressed in our dance creation expressed in a poem praising the earth and mankind - an art form that will live within us and one that we will never forget.

U.S. Premiere

A paean to the four seasons in Japan, celebrating the oneness of man and nature

Directed and Set Designed by Tetsuhiko Maeda

Choreographed by Michiyo Hata

Music Composed by Nao Yamamoto

## WINTER

Nagamitsu Satake Satoshi Hara Hideharu Takeda Eiji Iida Norio Takei

## EARLY SPRING

Rika Miyazawa Kyomi Tajima Nobuko Watanabe

## SPRING

Naoko Watanabe Sayuri Yasue Teruko Nakayama Sachiko Tsuruoka  
Yuko Aoki Yasuko Inoshita Asuka Tsuchiya



## SUMMER

### THE GODDESS OF THE MOON Michiyo Hata

Nagamitsu Satake Hideharu Takeda Yoshinori Aota  
Hidetoshi Nakamura Teruyuki Nakamura  
Kyomi Tajima Keiko Muto Yumiko Nagai  
Hiroko Sekiguchi Teruko Kasai Ayako Shibata

## AUTUMN

Yasushige Tsuruoka Asuka Tsuchiya  
Shigeru Edaki Nobuko Watanabe  
Eiji Iida Yuko Aoki  
Norio Takei Rika Miyazawa

## LATE AUTUMN

Nagamitsu Satake Satoshi Hara Yasushige Tsuruoka Shigeru Edaki  
Hideharu Takeda Eiji Iida Norio Takei  
Rika Miyazawa Naoko Watanabe Sayuri Yasue Teruko Nakayama  
Nobuko Watanabe Sachiko Tsuruoka Yuko Aoki Yasuko Inoshita  
Asuka Tsuchiya

# NAGAUTA OTOMEDAKE

Bamboo Maiden

Written by Masao Sugi

Choreographed by Michiyo Hata

Music Composed by Masataro Imafuji

Set Designed by Shigeru Nagakura

U.S. Premiere

The spirit of the young bamboo longs to escape from her restricted world. When she falls, exhausted from fighting against the laws of the bamboo world, she finds a new way of life she has never seen before under the all-embracing light of the moon shining through the small openings of the bamboo.

WAKATAKE NO SEI  
(Spirit of the Young Bamboo)

Michiyo Hata



# UMI HARUKA NIPPON O ODORU

Dances from Japan, Far across the Sea

## Iwai Daiko

(Celebratory Drumming)

When the Japanese hear the beat of the drums, they feel the throbbing beat of their own lives. At times, this culminates into ecstasy and at times into anger. The drum is an instrument that expresses a sense of flowing spirit. The Celebratory Drumming piece truly befits the opening of Part II.

## Arashi no Jokyoku

(storm overture)

This is a soul-stirring dance of fishermen of Japan, a country surrounded by the ocean. The dance portrays brave fishermen who sail their fishing boats energetically, chasing a school of fish through an unexpected storm and fighting rough seas which toss their boats about like a cork on the water. Their resolve remains strong even though they may be on the brink of death.

## Hokkai Tairyo Bushi

(Hokkai Fisherman's Song from Hokkaido, northernmost island in Japan)

When the fishermen overcome harsh conditions of nature and achieve an abundant catch, their joy is much greater than at ordinary times. When a fishing boat full of fish returns to its home port, the area is filled with the cheerful voices of the fishermen's families, welcoming them with congratulatory banners to celebrate their great catch. This piece depicts the joyful scene at the fishermen's port.

## Tsugaru Jongara Bushi

(Jongara song from Tsugaru Province, Aomori Prefecture)

Tsugaru is the northernmost region of Japan's main island, and it is snowbound for many months during the winter. Tsugaru jongara Bushi has a rhythmic melody and a lively mood, as if to repel the fierce wind and heavy snow of the region.

## Nanbu Tawaratsumi Uta

(Rice Bale Song from Nanbu Province)

Tawaratsumi-uta is a farming song with many verses expressing felicitations.

## Onikenbai

(Demon Sword Dance)

This is a dynamic dance typical of the folk repertoire of Japan. An oni is a good-hearted devil who acts as a guardian, protecting people from disaster. The oni stamps powerfully on the ground with both feet dancing violently while swinging a sword, as if to attack and seize the powers of a natural disaster and evil spirits which torment people's lives.

## Iso Bushi

(Iso ballad from Ibaragi Prefecture)

## Itakojinku

(Jinku Ballad from Itako Water country)

## Tasukehaiya Bushi

(Tasuke Haiya Song from Nagasaki Prefecture)

Iso Bushi is one of the most known romantic folk songs in Japan.

Itako Jinku is also a folk song from the Itako region that expresses the beauty of the magnificent irises that are in full bloom there.

Lastly, Tasukehaiya Bushi is a lively folk song popular in Nagasaki Prefecture.

The three folk songs will be presented in this piece.

## Kaigara Bushi

(Umbrella Dance from Tottori Prefecture)

In the old days, "kasa Odori" (umbrella dance) was performed as a rain dance - an invocation to end of the drought. Later, this dance was passed down from generation to generation for the purpose of training young people, and later developed into traditional Japanese folk dance. The dancers move dynamically, swinging huge, colourful umbrellas.

## Tsugaruaiya Bushi

(Aiya Song from Tsugaru Province, Aomori Prefecture)

The green parasol indicates masculine passion while the red one indicates female passion. Green and red parasols call to each other and finally come together. Both male and female dancers perform this passionate dance. The music for this piece was brought to Kyushu from the South Pacific, which was then conveyed to the northern part of Japan. It remained in the Tsugaru region, where it became one of the traditional folksongs of Japan.

## Aho Bayashi

(drum performance)

## Awa Odori

Female dancers move elegantly and male dancers dynamically accompany the exciting rhythm of the drummers' performance. Awa Odori has spread throughout Japan, and is now a common dance performed at summer festivals. Finally all the dancers and musicians reach a wild and frantic peak.



Iso Bushi



Onikenbai



Iwai Daiko



Awa Odori

# CAST *Kikunokai members.*



*Michiyo Hata*

## Michiyo Hata

Born in Kyoto, Hata studied the Onoe School of Japanese traditional dance (founded by modern day's renowned actor, Kikugoro Onoe VI) under Kikunojo Onoe I.  
 1945 Begins her studies with Kikunojo I (Kamesaburo Fujima).  
 1955 Works as an assistant choreographer to the head of the Onoe School.  
 1963 Holds a recital at the Tokyo Takarazuka Theater.  
 1964 Her mentor, Kikunojo Onoe, passes away in Hawaii.  
 1972 Founds the dance troupe "Kikunokai".  
 1976 Awarded Prize for Outstanding Artistry at a culture festival sponsored by the Agency for Cultural Affairs of Japan.  
 1986 Awarded by the Ministry of Foreign Affairs.  
 1990 Choreographs dances for film director Akira Kurosawa's movie "Yume"  
 2000 Wins the "Most Outstanding Master" award for the fourth consecutive time in the National Dance Competition sponsored by Tokyo Shimbun.  
 As the Representative of the Kikunokai Dance Troupe, Hata devotes herself to the research of traditional dance and organizing original dance performances. She has performed extensively throughout Japan and in 27 countries around the world winning her high acclaim. She is active in choreographing dances for TV performances.



*Nagamitsu Satake*

Started dancing lessons at the age of 12 under Michiyo Hata and later joined the Kikunokai. He performed in France and 13 other countries. He came first place in the 1997 All Japan Dance Concours, and won the Education Ministry Prize and the Tokyo Metropolitan Gubernatorial Prize.



*Satoshi Hara*

Started dancing lessons under Michiyo Hata at the age of 10 during the time the Kikunokai was found. He performed in Hawaii and 19 other countries. He came first place in the 1997 All Japan Dance Concour and has won the Education Ministry Prize and Tokyo Metropolitan Gubernatorial Prize.



*Yasushige Tsuruoka*

Started dancing lessons under Michiyo Hata at the age of 10. He performed in 14 countries. In 1999, he won the first prize in the All Japan Dance Concours. He has also won the Education Ministry Prize and the Tokyo Metropolitan Gubernatorial Prize.



*Hideharu Takeda*

Started dancing lessons under Michiyo Hata at the age of 9 during the time the Kikunokai was founded. He came first place in the 2000 All Japan Dance Concours and won the Education Ministry Prize and the Tokyo Metropolitan Gubernatorial Prize.



*Shigeru Edaki*

Joined the Kikunokai at the age of 9. He has performed in Italy and in 16 other countries. In 1998 he won second place in the All Japan Dance Concours.



*Yasuko Inoshita*

Started learning dancing under Michiyo Hata at the age of 9. In 1998 she won the first prize in the All Japan Dance Concours, and has won the Education Ministry Prize and also the Tokyo Metropolitan Gubernatorial Prize.



*Teruko Nakayama*

Started dancing lessons under Michiyo Hata at the age of 10. Since then, she has performed in 8 countries and has come second place in the 1999 All Japan Dance Concours.



*Sachiko Tsuruoka*

Started dance lessons under Michiyo Hata at the age of 10. In 1991, she participated in the U.K.-Japan Festival and also performed in Hawaii, Italy, Nepal, India, Korea, etc. She was awarded second prize in the 2000 Japan Dance Concours.



*Rika Miyazawa*

Started dancing lessons under Michiyo Hata at the age of 13. In 1981, she was selected as the leading heroine in the dance musical "Bashamichi no Hitobito (People of the Carriage Road)." She came third place in the 1997 Japan Dance Concours.



*Nobuko Watanabe*

Started dancing lessons under Michiyo Hata at the age of 4. In 1991, participated in the U.K.-Japan Festival. She took third place in the 1998 Japan Dance Concours.



*Eiji Iida*



*Norio Takei*



*Yuko Aoki*

Started dancing lessons under Michiyo Hata at the age of 8. In 1999, she came third place in the 1999 All Japan Dance Concours, and was selected to play an important role in the song and dance play "Oiwake no Onna (A Woman in Oiwake)."



*Hidetoshi Nakamura*



*Naoko Watanabe*



*Sayuri Yasue*



*Kyomi Tajima*



*Keiko Muto*



*Yumiko Nagai*



*Asuka Tsutiya*



*Hiroko Sekiguchi*



*Teruko Kasai*



*Ayako Shibata*

Japanese Dance  
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 The  
**KIKUNOKAI**

# MUSIC

## Tsugaru Shamisen and Singing *Yujiro Takahashi*

The renowned musician and genius of contemporary Tsugaru Shamisen was born in Kakunodate, Akita Prefecture. In 1960, he began to study Tsugaru Shamisen under the Maestro Shoen Kidarin, and he spent 6 months in Hawaii promoting the Tsugaru Shamisen. In 1967, he established his own long awaited song



aficionado organization, "Min'yukai". He is currently teaching young musicians as the head of the Takahashi Shamisen School, while leading the Tsugaru Shamisen Orchestra "KAZE." He is also very active as a judge in folk song concours, produces CDs and directs music for stage plays.



## Shamisen and Singing *Hisashi Sasamoto*

In 1972 he started to study the Shamisen and mastered it under the teachings of Hideya Fujimoto. Under the second generation head master Hisamitsu Yamato of Yamato-gaku, he learned Nagauta and received permission to use the stage name of Hisatsugu Yamato in 1988. In April, 1997 he founded the new Sasamoto School and established the "Miyabi" Shamisen Group. He composed numerous songs and among some of the most well known are Kotobuki, Water Way, Snow Illusions, Yamatoji, Iseji, Kisoji, Mikoshi, Shimanto River Boat Song, etc. He is currently active on stage, in broadcasting, and in recording for various companies.

## Flute and Shakuhachi *Tatsuo Takamura*

Since 1972 he began to appear in performances on NHK FM programs (Folk Songs of Japan) together with the late Iwao Yoneya. He became the exclusive flutist for Nihon TV from the time he won Japan's first Folk Song Grand Prix Prize in 1978, which he continued up until the 15th (last) concours. He established the "Takamura School" in 1998.



## Musical Instruments *Narukoma Biho*

Winning the title of accredited master in the Biho School at the age of 13, Biho later became active on stage, TV, radio and commercials. In 1977, she came first place in the youth division of the Meguro Ward Rengo Competition sponsored by the Japan Folk Song Association. In 1994, she recorded with the West African guitarist, Mamado Dounbia.

## Shamisen *Hisayuki Sasamoto*

He entered the Japanese Music Department of the Tokyo National University of Fine Arts and Music in 1998 majoring in Nagauta and Shamisen. He was granted permission on January 15, 2000 to use the stage name of Tatsunosuke Imafuji by the head master Chojuro Imafuji, after training under Master Naoyuki Imafuji.



## Singing *Akiko Ozawa*

Selected as the Grand Prix Prize winner from 4040 candidates in the nationwide audition of Columbia Records in 1991. In 1993 she made her debut in her first recording "Kaettekiteyo (Please Come Back)" for Columbia Records, Japan. She received the 1995 Gold Single



Award for her release of "Byakuren no Sei" from the Japan Recording Association and also received the 1996 Platinum Single Award for the same song from the Association.



Japanese Dance  
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10 Nose-cho, Yase, Sakyo-Ku, Kyoto Tel 075-712-8701



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Set Director: Toru Horikawa (Horikawa Kogei, Ltd., Tokyo)  
Stage Director: Hiromichi Matsuoka (Best Produce, Inc., Tokyo)  
Director of Make Up: Takahiro Yamada  
KITSUKE (Kimono Dressers): Kimiyo Sugawara Kumiko Tanimoto  
MC and Interpreter: Naoko Okamoto  
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