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Kagekiyo

NOH PLAY

Shidōhōgaku

KYOGEN PLAY

Recorded by Jacob Feuerring Notes by Ayako Uchiyama



PL
792
S4
K12
1969

MUSIC LP

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KAGEKIYO SOUND RECORDING --

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Descriptive notes are inside pocket

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During performance of Noh Play
"Kagekiyo"
at
KANZE KAIKAN NOH THEATRE, KYOTO, JAPAN

KAGEKIYO

Kagekiyo is a "ninjo-moro" or "emotional" play describing the emotions of a father and daughter who after long years of separation, part forever.

Kagekiyo the Hot-Tempered, who in his day was a warrior of the Heike Clan and renowned for his matchless bravery, is now a blind old man living in exile in Hyuga Province in Kyushu. Utterly destitute and helpless, he is thrown upon the charity of the local people and travelers for his living. His daughter Hitomaru, out of yearning for her scarcely remembered father, comes to see him after accomplishing a long, perilous journey from Kamakura. Kagekiyo, spoken to by his daughter, pretends to be a stranger and tries to evade her. Not only was he ashamed of his beggarly condition, but he was also concerned for her future and felt that her reputation would be compromised if it were known that her father was a beggar. Because of this feeling, when a kindly village headman brings the daughter back out of sympathy for her, Kagekiyo abuses him. However, he soon repents his rashness and apologizes for his rudeness. Taking advantage of his repentant mood, the village headman introduces the daughter to her father and both are moved to

tears at the meeting. Quickly regretting his moment of weakness, Kagekiyo resolves that the daughter should be sent home again as soon as possible. When the daughter begs her father to tell her the tale of his exploits at the battle of Yashima, he consents on the condition that she will start on her return journey immediately after. The last scene depicts the pathetic farewell between father and daughter.

Although Kagekiyo is a miserable old beggar there still remains something of the once-matchless warrior about him. This latent trait is revealed particularly while he is relating his own exploits at the battle of Yashima. This double character of the hero as pauper and warrior, is represented in Noh drama in two distinct ways: one is that adopted by the Kanze School, which emphasizes the beggar aspect; the hero wears a costume consisting of a broad-sleeved robe and plain kimono without divided skirt and sits on the floor in the framework hut.

The second method is adopted by all the other schools and emphasizes the warrior aspect in this interpretation. The hero wears a small check-patterned heavy silk kimono, which is more refined than a plain kimono and white broad divided shirt symbolical of a certain dignity in the wearer and sits on a stool in the hut.

The distinction in treatment is also seen in the use of different masks: in the first method the mask used represents the face of a lean and blind old man; in the second, the mask is a reproduction of a face.

Author of Kagekiyo - Zeami Motokiyo (1363 - 1443)

Source: Nothing can be traced in previous literature except the episode of the tugging of the neck piece which is found in the Heike Monogatari (tale of the Heike). The popular legend concerning Kagekiyo's banishment to Hyuga province has not been found in any historic records.

Persons in Play

1. Hiromaru -- daughter of Kagekiyo
2. Attendant
3. Kagekiyo -- The Hot Tempered
4. Village Headman

Music

Kozutsumi -- Small Shoulder drum;
Ozutsumi (seen on extreme left of photo #3 larger hand drum)
Fue -- Flute
Chorus -- chanting "Utai" -- text of play

The very important point of Noh -- is not the story -- often inconsequential, but its distinct overtones of Buddhist Philosophy.

SHIDŌHŌGAKU (Shidohogaku, the Horse)

Shite	Tarō kaja
Ado	Master
Koado	Uncle (of master)
3rd Ado	Horse

The Master orders Tarō Kaja to borrow a tea box, a sword, and a horse from his Uncle because he has a tea ceremony meeting to attend. Tarō Kaja objects as one person cannot possibly bring all those things at one time. But since the Master has no other servants, he insists that Tarō Kaja go alone.

The Uncle willingly lends all the things the Master ordered, but reminds Tarō Kaja to make sure these things are returned after the Master is finished with them because he has never returned anything he has borrowed before. Tarō Kaja assures him that he himself will make sure everything is returned. The Uncle also tells him that the Horse has a bad habit of rearing whenever someone coughs behind it, and teaches Tarō Kaja the magic word necessary to quiet the Horse, which includes the Horse's name, Shidohogaku.

The Master gets impatient, and goes out to look for Taro Kaja, and they meet on the road. The Master, in a rage, shoves Tarō Kaja off the horse and jumps on himself. Changing his mind he tells Tarō Kaja to walk behind, then ahead again, then once more behind all the while complaining about everything.

Taro Kaja getting fed up with the whole affair, goes behind the horse and coughs. The horse immediately rears and throws the Master. Tarō Kaja immediately calms the horse with the magic words.

The Master somewhat humbled by the fall, refuses to ride the horse, orders Tarō Kaja to ride it and takes the sword and tea box and begins carrying them himself.

Tarō Kaja feels so important riding the horse that he says he would like to know how it feels to be a Master. Since there is no one else in the area the Master tells him that since they have changed positions they might as well change roles for a while.

Tarō Kaja is shy at first, but soon gets the feel of his assumed role and repeats word for word and insult for insult the tirade his Master had just before poured out at him. This makes the Master even angrier than before, so he kicks Tarō Kaja off the horse and jumps on its back once more. Tarō Kaja, surprised and angry, goes behind the horse and coughs. The horse throws the Master and runs away. Tarō Kaja begins to repeat the magic words over the fallen Master who gets up and chases Taro Kaja off.

Jacob Feuerring was born in New York (at present residing in JAPAN) studied with ARTHUR WECHSLER (a pupil of JOSEFFY). Entered the Institute of Musical Art of the Juilliard School of Music at age 13 on scholarship where he studied with IGNACE HILSBURG. After graduation—studied with Dr. Clarence Adler—and made his debut in New York City at 19. Since then there followed many recitals thru the U. S. and in many countries of the world—(Mexico-Bermuda-Guatemala-Hawaii-Japan-Phillipines-Thailand-Burma-India-Ceylon-Bali-Cambodia-Iran-Israel-Greece-Taiwan-Hong Kong-Malaysia-Singapore-etc.-etc.) as well as numerous appearances on TV and Radio. He evolved an 'EAST-WEST' program—including the music of numerous Asian composers—plus standard repertoire.

Realizing the importance of 'Knowing' Asia—he worked at ethno-musicological recordings for Folkways Records of New York bringing out various albums on Asian and Polynesian music—several of them "Firsts"—on records.

He conceived and produced a prize winning color-sound documentary film—"Hawaii's Asian Heritage" and



Jacob Feuerring

sponsored countless East-West-Asian cultural events in New York-California and Hawaii—concerts—dance recitals—film showings—lectures—and art exhibits—including the Royal Court Dancers of Thailand—the Korean Classic Dancers—the Foo Hsing Peking Opera Troupe of Taiwan—Lin Yutang—Aldous Huxley—Philip Wylie—Han Suyin—Dr. D. T. Suzuki—John Cage—Gerald Heard—Cho Taik Won—Jean Erdman—Alan Watts—etc. etc.

He has given 'first' performances of music by Asian Composers—most of them unknown in the Western world before He toured in concerts for the U. S. State Department in 1963—thru several Asian countries.

Ayako Uchiyama began her studies in modern dance with Masami Kuni (Mary Wigman technique), Aiko Yuzaki, and Takaya Eguchi in Tokyo. In 1950, she organized the "Uchiyama Art Dance School" in Hokkaido where she taught modern dance and did research on Ainu folk dance. Twice she won the Tokyo Shimbun Dance Competition, and in 1955 was awarded the Hokkaido Cultural Prize (the first to be given to a woman).

Ayako studied in the United States on a scholarship at the Martha Graham Contemporary School for the Dance. She also studied at the Connecticut College Summer School with Louis Horst, Jose Limon, and Merce Cunningham, and at the Joffrey Ballet School, The Ballet Ruse School, and Luigi's Jazz Center.

She has given many recitals in Japan, appearing on television there as well. She has performed Japanese dance programs in the United States under the sponsorship of the Japan and Asia Societies.

狂言

狂言は能と同じく南北朝から室町時代に
にかけて庶民の間に次第に形をあらわして
来た演劇で、その発生源はよくわからず、
どうして能と結びつたかといふことはつきり
しません。室町初期、能の大成者として有名
な世阿弥の時代にはもうすでに兩者同じ
舞台で併演されるようになっていたことは
まちがひないのです。それから六百年兩者
は姉妹芸能として伝えられて来ました。
能と能との間に混じられてます。能
の様式性がほとんどよく混知されているとい
ふに、狂言の演技のおもしろさがあります。

止動 方角

シドローホーガク。これは荒れ馬をしづめる
呪文です。茶くらべといふ遊みがありました。
小身なくせにそれと疑った主人よりれ馬
や太刀はもちろんかんじんの茶まが、伯父御
に借りて出かけるあつかまい、主人です。
それと借りてやらされたのが太郎冠者。そ
馬を曳き太刀をさげ、ゆたし(茶壺)を
持ち帰るのですからたいへんですが、主人は
それといたわりのことばもかけず、かへつて
遣いと叱りつける始末です。むつとした
太郎冠者は、その馬がせきを閉かせること
荒れ出すくせがあるのを、幸いとうしろから
「えんえん」とせき払いをして主人をふる
い落させます。無論、それを鎮める呪文

止動 方角

シドローホーガク

登場人物

シテ 太郎冠者

アド 主人

小アド 主人の伯父

三番目のアド 馬

主役をシテそれ以外を
アドと呼びます。

「寂蓮童子百万菩薩 鎮まり給之

止動方角といふ小文句はちやんと伯父御
に教わっているのです。たまたまふり落さ
れていやになつた主人は、今度は太郎冠者
に乗りこへ行くと申します。いゝ氣になつて
主人顔する太郎冠者、それと馬の道中
のおもしろさは、この主人と太郎冠者の
呼吸のあった者同士です。狂言特有
のセリフと動きのくり返しが効果をおげ
て妙味を感じさせます。馬よりかはるか
に先になつたり後になつたりする人物を、
橋懸きを使つて表現する演出のうまさ
には、まったく感心させられます。小名狂言
の中で屈指の名作と申せまう。