

The University of Washington Center for Asian Arts and School of Music present

A CONCERT OF JAPANESE MUSIC

By **MISS NAMINO TORII**

Assisted By **KODO ARAKI** and **MISS MINOYU OTAKA**

8:30 p.m., January 20, 1966

Student Union Auditorium

Complimentary

NAMINO TORII began her study of the koto and shamisen with her mother, Ayano Ichimura, a professional musician, when she was five years old. Since 1951 she has studied Yamada koto with Kinichi Nakanoshima at the Tokyo University of Fine Arts, and, since 1963, also with Eisho Koshino. She has been giving private lessons of Yamada koto music since 1950, and in 1951 was adopted by Miss Tonami Torii who is one of the *lemoto* (president of a Yamada koto school). In 1953 she succeeded to her stage name of Namino Torii, and is authorized to succeed her adopted mother in her position, *lemoto*, under the authority of the Society of Yamada Koto Music. She is very often involved in major concerts of koto music and is a leading performer on television and radio programs in her native Tokyo as both a player and a singer. In 1965, Miss Torii received her Master of Arts degree as a member of the first class to receive a graduate degree from Tokyo University of Fine Arts.

KODO ARAKI was born in Tokyo in 1938, and graduated from Keio University. He is descended from a long line of illustrious shakuhachi performers. His grandfather, Kodo Araki III., established and perfected the techniques of the Sankyoku (an ensemble of koto, *sangen*, and shakuhachi). Three years ago Mr. Araki was given the title Kodo Araki V. His given family name is Tatsuya Araki. He is the youngest of a group of brilliant young performers in Tokyo.

MINOYU OTAKA a most gifted pupil of Miss Namino Torii has accompanied her teacher to the United States. She acts as Miss Torii's assistant and accompanist and is a most brilliant performer in her own right.

PROGRAM

1. Hagoromo no kyoku

Kitajima Kengyo or
Makino or Kengyo (second
half of 17th century)

The text of songs 2 through 5 of this song cycle (*kumiuta*) concerns the four seasons. Songs 1 and 2 serve as introduction and conclusion respectively.

Namino Torii voice and koto

Mike

R#1(4228)

- 2. Hachidan no shirabe composer unknown (around 1700)

An instrumental composition, consisting of eight sections. Originally composed for one koto solo, a second, ornamental part (kaete) was added later.

Namino Torii kaete
 Minoyu Otaka honte

- 3. Kajimakura Kikuoka Kengyo (d. 1849)

This composition represents the tegotomono forms: a vocal-instrumental composition with a very extensive instrumental interlude. The genre was popular in the Kyoto-Osaka region, but some pieces were taken over by Tokyo musicians. The text deals with a courtesan's passing feelings of love.

Namino Torii voice and ~~koto~~ shamisen
 Minoyu Otaka ~~shamisen~~ koto
 Kodo Araki shakuhachi

INTERMISSION

R#2(4229)

- 4. Hoshosu Kurosawa Kinko (1710-1771)

Kurosawa collected and composed the basic repertoire—honkyoku—of the shakuhachi. Ho Sho Su, a piece promising happiness and long life, is one of those honkyoku.

Kodo Araki shakuhachi

- 5. Kotobuki kurabe Yamaki Taiga (1798-1854)

The text is primarily of congratulatory character.

Namino Torii voice and koto
 Minoyu Otaka voice and koto
 Hiromi Sakata shamisen
 Kodo Araki shakuhachi