

# NIPPONANZA

DANCE, MUSIC AND MARTIAL ARTS

SUNDAY, APRIL 29, 1979  
2:00-5:30 P.M.

AT

**Beacon Theatre**

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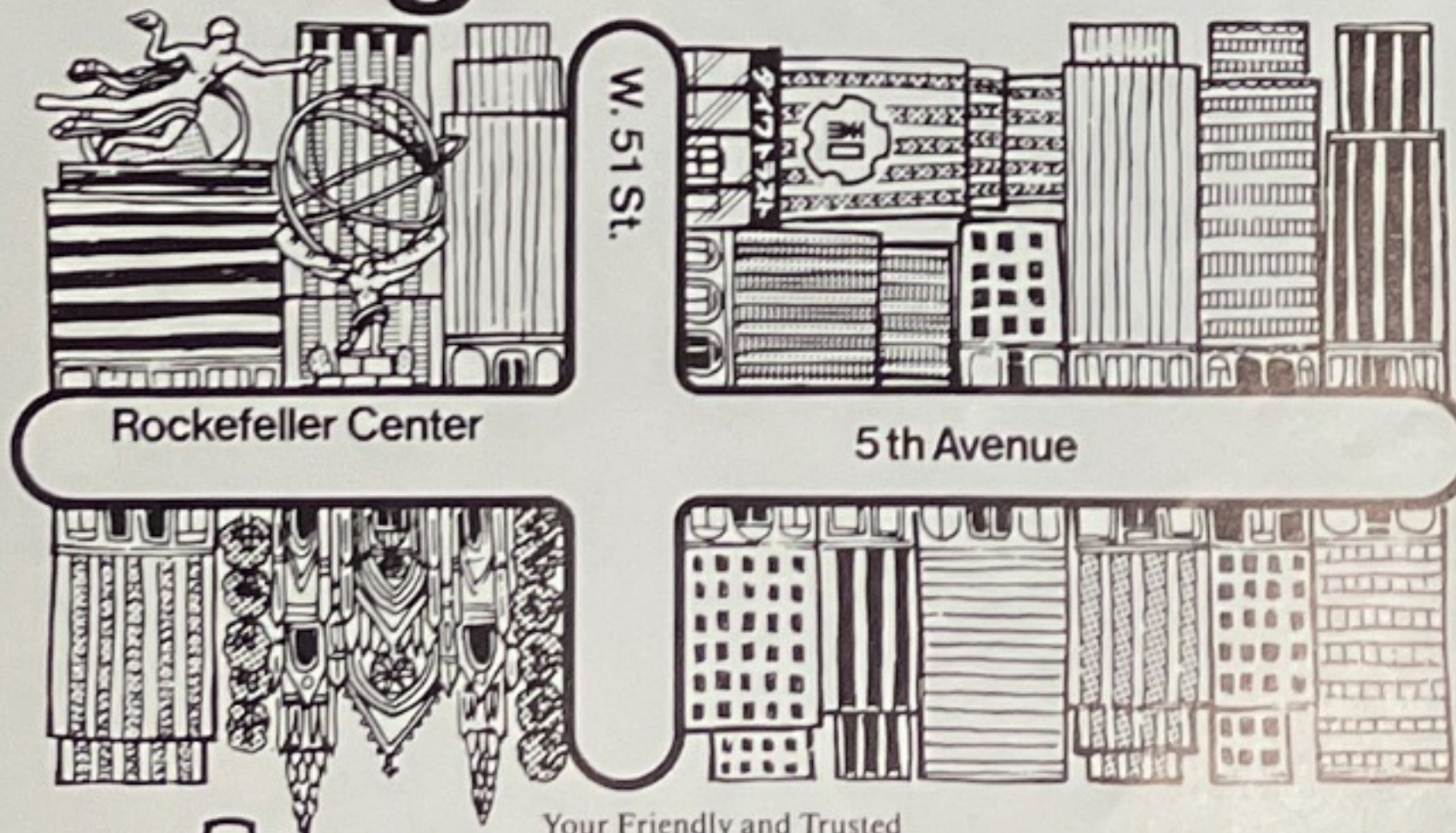
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## The Japanese American Association of New York, Inc.

7 West 44th Street, New York, New York 10036 / (212) 840 6942

It gives us great pleasure to extend to you a cordial welcome to our unique and exciting JAPAN: A NEW YORK CELEBRATION consisting of "NIPPONANZA" at the Beacon Theatre scheduled for April 29th and "NIPPON-TEN" at the Association headquarters from April 30th through May 11th.

JAPAN TODAY, a nationwide celebration of contemporary Japan, is now in progress in several major cities in the United States. It is befitting that our Association sponsor this JAPAN: A NEW YORK CELEBRATION to present to you the professional talents of selected Japanese American performers and artists of Greater New York whose roots are traced to thousands of years of Japanese heritage.

It is hoped this celebration will make the beginning of a JAPANESE AMERICAN ANNUAL FESTIVAL and thus rekindle the sister-city relationship existing between two great metropolitan cities—New York and Tokyo.

In the United States today, there is a healthy recognition of this positive value of diversity in our pluralistic society. We earnestly hope that in some small measure this festival will contribute in cementing a greater sense of that recognition and through which will serve to foster goodwill and understanding between these two countries.

George G. Shimamoto

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JAPAN: A NEW YORK CELEBRATION

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I wish to extend my greetings and best wishes to all of the participants in "Japan: A New York Celebration." This is the first of its kind in New York, and after having enjoyed this celebration, I am sure all of you will be looking forward to next year's Spring Festival.

The event's two-part program is unique in that it has brought together a large number of talented members of the Japanese community in New York who represent a cross section of classical and contemporary Japan. They will be providing us with an excellent opportunity to understand and appreciate Japanese culture and its heritage in the performance of Japanese song, dance and martial arts.

It is fortunate indeed that we have such a resourceful community of Japanese and Japanese Americans in New York. All of us will, no doubt, express our warmest gratitude for the hardworking, tireless efforts of those who have spared no pains to bring into existence this Spring Festival.

Sincerely yours,

*S. Takahashi*  
Shotaro Takahashi  
Ambassador

Consul General of Japan in New York

Japan: A New York Celebration  
The Japanese American Association  
of New York, Inc.  
Seven West 44th Street  
New York, New York 10036

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OF NEW YORK, INC.



Your commitment to the community deserves the  
highest praise!

Best wishes for a successful "NIPPONANZA".

YOHEI MIMURA

President  
Japanese Chamber of Commerce of New York, Inc.

THE NIPPON CLUB, INC.



Heartiest congratulations upon the launching of  
JAPAN: A NEW YORK CELEBRATION. I hope that this  
memorable occasion, a festive and cultural con-  
tribution to the Japanese Community, will be  
successful and fruitful.

EIJIRO MACHIDA

President  
The Nippon Club, Inc.



## Program

### 1. ONIKENBAI . . . . . Sahomi Tachibana Dance Company

Sahotae Tachibana, Sahotoyo Tachibana, Ellen Kubo

An energetic dance of the Minzoku Buyo (Classical Traditional Folk Dance) family from Iwate Prefecture. Dating back some 500 years, this dance is now performed during the Obon (All Souls' Day) Festival season to comfort the spirits of those who have passed away. The masks represent three devil guardians chasing out the bad omens. The mat worn by the dancers was used for sitting on, the crest on the chest is that of Prince Genji, the red fabric on the middle finger of the left hand represents the staff priests used when they traveled.

### 2. ROKUDAN KUZUSHI . . . . . Sahomi Tachibana

A Zokkyoku (traditional geisha dance) creates a dream-like atmosphere of the pleasure world. This typical geisha number is paced slowly but through its delicate gestures reveals the wonders of the warm summer evening as gentle breezes blow.

### 3. L'APRES-MIDI D'UN FAUNE . . . . . Haru Aki & Gregory Huffman

A famous ballet piece translated as "Afternoon of the Faun." The music is by Claude Debussy and it is choreographed by Miguel Godreau.

### 4. IAIDO & KENDO . . . . . Rev. Shunshin Kan (7th-Dan Kyoshi)

Assisted by Umpei Shibata (5th-Day Kyoshi) & Tomoji Ebihara (4th-Dan Kyoshi)

The world of the samurai and the sword will be presented. We open with the cold fierce beauty of the naked blade followed by the intricacies applied in face-to-face reality.

### 5. OPALESCENCE . . . . . Asakawalker Dance Company

Takako Asakawa, Paula Galleron, Eric Larson, Andrew Lengyel, Denise Reyes, Hope Sogawa, David Hatch Walker

Music by Benjamin Britten. Choreography by Takako Asakawa.

This piece is the Essence of Opal . . . . . Love's Variegated Landscape

### 6. AZUMA HAKKEI . . . . . Sahomi Tachibana Dance Company

Sahomi Tachibana, Sahotae Tachibana, Sahotoyo Tachibana

A classical piece composed and choreographed in 1829. The sights of old Tokyo (Edo) are revealed: Nihonbashi, flower viewing, Asakusa, strolling through the gay district, riding down the Sumida River, enjoying music under the evening sky.

### 7. YAGURUMA . . . . . Fusako Yoshida & Company

1st koto solo:—Fusako Yoshida

1st koto A: Mieko Smith, Yukie Numakura  
B: Kayoko Hazama, Kinko Fujita

2nd koto solo: John Tedford

2nd koto A: Yuriko Doi

B: Eiko Ono, Chiseko Shirai

Bass: Kiyoto Fujiwara

Composed by Tadao Sawai. A yaguruma is a windmill-type of device at the top of a bamboo pole on which large and colorful cloth carps are hung in May to celebrate Boy's Day. The sound of the rotating yaguruma, varying with the breeze, depict for the Japanese the unfurling carp streamers against the sky. These adorn nearly every house during the season, and the resulting chorus of yaguruma sounds is well-represented by this composition.

## INTERMISSION

### 8. JAZZ A LA JAPANESE . . . . . Presented by Cobi Narita and the Universal Jazz Coalition, Inc.

Guest Artists Masabumi Kikuchi, piano & Terumasa Hino, trumpet  
with

Steve Grossman — saxophone

Kelvyn Bell — guitar

Victor Jones — drums

Ryo Kawasaki — guitar

Hassan Jenkins — bass

Azzedin Weston — percussion

All composition written by Masabumi Kikuchi

### 9. JUDO . . . . . Nobuyoshi Higashi & Students

Judo evolved from two other schools of martial arts-Jiujitsu and Karate. Many times called "the gentle sport," it relies heavily on the use of one's opponents force to gain results.

### 10. LONDON IN THE RAINY NIGHT . . . . . Fusako Yoshida

A contemporary piece composed by Michio Miyagi (1894-1956). In 1953, the blind virtuoso, Michio Miyagi, visited London. There his imagination, kindled by the various sound of rain falling on the city streets, quickly created this composition. His new piece received enthusiastic response and was broadcast throughout Great Britain by the BBC.

### 11. KOTO & VOICE ENSEMBLE . . . . . Fusako Yoshida (koto) & Sumiko Murashima (soprano)

Works to be presented are: 1. Kuruka Kuruka 2. Matsushima Ondo  
3. Oshidori 4. Inabushi

### 12. HANAGASA ODORI . . . . . Sahomi Tachibana Dance Company

Sahomi Tachibana, Sahotae Tachibana, Sahotoyo Tachibana, Ellen Kubo, Chiyo Kaneko, Suya Morihisa, Denise Moran, Lisa Tsufura.

Popular folk dance.

COVER PHOTOGRAPHS: Top row: Shunshin Kan;  
Middle row: Takako Asakawa, Nobuyoshi Higashi,  
Sahomi Tachibana; Bottom row: Masabumi Kikuchi  
(photo credit: Ehrenpreis) Haru-Aki, Terumasa Hino,  
Fusako Yoshida.



## Notes on Artists

HARU AKI came to New York from Seattle, Washington in 1970 on a scholarship to the School of American Ballet. From 1970-1975 she danced with the Joffrey Ballet, appeared in OH! CALCUTTA!, was recently seen in SANCOCHO, directed and choreographed by Miguel Godreau at the New York Shakespeare Festival.

ASAKAWALKER DANCE COMPANY made its debut at Japan House, New York City in September 1977. In 1978, the Company again appeared at Japan House, now its home theater. Under the guidance of the founders and artistic directors, Takako Asakawa and David Hatch Walker, the Company has amassed a rich vibrant repertoire. Both Asakawa and Walker, were major dancers with the Martha Graham Company. They have displayed their talents individually and with the Company on NHK television (Tokyo), Jacob's Pillow (they will be seen there in July of this year again), Hawaii Dance Theatre, and come to us directly after a tour in California.

NOBUYOSHI HIGASHI has been an instructor of the arts of Judo, Jiu-jitsu, and Karate in this country for the past 16 years. He holds a 6th-level black belt certification. He received his B.A. from Kokushikan University and an M.A. from New York University. He teaches martial arts in New York City (American Buddhist Academy) and at Stony Brook.

TERUMASA HINO is the top Japanese jazz trumpeter. Since his 1976 move to New York, he stands as one of the most promising successors to the jazz trumpet of Miles Davis. He has a large collection of albums to his credit, among them are *Into Eternity* (CBS/SSOPI-14-15), *Journey Into My Mind* (CBS/SONY SOPL-240), and *May Dance* (Flying Disk VIJ-6002).

GREGORY HUFFMAN was seen last fall with the Joffrey Ballet as Romeo in the Premiere of Oscar Araiz's Romeo and Juliet. He has also performed with Twyla Tharp. Mr. Huff-

man, partnering Ingrid Fraley or Denise Jackson, danced the Friday's Child pas de deux in the Joffrey's revival of Frederick Ashton's 1968 Ballet Jazz Calendar.

SHUNSHIN KAN is the founder and president of the Kan Zen Institute (an Institute established to provide study and practice of Japanese cultural and martial arts). Shunshin Kan is a well known authority on the intricacies of *laido* (technique and practice of the naked steel blade) and *Kendo* (art of Japanese fencing). He holds a rank of Seventh-Dan Kyoshi. He and his students have demonstrated and competed in Kendo and *laido* in the United States, Canada and Japan. Mr. Kan has lectured and written widely on Japanese fencing and the blade. The Kan Zen Institute is located at 152 West 26 Street, New York.

MASABUMI KIKUCHI is probably the finest jazz pianist to come out of Japan. Currently with Miles Davis, other American artists he has played with include Gil Evans, George Russell, Elvin Jones and Sonny Rollins. Some of the albums he has released are *Reconfirmation*, *Hollow Out*, *The End for the Beginning* and most recently *But Not For Me*.

SAHOMI TACHIBANA DANCE COMPANY has been demonstrating and lecturing on the wide spectrum of Japanese classical, traditional and folk dances as well as kabuki and noh for the past 15 years. Under the guidance of its founder and artistic director, Sahomi Tachibana, the company has been able to perfect and preserve a luxuriant and stimulating repertoire. Sahomi Tachibana is a frequent performer, teacher, lecturer on the stages and campuses of America and Canada. She and members of her company make frequent trips to Japan to research new and old dances.

FUSAKO YOSHIDA is a master of koto. She was encouraged by Japanese government representatives and Japan Society to give concerts and teach koto. Besides teaching and demonstrations, she founded the Koto Music Club of New York, 231 West 25 Street, New York City.



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# NIPPON-TEN 79

## Place:

The Japanese American Association of New York,  
7 West 44th Street, (6th Flr)  
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## Exhibit Hours:

Monday, April 30 through  
Friday, May 11. 12-5 p.m.

## JAPAN: A NEW YORK CELEBRATION PART II

Paintings, Graphics and Sculptures by Japanese  
and Japanese American artists residing in  
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## Japanese American Association (Nikkeijin Kai)

Nikkeijin Kai is incorporated under the name of The Japanese American Association of New York, Inc., and is an all inclusive, non-profit Japanese American organization of this city. It is composed of persons of Japanese ancestry regardless of citizenship or place of birth. It aims to meet the various needs of our community. There are two basic purposes: 1) to serve all Japanese Americans in the greater New York area for social welfare and mutual aid, and 2) to cooperate with the larger American community. The realization of these two major objectives will inevitably result in the factual demonstration that we are worthy residents of the United States and pave the way for better understanding between the United States of America and Japan.

Our community wide organization was first formed after World War II in the fall of 1945 under the name of the New York American Committee for Japan Relief, and in 1946 it was incorporated under the laws of New York State. This was soon after L.A.R.A. (Licensed Agency for Relief in Asia) was organized. From 1946 to 1951, its program of activities consisted primarily of sending food and clothing to Japan. This aid was made possible through funds raised by cash campaigns and benefit shows.

In 1950, because local welfare needs in the New York area became progressively greater, the emphasis of the organization was shifted from Japan relief to community welfare. The group reorganized and adopted the name of The Japanese American Committee of New York, Inc. In 1952, the Japanese American Welfare Society, Inc. (Kyosai Kai) of this city and the Japanese American Committee of New York, Inc. were consolidated into one organization and on November 12, 1953 it adopted the name of The Japanese American Association of New York, Inc.

Our programs include lectures on Japanese American topics on culture, economics, politics; movies and video shows of latest Japanese TV programs; parties featuring Japanese traditional festivals; counsellings on health, tax, legal affairs; receptions for prominent Japanese visitors; visiting Japanese elderly; picnics to enjoy and appreciate cherry blossoms and golden autumn foliage.

All of the activities of the Japanese Association stress the distinguishing characteristic of this organization devoted to welfare work for Japanese and to the promotion of the best in human ideals.

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