

Organized by : Kyoto-based volunteer Noh performers

Co-organized by : The City of Kyoto , ROHM Theatre Kyoto(Kyoto City Music Arts and Culture Promotion Foundation)

The Japan Foundation Kyoto Office

Sponsor : Chugai Industries Co.,Ltd. Kyotobutaibijutsuseisakusyo Co.,Ltd.

# Noh Charity Performance

Prayers from kyoto for Reconstruction of Japan's Disaster-affected Regions

Thursday , August 29  
2019

Venue : ROHM Theatre Kyoto , Southhall  
13 , Okazaki Saishoji-cho, Sakyo-ku,Kyoto City  
Access : <http://rohmtheatrekyoto.jp/english/access/>

【Part 1】 at 10:30 a.m Noh “Takasago” Kyogen “Bonsan” Noh “Sesshoseki”

【Part 2】 at 6:30 p.m Noh “Kamo” Kyogen “Yobikoe” Noh “Zegai”

Play synopses will be presented in English.

Admission tickets are ¥1,500 each for Part 1 and Part 2

(\* Open seating ; no refunds)

Ticket Inquiries (on sale from Saturday, June 1)

ROHM Theatre Kyoto Ticket Counter : Box office or telephone reservations 075-746-3201

ROHM Theatre Kyoto Ticket Online : <http://rohmtheatrekyoto.jp/english/tickets/guide/>

Kyoto Concert Hall Ticket Counter : Box office or telephone reservations 075-711-3231

Kyoto Kanze Nohplay Theatre : Box office or telephone reservations 075-771-6114

# INTRODUCTIONS

## 【Part 1】

### **Noh “Takasago”**

Noh was created in the 14<sup>th</sup> century and performed for more than 650 years. The original Noh was related to religion. The blessing of God is important theme.

Takasago is the title of a typical celebratory Noh play popular since 14<sup>th</sup> century.

When the travelers arrive at Sumiyoshi in Osaka, the deity of Sumiyoshi appears. The deity shows his divine virtue and dances airily to celebrate longevity, happiness and universal peace.

### **Kyogen “Bonsan”**

Kyogen is a form of traditional Japanese theater depicting funny moments in everyday life, and is performed between Noh acts.

Bonsan is a kind of miniature garden and was a hobby old days.

In the story, a man unsatisfied with his own *bonsan* asks an acquaintance who has many fine examples to give him one, but the acquaintance refuses. Later, the man sneaks into his house to steal one. The acquaintance hears him and comes, shouting that there is a thief in the house, and finds him hiding behind a *bonsan*. Recognizing the intruder, the acquaintance chastises him by making him imitate a monkey, a dog and a *tai* (sea bream). The thief ends up running away mimicking fins with hand-held fans and shouting “*tai, tai.*”

### **Noh “Sesshoseki”**

A high priest called Genno passing through Nasuno-no-Hara field witnesses birds falling to the ground as they fly over a large stone. A woman incongruous with such an isolated field appears and tells him that the artifact is the *Sesshoseki* – a stone that kills any living thing coming near it. The woman recounts how, a long time ago, a beautiful and well-educated court lady named Tamamo-no-Mae in the favor of the retired Emperor Toba was killed there when it was revealed she was actually the incarnation of an evil nine-tailed fox spirit. The woman explains that the stone is possessed by the spirit of Tamamo-no-Mae, and reveals as she disappears that she herself is in fact the spirit.

As Genno pray for the stone splits and the spirit appears from inside of it. The spirit speaks of the evil, and how it fled to Nasuno-no-Hara field when its true identity was revealed. It recounts how it was defeated by hunters directed. Having now been put to rest by Genno’s pray, the spirit repents and vows to refrain from future evil deeds, then disappears.

## 【Part 2】

### **Noh “Kamo”**

Noh was created in the 14<sup>th</sup> century and performed for more than 650 years. The original Noh was related to religion. The blessing of God is important theme.

*Kamo* is a story about Kamo Shrine complex, which incorporates Kamigamo (Kamo-wakeikazuchi Shrine) and Shimogamo (Kamo-mioya Shrine) – both designated as UNESCO World Heritage sites.

When the travelers arrive at Kamo Shrine, Kamo Mioya, appears and performs an elegant dance. This is followed by the appearance of Wake Ikazuchi (the deity of thunder), who calls up a storm to show his divine dignity and promises prosperity for the country. Kamo Mioya returns to Tadasu Forest and Wake Ikazuchi returns to heaven.

### **Kyogen “Yobikoe”**

Kyogen is a form of traditional Japanese theater depicting funny moments in everyday life, and is performed between Noh acts.

A master learns that his errant servant Taro Kaja has gone home without permission, and heads to his house together with another servant called Jiro Kaja. Jiro shouts for Taro to come out, but Taro pretends he is not home.

The master calls to him in a feigned voice, and Taro responds in a feigned voice. Jiro calls to him in the narrative chant style used for tales of the Heike clan and the master calls to him in the style of a ballad, and Taro responds in the same way. The master and Jiro dance and sing, and Taro reciprocates. The final scene of the play is a frenzy of dancing, and Taro is revealed to have been at home the whole time.

### **Noh “Zegai”**

In this story, Zegai – a Chinese *tengu* (goblin) intent on stopping the spread of Buddhism in China – visits the Japanese *tengu* Taro on Mt. Atago in Kyoto with a view to also stopping the religion’s spread in Japan. The two conspire to make Mt. Hiei fall into the path of evil.

Zegai appears in front of a priest descending Mt. Hiei. As the priest prays in resistance, the deity Fudo Myoo (Sanskrit name: Acala) and other gods intent on protecting Buddhism and warding off demons appear. In the desperate fight that ensues, Zegai becomes exhausted and disappears into the sky.