

Moon Viewing 2023 Music Information 9/1(Fri)

Learn about each performer at:

www.seattlejapanesegarden.org/events-calendar/2023/9/1/moon-viewing

Mako & Munjuru Music

'Nuchibana' (貫花の踊り, *Nuchibana no odori*)

"Let us pick flower petals floating on the stream to make flower garlands. The red ones for my love and the white ones I shall make for our children."

"The bamboo castanets will make the noise of happy joyous gathering. Let's enjoy this time together!"

'Asadoya Yunta' (安里屋ユンタ, *Asadoya Yunta*)

Originally from Taketomi Island, popularized by a version sung in the standard Japanese language. World wide famous Ryuuichi Sakamoto has also recorded his rendition of this piece.

'Rain Chant & Moon Beauty' (雨たぼり&月ぬ美しゃ, *Amedabori & Tsukinukaisya*)

A song from Yayeyama Island region, expressing the beautiful waxing moon.

'Karaya' (瓦屋の踊り, *Kawaraya no Odori*)

"Let's go together to see the moon. It's a full moon night."

"See breeze blowing the clouds away, showing the moon beam ever so beautifully."

"I must leave the moon for now and return for my love is waiting for me."

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Kodo Araki VI

'Song of the Moon' (月の曲, *Tsuki no Kyoku*)

composed by Kodo Araki II in 1906

Features a flute made by Kodo Araki II.

月の曲 (*Tsuki no Kyoku*, "Song of the Moon") was composed by Hanzaburo Araki (a.k.a. Kodō II), in 1906. Originally meant to be part of a suite of three works including Yuki no Kyoku ("Song of Snow"), and Hana no Kyoku ("Song of Flowers"). Sadly, he passed away in 1908 before completing the second and third parts of this trilogy and the manuscripts that outlined these compositions were lost in World War II. *Tsuki no Kyoku* is a programmatic piece where the listener experiences the rise of the full moon on a clear, cool night.

In traditional shakuhachi music (known as honkyoku, or "original music"), very few—if any—names of composers are verifiably known; this was by design as the older music was considered more valuable. Thus, composer's names were intentionally omitted in order to avoid dating a piece. *Tsuki no Kyoku* is the only modern piece officially recognized as honkyoku in the shakuhachi music world.

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Japanese Koto Club

'Clay Doll' (つち人形, *Tsuchiningyo*)

composed by Tadao Sawai in 1972.

Encaptures the gorgeous color schemes of one of the local art pieces; a clay doll in Aichi.

'Song of a Lake' (みずうみの詩, *Mizuumi no Uta*)

composed by Akira Morioka in 1966.

Portrays the time-lapse of a day at the lake. Starting from the quiet morning and progressing into the lively afternoon, we see the stars twinkle and the moon's beauty shine at night. You can hear a lullaby nearby.

'Kinuta' (碇, *Kinuta*)

composed by Michio Miyagi in 1928.

*Kinuta, a laundry tool came with 2 sticks used in Korea in the past.

Expresses a long night in autumn. While living in Korea, the composer was inspired to capture the sounds of the sticks people used for drying and ironing their laundry.



Moon Viewing 2023 Music Information 9/2(Sat)

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Marcia Takamura and Esther Sugai

'Izumi' (泉, *Izumi*)

composed by Michio Miyagi in 1945

Miyagi imagined a mountain wellspring surrounded by beautiful flowers in the morning. The water reflects the light of dawn, as it quietly bubbles forth and into the day. It flows outward and downward, growing through the day into a river greeting the villagers as they come to receive its blessings. Miyagi recalled the joyous sounds of the life tied to the river, children playing in the waters and the sounds of the well bucket being used and reflected this activity

'Three Themes of Water' (水三題, *Mizu Sandai*)

composed by Michio Miyagi, poems by Jo Sakurai (桜居女, Sakuraijo)

The Bamboo Water Pipe in the Mountain

In the afternoon silence of the mountain at early autumn, the sound of the dripping water from the narrow bamboo pipe found at the moss covered stone under the trees, clears my heart. I am one with the water.

山の笥

木のもとの 青める石に 初秋の 細き笥の したたれば
昼さへ山の しずかにて 心澄み入る その音よ
水もわがみも 今は一つに

Evening on the Great River

Lingering on the shore in twilight, I can only see by the light of the moon, the faint whiteness reflects off the wide stream, the ripples whisper on the shore as I listen to all enjoying the waters of the river.

大河の夕

夕闇に 月の明かりと 見るばかり ひろき流れの ほの白し
岸にささやく 小波も佇みながら 聞かまほし
誰も楽しむ 大川の水

Morning on the Ocean

The red sun rises over the endless horizon. The ocean is the great link of the world. Bathed in the new light, great ships travel east and west carrying a source of new knowledge, and goods.

大洋の朝

茜さし はてなき沖に 日ぞ昇る 海は世界の 仲立か
知識と物の 新しき万を乗せて 西ひがし
光の中に わたる大船

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Kazuko Kaya Yamazaki and Gabrielle Nomura Gainor

'Lion Dancer from Echigo' (越後獅子, *Echigo Jishi*)

Echigo Jishi (premiered in 1811) is about an entertainer from the Echigo province who makes his living on the city streets performing a lion dance. Dancer: Kazuko Kaya Yamazaki

'Festival at Night' (夜祭り, *Yomatsuri*)

It's getting dark. Look around—who is coming to the festival? Do you see unfamiliar faces, animals, spirits...? All are welcome. Let's dance together. Dancers: Kazuko Kaya Yamazaki and Kathryn Hasle

'in the beginning, woman was the sun'

A yakuza reimagining of the Shinto sun and moon deities, created in partnership with Kazuko Kaya Yamazaki. Dancers: Gabrielle Nomura Gainor and Truong Nguyen. Music: Jenni Potts, Chance Random, and Paul Kikuchi

'Sadako and the Cranes'

Dedicated to Sadako Sasaki and her wish for peace. Dancers: Sarah Baker (Sadako), Hailey Bortel, Gabrielle Nomura Gainor, Fumi Murakami, Truong Nguyen, and Austin Sexton (cranes). Music: Paul Kikuchi

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Patric Johnson

'True Tone' (本調べ, *Honshirabe*)

This is a relatively short piece that is often used to establish a mindset of contemplation.

'Gratitude and remembrance' (手向け, *Temuke*)

This piece is typically used to express profound gratitude and remembrance.

'HiFuMi Hachigaeshi' (一二三八返し, *HiFuMi Hachigaeshi*)

Often Zen monks centuries ago would go on regular begging rounds and this is a piece that was traditionally played during those outings.

'Heart-mind moon' (心月, *Shingetsu*)

Literally translated as 'heart-mind, moon' this piece expresses our clear-minded perception of the full moon as 'just this'.