



National Bunraku Theatre

Saturday, October 17, 2026

Nihonbuyo (Traditional Japanese Dance) performance

Tōzai Meiryū Buyō Kanshōkai

This is an annual October traditional Japanese dance performance in which leading NIHONBUYO dancers from all over the nation gather together.

With competitive performances by varied Kamigata-mai schools as one of the pillars, it represents a wide variety of dance styles, such as *Zashiki-mai* (dance performed at Japanese style banquets), Kabuki dance, *Suodori* (dance without adornment) and each revealing the charms of NIHONBUYO.

Commemorating the 100th year of the Showa era, this event also features the Nagauta “Ugetsu” and Gidayū “Fujitonoura” in Part 1 and Part 2, respectively — from among the masterpieces created and premiered by experts in the Showa era, which have been maintained to this day.

We invite you to enjoy to the full this unrivaled performance by accomplished dancers shining in these special programs suitable for an anniversary performance.

[Part 1]

Nagauta: **Yoshiwarasuzume**

Yoshiwarasuzume portrays sightseers just looking around the Yoshiwara red-light district in Edo. Male and female bird vendors visiting Yoshiwara Hōjō-e (a ritual of releasing living things) tell the story about the origin of the ritual. Subsequently, the stage completely changes into a lustrous, gentle red-light district scene. It is a perfectly synchronized dance performance created by **FUJIMA Kan'yūgo** and **FUJIMA Shōki** from the Fujima school's Kan'emon sect.

Kiyomoto: **Yasuna**

This is a fantastic dance piece depicting a young man — modeled after Abeno Yasuna, a young noble who went mad after the death of his lover Sakaki no Mae — wandering around in a field in spring, while searching for the image of his late sweetheart. Against a backdrop of a lyrical, beautiful Kiyomoto melody, the Hanayagi school expert **HANAYAGI Motoi** performs this poignant dance.

Jiuta: **Tamatoriama**

This is *hongyōmono* (a piece derived from Noh plays) based on *Yōkyoku* (the Noh-song) “Ama.” A female diver from Shidonoura in Sanuki Province (Kagawa Prefecture) pledges her love to Fujiwara no Tankai; for the sake of her child, she goes to the Palace of the Dragon King at the bottom of the sea to retrieve a precious orb that had been stolen by the Dragon King. The self-sacrificing mother's love will touch the audience. Choreographed by YAMAMURA Tomogorō I; dance performed by **YAMAMURA Tomogorō**, the sixth grand master of the Yamamura school.

Nagauta: **Ugetsu**

Based on Yōkyoku “Ugetsu,” this piece emotionally depicts Saigyō Hōshi, an itinerant monk moving from place to place. Choreographed by MATSUMOTO Sada, it premiered in 1953 and was performed by INOUE Yachiyo IV (INOUE Aiko) at other events, including the 50th memorial service for INOUE Yachiyo III. **INOUE Yachiyo**, the fifth grand master of the Inoue school and holder of an Important Intangible Cultural Property (Living National Treasure) designation for Kyō-mai, remembers her grandmother INOUE Yachiyo IV, marking the 23rd anniversary of her death this year.

[Part 2]

Jiuta: **Kanegamisaki**

As a Jiuta version of Nagauta “Kyōganoko Musume Dōjōji,” this *dōjōjimonō* (a piece associated with Dōjōji temple) is tinged with the graceful taste of Zashikimai. It is full of highlights, including an obsession with a bell, *kudoki* (an oral recitation passage) expressing a young girl’s heart, and a handbell song of *kuruwa-zukushi* (note the listing of pleasure quarters in the lyrics). **YOSHIMURA Koyū**, who studied under YOSHIMURA Yūki, the fourth grand master of the Yoshimura school, dances in a *kinagashi* (kimono with no *hakama* or *haori* on).

Kiyomoto: **Hokushū**

This is a typical congratulatory Kiyomoto piece invoking a high sense of elegance. Against the backdrop of seasonal events in Yoshiwara, located to the north of Edo, dancers depict a wide range of people in the pleasure district, such as courtesans, *kamuro* (the young female attendants of the courtesans) and manservants, as well as customers and packhorse drivers. This is a Suodori piece performed by **WAKAYAGI Juen**, the fourth head of the Wakayagi school.

Kamigatauta: **Sangokuichi**

This is based on the Kyoto Mibu Kyōgen “Oketori.” A wealthy man falls in love with a beautiful woman who comes to Mibu Temple to offer a pail of water. Out of fear of the man’s jealous wife, though, the two decide to go on the Saigoku Kannon Pilgrimage. This is an esoteric piece from the Yamamura school and is performed by **YAMAMURA Hikari**, the younger sister of the current head of the family.

Gidayū: **Fujitonoura**

Set in Fujitonoura (present-day Okayama Prefecture), the site of the Genpei War in which Sasaki Moritsuna became a feudal lord for his military exploits, this piece depicts the confrontation between a mother, whose child was killed in the shadow of the victory, and Moritsuna. This is an impressive piece that premiered in 1969 by AZUMA Tokuho I at a Buyo recital hosted by her. This time, **AZUMA Tokuho II**, the granddaughter of AZUMA Tokuho I and the third grand master of the Azuma school, appears on the first stage in the Kansai region with **FUJIMA Kanjūrō**, the eighth grand master of the Fujima school, as Moritsuna.

