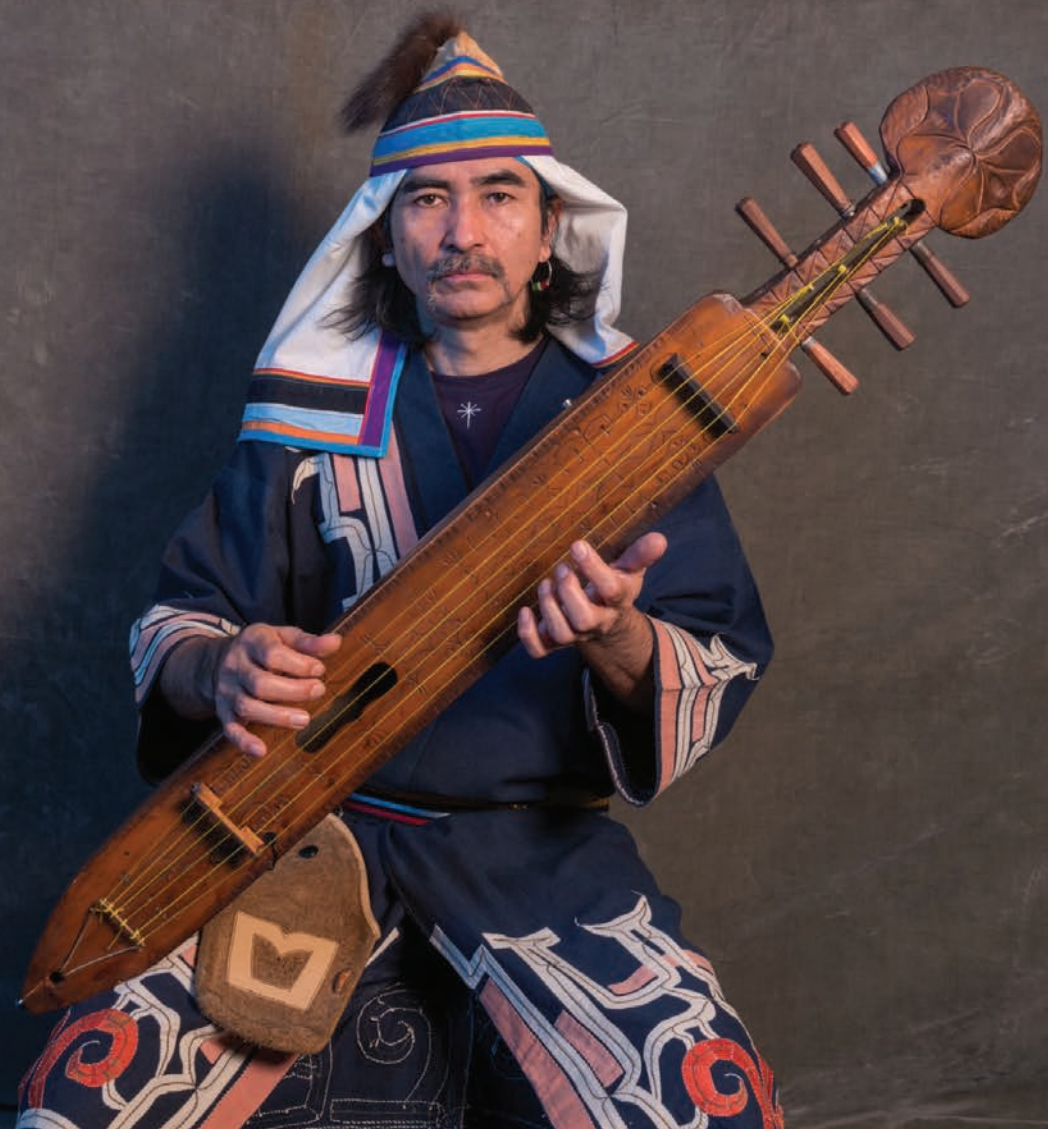




JAPAN
SOCIETY

Performing Arts

Spring Season 2022





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Japan Society presents

Waves Across Time: Traditional Dance and Music of Okinawa

Fri., Mar. 18 at 7:30 pm

— Followed by a *MetLife Meet-the-Artist Reception*

Sat., Mar. 19 at 7:30 pm

— Followed by an artist Q&A

Japan Society programs are made possible by leadership support from Shiseido Americas and The Ford Foundation.

Waves Across Time: Traditional Dance and Music of Okinawa is supported, in part, by the Agency for Cultural Affairs, Government of Japan through the Japan Arts Council; The JEC Fund; the National Endowment for the Arts; and The Asahi Shimbun Foundation. This engagement of *Waves Across Time: Traditional Dance and Music of Okinawa* is made possible through the ArtsCONNECT program of Mid Atlantic Arts with support from the National Endowment for the Arts.



Special thanks to the National Theatre Okinawa for assistance.

2021—2022 Performing Arts Season Support

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The season is made possible, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



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ARTISTIC DIRECTOR'S NOTE

What a miraculous feeling it is to present this Okinawa program as we originally planned. "*As we originally planned*"—what a wonderful phrase! I highlight this because, since the shutdown in mid-March 2020, COVID-19 has deeply impacted every single one of Japan Society Performing Arts' offerings—we needed to change the cast, contents, scale or format, and had to cancel or postpone once, twice or more.

In the late fall of 2019, I awoke to the fact that 2022 would mark the 50th anniversary of Okinawa's reversion to Japan from America. While this southern island's name is relatively well-known to Americans, it is not common knowledge that the United States occupied Okinawa for 27 years after WWII. So, I began working on this "Traditional Okinawan Dance and Music" project to produce and organize a multi-city U.S. tour, aiming for spring 2022. For the last 24 months, we have constantly juggled multiple scenarios for bringing the performers to America, depending upon the state of the ever-changing pandemic. And, finally, here it is—as originally planned!

In the last two decades, New Yorkers have had three opportunities to see traditional live performances by artists from Okinawa—in 2000, 2004 and 2015—all at Japan Society. Each offering presented similar programs consisting of two major dance genres: "court dances," handed down from the Ryukyu Kingdom era when Okinawa entertained envoys from China; and "popular/folk dances," invented after the independent kingdom was dissolved to become a prefecture of Japan. However, in addition to these two genres, this year's program, for the first time, includes another unique genre of Okinawa's performing arts: *Okinawa shibai*, or Okinawan dramatic theater. That is the finale of tonight's program, *Murasakae*.

As we worked to create English surtitles for this comical drama, I was struck by one nonsensical exchange between two characters: *Why does the young man ridicule the pregnant woman's big belly as a "disease?"* Then, Mr. Kakazu, the young Artistic Director of the National Theatre Okinawa and this U.S. tour's troupe leader, explained the background to me. He said that this (bad) joke implies a swollen stomach caused by starvation. Apparently, in the past, undernourishment was common on impoverished farms in Okinawa. You know, even such an absurd play gave me a chance to learn more about Okinawa's complex history.



Yoko Shioya
Artistic Director

PROGRAM

PART I: *Kumiodori* Excerpts (Traditional Court Dances)

Sakamoto-bushi

DANCERS: Takana Kojima, Sayuri Chibana

Takadera Manzai

DANCERS: Michihiko Kakazu, Takumi Tamaki

Shinobi no Ba* (A Scene of Secrecy) from *Temizu no En

Yamatou: Takahiro Uehara

Tamachi: Yoshikazu Sanabe

<INTERMISSION>

PART II: *Zo Odori* (Popular/Folk Dances)

Hamachidori

DANCER: Sayuri Chibana

Hatoma-bushi

DANCERS: Michihiko Kakazu, Takahiro Uehara

***Bu no Mai* (modern dance)**

DANCERS: Sayuri Chibana, Takumi Tamaki

Kanayo Amakawa

DANCERS: Takana Kojima, Yoshikazu Sanabe

***Murasakae* (dramatic theater)**

DANCERS: Michihiko Kakazu, Yoshikazu Sanabe, Takumi Tamaki, Takahiro Uehara, Takana Kojima, Sayuri Chibana

JIUTAI (musicians)

UTA-SANSHIN (VOICE & SANSHIN): Itsuo Nakamura,
Kazuki Tamashiro, Yoshimori Nakamine

KOTO: Hokuto Ikema

FUE (FLUTE): Satoshi Iritakenishi

TAIKO (DRUM): Yukihiro Gushi

SHIDO (coaching)

Osamu Aka (*Sakamoto-bushi*), Seiken Majikina (dance for
Shinobi no ba), Yasuharu Higa (music for *Shinobi no ba*),
Takako Sato (*Kanayo Amakawa*)

STAFF

STAGE MANAGER: Nobuhiro Ohama

SOUND ENGINEER: Ayumi Gushiken

COMPANY MANAGER: Shoko Maenishibara

ABOUT THE PROGRAM

The program contents are curated by Michihiko Kakazu, Artistic Director of the National Theatre Okinawa, who assembled and led all of the members of this program.

PART I: *Kumiodori* Excerpts (Traditional Court Dances)

Kumiodori is a form of noh-inspired theater that blends song, text and dance into a theatrical form unique to Okinawa. It originated in the 18th century and was designated an Intangible Cultural Asset by UNESCO in 2010.

Before the Okinawa archipelago united to become the independent Ryukyu Kingdom in 1429, the court participated in the Ming Dynasty's tributary system. This relationship with China continued even after the Satsuma clan of Japan invaded the kingdom in 1609. Each time a new king was crowned in the kingdom, the Chinese emperor sent envoys confirming his appointment and his permission to engage in trade and diplomatic relations with China. During the nearly half-year that

the envoys stayed in Ryukyu, several large banquets were held in the king's palace to entertain them. For those special occasions, Chokun Tamagusuku, the kingdom's dance magistrate, created *kumiodori* from his experiences of seeing noh and kabuki in mainland Japan. The first presentation of *kumiodori* was at King Sho Kei's enthronement ceremony in 1719. When *kumiodori* and other classical dances were originally created, all of the dancers were men from the warrior class; however, today, women practitioners dominate the art form.

Sakamoto-bushi

This *on'na odori*, or "women's dance," stems back to one of the classical *kumiodori* repertoire pieces titled *Manzai Techuichi*. Dancers perform with *yotsudake* (Okinawan castanets) in hand, wearing brightly dyed *bingata* costumes unique to the islands.

Takadera Manzai

This *nisei-odori*, or "a dance with two young male dancers," also stems back to *Manzai Techuichi*. Two brothers, Jana Nu Shi and Keiun, disguise themselves as *manzai* (street performers) and express their determination to take revenge on their father's foe.

Shinobi no Ba* (A Scene of Secrecy) from *Temizu no En

Considered a masterpiece of romance literature, this piece is one of the rare love stories found in the canon of classical *kumiodori* repertoire. This popular scene, called *Shinobi no Ba* (a secret hideaway scene), depicts a young man named Yamatou secretly slipping into the beautiful Tamachi's palace to see her. The scene includes well-known classical Ryukyuan ensemble music, as well as koto and *fue* (flute) solo pieces.

PART II: *Zo Odori* (Popular/Folk Dances)

When the Ryukyu Kingdom was dissolved in 1879 and the royal courts disbanded, professional performers had to find a way to survive. The result was the creation of lively dances that would appeal to commoners. In contrast to the rarefied atmosphere of classical court dances, *zo odori* dances are energetic and cheerful, often performed barefoot in a simple kimono made of indigo-dyed fabric or abaca cloth. *Zo odori* dances feature the cheerful rhythms of typical

Okinawan pentatonic scale music and convey an atmosphere of radiant emancipation.

Hamachidori

This is a woman's dance to express sentiments of a journey. A dancer wears a costume decorated with Okinawan *kasuri* patterns on a dark blue background, holding a wooden bucket in her hand. It is one of the *zo odori* dance masterpieces.

Hatoma-bushi

Hatoma is a tiny island that is only two and a half miles in circumference and is part of the Yaeyama Islands of Okinawa Prefecture. Choreographed in 1920, this dance uses a traditional folksong from the region. The dance also incorporates karate gestures and the *kappore* style of mainland Japanese dance. The text is intended to portend a fine harvest.

Bu no Mai (modern dance)

Okinawa is said to be the birthplace of karate. *Bu no Mai*, which literally means “martial arts dance,” is a forceful piece. Categorized as Okinawan modern dance, it uses karate forms with weaponry like *sai* and *nunchaku*.

Kanayo Amakawa

This is a popular dance with rhythmical music that expresses the love of a man and a woman.

Murasakae

This comedic music theater piece is based on one of Okinawa's most popular modern theater pieces, *Tsukiyo (A Moonlight Night)*. Since the beginning of the 20th century, Okinawan traveling theater companies often adopted stories and elements of popular dramas that they saw in mainland Japan for their audiences back home. *Tsukiyo*, originally written and performed in Osaka before WWII, is said to be one of those adopted stories and evolved into its current style, most likely by Shintaro Kojima. Because the dialogue in the play is pronounced in Okinawa's antiquated colloquial dialect, it is too difficult for contemporary audiences—even for native Okinawans—to follow the story. Therefore, this piece is usually presented with surtitles in

the standard Japanese language. For this U.S. engagement, Michihiko Kakazu directs his own original version of this musical play under a different title, *Murasakae*, or *Prosperous Village*, that incorporates various folk dances, including a *zo odori* medley.

A BRIEF HISTORY OF OKINAWA

Once called the Ryukyu Islands, Okinawa is located at the southwestern tip of the Japanese archipelago. In 1429, King Hashi united the Ryukyu Islands, establishing the Kingdom of Ryukyu. The kingdom participated in the Ming Dynasty's tributary system and benefited from their respective trade agreement. Additionally, the kingdom prospered as a trading center for Japan, China, Korea and other countries in Southeast Asia. As a result, it developed a complex history that gave way to a unique, exquisite culture reflecting all of its influences.

At the beginning of the Edo period in Japan, the Satsuma clan controlled the region now called Kagoshima Prefecture, located at the southernmost part of mainland Japan. In 1609, the clan paid a military visit to Ryukyu—Japan's first step toward bringing Ryukyu under its sway. And in 1634, Ryukyu sent its first delegates to mainland Japan to pledge their allegiance to the shogunate. This ceremonial journey, called *Edo nobori*, took place 18 times until 1850 and involved a parade of attendants bearing gifts and entertainment for the shogun and the Satsuma clan's Edo residents.

With the commencement of the Meiji era (1868-1912), Japan changed from a feudal shogunate to a unified nation under the Meiji emperor. Ryukyu was first given a formal identity as a clan at this time. Later in 1879, with the abolition of clans, Ryukyu officially became a prefecture of Japan and was renamed Okinawa. Following the Battle of Okinawa and the end of WWII in 1945, Okinawa remained under U.S. control for 27 years. During this time the U.S. military established bases in Okinawa, and still maintains a large military presence there. On May 15, 1972, Okinawa once again became a part of Japan, making this year the 50th anniversary of Okinawa's reversion.

ABOUT THE ARTISTS

Michihiko Kakazu (dancer) was born in Naha, Okinawa, in 1979, and assumed the position of Artistic Director of the National Theatre Okinawa in 2013. He is a master of Miyagi-ryu School of the Nori-no-kai Association. Trained under Nozo Miyagi I and Nori Miyagi, he received a master's degree in theater arts from the Graduate School of Music Arts, Okinawa Prefectural University of Arts. His recent noteworthy performance credits include: Ryukyu Performing Arts South American Tour in 2014; "300th Anniversary of Kumiodori" national tour in 2019; "Kumiodori and Ryukyu Buyo" in Paris also in 2019; and the special performance of "Ryukyu Buyo and Kumiodori" at Shuri Castle, presented in 2020 to advocate for the restoration of this UNESCO-designated World Heritage Site. A member of the Ryukyu Traditional Kumiodori Preservation Association and the Ryukyu Buyo Preservation Association, Kakazu is also active in writing, directing and presenting new works of *kumiodori*. Most recently, his new *kumiodori* piece, *Harushigure*, world-premiered at the National Theatre Okinawa in 2020. He is a recipient of several prestigious awards, including the Encouragement Award for Theater at the 2010 Okinawa Times Geijutsu Sensho Awards, the Newcomer Award for Dance at the 2018 Matsuo Performing Arts Awards, and the Grand Prize for Theater at the 2019 Okinawa Times Geijutsu Sensho Awards.

Yoshikazu Sanabe (dancer) is a second grandmaster of Ryukyu Buyo (Ryukyu dance) Seibu-ryu School. He trained under Toshiko Matayoshi of Seibu-kai Association. After earning a master's degree from the Graduate School of Music Arts, Okinawa Prefectural University of Arts in 2005, he completed the National Theatre Okinawa's inaugural Kumiodori Training Program in 2008. His recent performance credits include: "300th Anniversary of Kumiodori" national tour in 2019; "Kumiodori and Ryukyu Buyo" in Paris (2019); "Kumiodori: *Nido Tekiuchi*" and other classical pieces as part of the celebratory program, "30th Anniversary of Emperor Akihito's Reign & 300 Years of Kumiodori & 15th Anniversary of Opening of the National Theatre," held at the National Theatre in Tokyo (2019). He participated in the special performance of "Ryukyu Buyo and Kumiodori" at Shuri Castle in 2020. In addition to Japan's national theaters, he

has performed at other prestigious venues, such as Yokohama Noh Theater and Kyoto Art Theater Shunjuza. Sanabe received the 19th Japan Traditional Cultures Foundation Award in 2015 and the Grand Prize for Traditional Dance at the 2017 Okinawa Times Geijutsu Sensho Awards, and the Grand Prize for Theater at the 2022 Okinawa Times Geijutsu Sensho Awards. He teaches *kumiodori* performance at Okinawa Prefectural University of Arts, and is a member of the Ryukyu Traditional Kumiodori Preservation Association and the Ryukyu Buyo Preservation Association.

Takumi Tamaki (dancer) trained under Toyoko Miyagi and Michiko Shimabukuro. After he graduated from the Department of Music, Okinawa Prefectural University of Arts, majoring in Ryukyuan performing arts, he became a member of the second graduating class of the National Theatre Okinawa's Kumiodori Training Program. Recent credits include: "Kumiodori: *Nido Tekiuchi*" and other classical repertoire at the National Bunraku Theatre in 2018; "Kumiodori: *Koko no Maki*" at Kyoto Art Theater Shunjuza in 2019; "300th Anniversary of Kumiodori" national tour (2019); "Kumiodori: *Nido Tekiuchi*" and "Kumiodori: *Hedo no Ufunushi*" as part of the celebratory program, "30th Anniversary of Emperor Akihito's Reign & 300 Years of Kumiodori & 15th Anniversary of Opening of the National Theatre," held at the National Theatre in Tokyo (2019); and "Kumiodori: *Makarushi*" at the National Noh Theatre (2019). Tamaki is an educator in the Miyagi-ryu School of the Toyomu-kai Association, and teaches *kumiodori* performance at the Okinawa Prefectural University of Arts.

Takahiro Uehara (dancer) trained under Masae Iha. He graduated from the Department of Music, Okinawa Prefectural University of Arts, majoring in Ryukyuan performing arts, and was a member of the third graduating class of the National Theatre Okinawa's Kumiodori Training Program. Recent credits include: "Kumiodori: *Hedo no Ufunushi*" as part of the celebratory program, "30th Anniversary of Emperor Akihito's Reign & 300 Years of Kumiodori & 15th Anniversary of Opening of the National Theatre," held at the National Theatre in Tokyo; the new *kumiodori* piece *Hana yo Tokoshie ni* at the National Theatre Okinawa; and the introductory program "Discover Kumiodori: *Shushin Kaneiri*," all in 2019. Most recently, he performed in "Song and

Dance—works of *kumiodori* founder Chokun Tamagusuku” program in 2021. Uehara is an educator in the Tamagusuku-ryu School of the Kina-no-kai Association and a member of the Ryukyu Traditional Kumiodori Preservation Association.

Takana Kojima (dancer) is a master of the Taka-ryu School of the Hana-no-kai Association. She trained in Ryukyu Buyo dance under Takako Sato. She earned two master’s degrees, one in ethnomusicology in 1998 and the other in theater arts in 2003, both from the Graduate School of Music Arts, Okinawa Prefectural University of Arts. In 2006, she became an exchange fellow under the Okinawa International Exchange & Human Resource Development Foundation, and taught and performed Ryukyuan dance at The University of Arts in Pennsylvania. She was a member of the Okinawa Performing Arts North America Tour in Commemoration of the G8 Kyushu-Okinawa Summit in 2000, which toured to Los Angeles, New York, Washington DC, Toronto and Ottawa. Other noteworthy performance credits include: the Ryukyu dance program to welcome then Crown Prince Naruhito’s visit to Okinawa in 2001; the Central Asia Tour organized/presented by The Japan Foundation to perform in Uzbekistan, Kazakhstan, Kyrgyzstan and Hungary in 2002; and the inaugural program of the National Theatre Okinawa in 2004. Recently, Kojima performed in “Women Perform Kumiodori: *Shushin Kaneiri*” at National Theatre Okinawa in 2018; and presented her second recital of “Kojima Takana no Kai: an invitation to Ryukyuan dance” at Koganei Miyaji Music Hall in 2021. Kojima is a recipient of the Encouragement Award for Dance at the Okinawa Times Geijutsu Sensho Awards, and is a member of the Ryukyu Buyo Preservation Association and an operational member of the National Theatre Okinawa.

Sayuri Chibana (dancer) is a master of the Akebi-ryu School of Ryukyu Buyo. Trained under Hiroko Koja, she received a bachelor’s degree in Japanese traditional music from the School of Music, Okinawa Prefectural University of Arts in 1998. She was a member of the Okinawa Performing Arts North America Tour in Commemoration of the G8 Kyushu-Okinawa Summit in 2000. Her recent credits include: “Ryukyu Buyo: *Tanchame, Taiko-bayashi, and Modori-kago*” at the National Bunraku Theatre in 2018; “Ryukyu Buyo: *Yuchidaki*”

at Yokohama Noh Theater in 2019; and the contemporary comedic dance-theater “*Uruma Saiyuki*,” produced and presented by the National Theater Okinawa in 2020. Chibana is a recipient of the Encouragement Award for Dance at the Okinawa Times Geijutsu Sensho Awards, and is a member of the Ryukyu Buyo Preservation Association.

Itsuo Nakamura (*uta-sanshin*) is a master of Ryukyu Kōten Ongaku (Ryukyu traditional music) Nomura-ryu School of the Preservation Association. He trained under Yasuharu Higa and received a master’s degree in Theater Arts from the Graduate School of Music Arts, Okinawa Prefectural University of Arts. He completed the National Theatre Okinawa’s inaugural Kumiodori Training Program. His recent credits include: “Ryukyu Buyo and Kumiodori” as part of the celebratory program, “30th Anniversary of Emperor Akihito’s Reign & 300 Years of Kumiodori & 15th Anniversary of Opening of the National Theatre,” held at National Theatre in Tokyo in 2019. At the National Theatre Okinawa, he performed in “Kumiodori: *Chushin Migawarino Maki*” (2019); and two new *kumiodori* pieces, “*Hana-yo Tokoshie-ni*” (2019) and “*Harushigure*” (2020). Nakamura is a recipient of the Encouragement Award at the Okinawa Times Geijutsu Sensho Awards, and a member of the Ryukyu Traditional Kumiodori Preservation Association, the Ryukyu Buyo Preservation Association and the Traditional Music Tansui-Ryu Preservation Association.

Kazuki Tamashiro (*uta-sanshin*) is a master of Ryukyu Kōten Ongaku Afuso-ryu School of the Gensei-kai Association and trained under Kishun Nishie. He received a master’s degree in theater arts from the Graduate School of Music Arts, Okinawa Prefectural University of Arts. He completed the National Theatre Okinawa’s inaugural Kumiodori Training Program. Recent credits include: “Kumiodori: *Nido Tekiuchi*” at the National Bunraku Theatre in 2018; “Ryukyu Buyo and Kumiodori: *Koukou no Maki*” at Kyoto Art Theater Shunjuza in 2019; and “*Nido Tekiuchi*” and other pieces as part of the celebratory program, “30th Anniversary of Emperor Akihito’s Reign & 300 Years of Kumiodori & 15th Anniversary of Opening of the National Theatre,” held at the National Theatre in Tokyo (2019); and “Kumiodori: *Makarushi*” at the National Noh Theatre (2019). He participated in the “300th

Anniversary of Kumiodori” national tour (2019) and the special performance of “Ryukyu Buyo and Kumiodori” at Shuri Castle in 2020. He is a member of the Ryukyu Traditional Kumiodori Preservation Association and the Ryukyu Buyo Preservation Association.

Yoshimori Nakamine (*uta-sanshin*) is a master of Ryukyu Kōten Ongaku Afuso-ryū School of the Gensei-kai Association, and trained under Shingo Nakamine. He received a master’s degree in theater arts from the Graduate School of Music Arts, Okinawa Prefectural University of Arts. He was a member of the fourth graduating class of the National Theatre Okinawa’s Kumiodori Training Program. His recent credits include: a production of “Sistine Kabuki: *Tametomo*,” presented by the Otsuka Museum of Art in 2019, and several *kumiodori* productions, such as “*Kenbo Sansen no Maki*” in 2020, “*Temizu no En*” in 2021, and the family educational presentation of “*Manzai Tekiuchi*” also in 2021, all at the National Theatre Okinawa. He is a member of the Ryukyu Traditional Kumiodori Preservation Association and the Okinawa Traditional Kumiodori Shiino-kai Association.

Hokuto Ikema (koto) is a master of Ryukyu Dento Sokyoku (traditional koto music) of the Ryūgen-kai Association. He trained under Sadako Matayoshi and received a bachelor’s degree in Ryukyuan performing arts from the Department of Music, Okinawa Prefectural University of Arts. He completed the National Theatre Okinawa’s inaugural Kumiodori Training Program. His recent credits include: “Kumiodori: *Nido Tekiuchi*” at the National Bunraku Theatre in 2018; “Kumiodori: *Hedo no Ufunushi*” and other Ryukyu dance pieces as part of the celebratory program, “30th Anniversary of Emperor Akihito’s Reign & 300 Years of Kumiodori & 15th Anniversary of Opening of the National Theatre,” held at the National Theatre in Tokyo in 2019; “Kumiodori: *Chushin Migawari no Maki*” on *sanshin* at the National Theatre Okinawa (2019); and “Traditional Performing Arts of Asia and the Pacific Region” presented by the Agency of Cultural Affairs of the Government of Japan in 2020. He received the 25th Japan Traditional Cultures Foundation Award and the Grand Prize at the 24th Kenjun Kinen National Sokyoku Competition, for which he was the first Okinawan to participate and the first to win a prize.

He is a member of the Ryukyu Traditional Kumiodori Preservation Association and the Ryukyu Buyo Preservation Association.

Satoshi Iritakenishi (*flute*) is a master of Ryukyu Kōten Ongaku Afuso-ryū School of the Gensei-kai Association, and trained under Kiyoyuki Oowan. He received a master’s degree from the Graduate School of Formative Arts, Okinawa Prefectural University of Arts, and completed the National Theatre Okinawa’s inaugural Kumiodori Training Program. His recent credits include: “Kumiodori: *Nido Tekiuchi*” at the National Bunraku Theatre in 2018, “Kumiodori: *Nido Tekiuchi*” and other Ryukyu dance pieces as part of the celebratory program, “30th Anniversary of Emperor Akihito’s Reign & 300 Years of Kumiodori & 15th Anniversary of Opening of the National Theatre,” held at the National Theatre in Tokyo in 2019; and “Kumiodori: *Chushin Migawari no Maki*” at the National Theatre Okinawa (2019); and “Kumiodori: *Shushin Kaneiri*” at the National Theatre Okinawa Kumiodori Park (2019). He participated in the special performance of “Ryukyu Buyo and Kumiodori” at Shuri Castle in 2020. He is a member of the Ryukyu Traditional Kumiodori Preservation Association and the Ryukyu Buyo Preservation Association.

Yukihiro Gushi (taiko) is a master of Ryukyu Kōten Ongaku Afuso-ryū School of the Gensei-kai Association and Tamagusuku-ryū School of the Izumi-kai Association. Gushi received a master’s degree in theater arts from the Graduate School of Music Arts, Okinawa Prefectural University of Arts. His recent credits include: the inaugural program of the National Theatre Okinawa in 2004; “Yukihiro Gushi-no-kai” in 2006; and “Okinawan Performing Arts, Now and Future IV” at the National Theatre in Tokyo in 2009. Gushi served as a music director for the new *kabugeki* (play with song and dance) piece, *Shurijo Monogatari*, written by Tatsuhiro Oshiro, produced by the National Theatre Okinawa in 2011, which was restaged in February 2022. He composed *Iejima Island Folksong Sonatine* through commissioning from Ryukyu Gakki-no-kai in 2019. In 2021, he conceived and directed the collection of classical new works *Yume e no Sasoi* (Invitation to a Dream), and presented the Ryukyuan dance production *Mayim*.

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