

The Embassy of Japan in Trinidad & Tobago Presents

Japanese Dance 'Jiutamai' Performance and Workshop 2023



Embassy of Japan
in Trinidad and Tobago



The Academy for the
Performing Arts (APA)



May 12th 2023 (Fri): The Centre for Language Learning (CLL)

2:00 p.m. – 4:00 p.m. – Workshop*
7:00 p.m. - Performance

The University of the West Indies, St Augustine
*Workshop is limited to 30 persons only

May 13th (Sat) & 14th (Sun) 2023: National Academy for Performing Arts

13th: 7:00 p.m. – Performance**
14th: 5:00 p.m. – Performance**

Theatre 1, UTT Campus, Port of Spain

**Tickets can be collected at the Embassy of Japan's office

May 15th 2023 (Mon): National Library of Trinidad and Tobago (NALIS)

2:00 p.m. – 4:00 p.m. - Workshop*
7:00 p.m. - Performance

The Audio Visual Room, Abercromby Street, Port of Spain

*Workshop is limited to 30 persons only

FREE EVENT – TICKETS AVAILABLE ON A 1ST COME BASIS at CLL, THE EMBASSY OF JAPAN & NALIS. TWO (2) TICKETS PER PERSON ONLY.

“Jiutamai” is one of the most elegant of Japanese classical dances



An unusual art form born in Kyoto in the 19th century during the Edo era, it was originally developed as a hobby for women to improve etiquette and behavior as well as a form of exercise. Later, it evolved as the dances were performed in more intimate settings where the audience was able to view the performances close up, allowing viewers and performers to share the spirit of the moment. The choreography is based on natural human movements, with subtler phrasing than the exaggerated gestures of the Kabuki dancing style. In *Jiutamai*, every movement unveils the human heart.

In order to understand what is *Jiutamai*, it is important to mention two traditional forms of movement in Japanese dance: *mai* – rotation and stomping and *odori*—jumping.

The two forms also had different purposes: *mai* was a form of prayer for the gods or authority figures and *odori* was a form of personal expression and excitement.



Tokiyo Hanasaki – Jiutamai Dancer and Choreographer

Ms. Hanasaki is the Chairman of Hanasaki Jiutamai Company and created the Jiutamai Promotion Foundation. She teaches and engages in the promotion of Jiutamai in Japan with recitals while the Hanasaki mai group is staged every year at the National Theatre. She also teaches in the local schools and communities within Japan. Ms. Hanasaki has performed in Europe on a number of occasions, in France, Lithuania and Poland, presenting Jiutamai, and, traditional art forms related to this dance such as the act of donning the kimono – kitsuke, the traditional make-up and the hairdo. She has choreographed in San Jose Daiko and has had performances at the Paris International University and five (5) stages in Lithuania. She transcends cultural boundaries, dovetailing her dance with the music of the country in which she is performing.



Hyakushichi Fukuhara - Japanese Traditional Flute Performer

Mr. Fukuhara studied under Sanzaemon Takara (Hyakunosuke Fukuhara VI). In 1991, he was permitted to call himself, Hyakushichi Fukuhara IV. As a graduate of the Tokyo University of the Arts, Mr. Fukuhara has performed at events hosted by the National Theater, Kabuki, Broadcasting, Agency for Cultural Affairs, Tokyo Summer Festival of Music, Suntory Hall Gala Concert, and the Japan Dance Association. Mr. Fukuhara has taught actors and performed in the Japanese historical TV dramas and theme music movie “Red Cliff 2”. He has been characterized and featured in a Japanese junior high school’s music textbook as a Japanese traditional flute (shinobue) player, while the text also has some of his composed work.



Shogo Hiyoshi – Japanese Traditional Koto Performer

Mr. Hiyoshi is an up-and-coming young koto music performer and a graduate of the Tokyo University of the Arts Graduate School. He learnt the basics of Ikuta-ryu koto music from Chizuru Miki, Master of Ikuta-ryu koto music. Later, studying Ikuta-ryu koto music and sangen under Chieko Kanazu, a Master of Miyagi Shrine. Mr. Hiyoshi is the Master of the Ikuta School of Sokyoku Seigensha. Currently, while deepening his knowledge of classical works, he is also looks at the points of contact between Japanese music and other fields, and is searching for what the classics should be in the present age and what Japanese music will lead to in the next generation.