

Lincoln Center's
white light festival
T E N T H A N N I V E R S A R Y

October 19–November 24, 2019

Saturday, October 19, 2019 at 7:30 pm
Sunday, October 20, 2019 at 3:00 pm
Monday–Tuesday, October 21–22, 2019 at 7:30 pm

U.S. PRODUCTION PREMIERE

Sugimoto Bunraku Sonezaki Shinju
The Love Suicides at Sonezaki

*Presented in association with The Japan Foundation and
Odawara Art Foundation*

*In cooperation with National Bunraku Theatre, BUNRAKU KYOKAI and
Setagaya Arts Foundation/Setagaya Public Theatre*

*Sugimoto Bunraku Sonezaki Shinju: The Love Suicides at Sonezaki is part of
Japan 2019, a series of events highlighting Japanese arts and culture in the
United States throughout 2019.*

Please make certain all your electronic devices are switched off.

Corporate support is provided by Mitsubishi Corporation (Americas), Mitsui & Co. (U.S.A.), Inc., Sumitomo Corporation of Americas, J.C.C. Fund, Japanese Chamber of Commerce and Industry of New York, and Nippon Steel & Sumitomo Metal U.S.A., Inc. Additional support is made possible in part by The Jim Henson Foundation.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

Rose Theater
Jazz at Lincoln Center's Frederick P. Rose Hall

White Light Festival

The White Light Festival 2019 is made possible by The Shubert Foundation, The Katzenberger Foundation, Inc., Mitsubishi Corporation (Americas), Mitsui & Co. (U.S.A.), Inc., Laura Pels International Foundation for Theater, Culture Ireland, The Joelson Foundation, Sumitomo Corporation of Americas, The Harkness Foundation for Dance, J.C.C. Fund, Japanese Chamber of Commerce and Industry of New York, Great Performers Circle, Lincoln Center Patrons and Lincoln Center Members

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UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Wednesday–Friday, October 23–25 at 7:30 pm in the Gerald W. Lynch Theater at John Jay College
En Masse (U.S. premiere)

Circa

Robert Murray, tenor; **Tamara-Anna Cislowska**, **Michael Harvey**, piano

Created by **Yaron Lifschitz** with the **Circa Ensemble**

Music by **Schubert**, **Stravinsky**, and **Klara Lewis**

Yaron Lifschitz, direction and stage design

Post-performance talk with Libby McDonnell and Elizabeth Streb on Thursday, October 24

Thursday, October 24 at 7:30 pm in Alice Tully Hall

Journey to the East

Jordi Savall, director

John Douglas Thompson, narrator

La Capella Reial de Catalunya; **Hespèrion XXI**

Pre-performance talk with Jordi Savall and Ara Guzelimian at 6:15 pm in Alice Tully Hall

Tuesday–Wednesday, October 29–30, at 7:30 pm in the Gerald W. Lynch Theater at John Jay College
Zauberland (Magic Land) (New York premiere)

An encounter with Schumann's *Dichterliebe*

Julia Bullock, soprano; **Cédric Tiberghien**, piano

With **Ben Clifford**, **Natasha Kafka**, **David Rawlins**, and **Raphael Zari**

Directed by **Katie Mitchell**

Post-performance talk with Julia Bullock, Cédric Tiberghien, Bernard Foccroulle, and Ara Guzelimian on

Wednesday, October 30

For tickets, call (212) 721-6500 or visit WhiteLightFestival.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a White Light Festival brochure.

Visit WhiteLightFestival.org for full festival listings.

Join the conversation: [#WhiteLightFestival](https://twitter.com/WhiteLightFestival)

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

U.S. PRODUCTION PREMIERE

Sugimoto Bunraku Sonezaki Shinju The Love Suicides at Sonezaki

Hiroshi Sugimoto, *Artistic Director*
Seiji Tsurusawa, *Composer and Director*
Tomogoro Yamamura, *Choreography*
Tabaimo and Hiroshi Sugimoto, *Video*
Original text by Chikamatsu Monzaemon

Narrators (Tayu)

Rodayu Toyotake, Todayu Toyotake, Rosetayu Toyotake,
Nozomidayu Toyotake

Shamisen Players

Seiji Tsurusawa, Seisuke Tsurusawa, Tozo Tsurusawa,
Seishiro Tsurusawa, Seiki Tsurusawa, Seiko Tsurusawa

Puppeteers

Tamasuke Yoshida, Ichisuke Yoshida, Tamaka Yoshida,
Montomi Kiritake, Monhide Kiritake, Tamase Yoshida,
Monyoshi Kiritake, Tamasho Yoshida, Tamayo Yoshida,
Tamahiko Yoshida, Tamamichi Yoshida,
Tamanobu Yoshida, Minohisa Yoshida, Tamayuki Yoshida

Instrumentalists

Taisaku Mochizuki, Jisho Tosha

This performance is approximately two hours and 30 minutes long, including intermission.

SCENES & CAST

Prologue

Shamisen: Seiji Tsurusawa

The Kannon Pilgrimage

Narrator: Rosetayu Toyotake

Shamisen: Tozo Tsurusawa

Seiki Tsurusawa

Puppeteer: Ichisuke Yoshida

At the Ikudama Shrine

Narrator: Todayu Toyotake

Shamisen: Seishiro Tsurusawa

Intermission

At the Tenma House

Narrator: Rodayu Toyotake

Shamisen: Seiji Tsurusawa

Tokubei and Ohatsu's Journey

Narrator: Todayu Toyotake

Rosetayu Toyotake

Nozomidayu Toyotake

Shamisen: Seisuke Tsurusawa

Tozo Tsurusawa

Seiki Tsurusawa

Seiko Tsurusawa

Puppeteers

Tokubei: Tamasuke Yoshida

Chōzō: Tamayo Yoshida

Ohatsu: Ichisuke Yoshida

Kuheiji: Tamaka Yoshida

Client: Minohisa Yoshida

Prostitute from the Tenma House: Monhide Kiritake

Prostitute from the Tenma House: Tamase Yoshida

Master of the Tenma House: Monyoshi Kiritake

Servant from the Tenma House: Montomi Kiritake

Townsmen: Others

Instrumentalists: Taisaku Mochizuki, Jisho Tosha

Assistant Puppeteers: Tamasho Yoshida, Tamahiko Yoshida, Tamamichi Yoshida,
Tamanobu Yoshida, Tamayuki Yoshida

Synopsis

Tokubei: a clerk at the Hirano House soy sauce shop

Chōzō: an apprentice at the Hirano House

Ohatsu: a prostitute at the Tenma House

Kuheiji: an oil merchant

Client: Ohatsu's client from the country

Tokubei is a sales clerk at the Hirano House, a soy sauce shop in Osaka that belongs to his uncle. The young man is also a regular client of Ohatsu, a prostitute at the Tenma House, a teahouse in the licensed quarter. The love they feel for one another far transcends the normal prostitute-customer relationship.

Tokubei hopes to buy Ohatsu her freedom, but his uncle, who has a high opinion of the young man's capacity for work, plans to set him up in his own business and marry him off to his wife's niece. The bull-headed uncle continues to badger him, eventually conspiring with Tokubei's stepmother for her to accept a dowry on his behalf.

When Tokubei rejects the whole marriage plan, his uncle disowns him. Tokubei, he insists, must repay the dowry by April the seventh and never show his face in Osaka again. After considerable difficulty, Tokubei finally gets the dowry money back from his stepmother only to hand it over in the form of a three-day loan to Kuheiji, an oil-merchant friend who claims he desperately needs money for the 28th of March. The April third deadline comes and goes without Kuheiji repaying the loan. Three days later, on April sixth, Tokubei encounters Kuheiji at the Ikudama Shrine. Kuheiji not only denies any knowledge of the loan, but also insists that Tokubei has forged the IOU. After subjecting him to a barrage of insults, Kuheiji and his hangers-on give Tokubei a beating. The young clerk sees no way to recover his good name...

It is the evening of the sixth of April. Drawn by Ohatsu's words of comfort at the Ikudama Shrine, Tokubei goes to the Tenma House. The lovers find themselves in an ever-worsening situation; even the opportunity to discuss what to do is denied to them. While they wait for a chance to be alone together, Ohatsu has Tokubei hide under the veranda of the teahouse. Kuheiji then saunters in, posing as a customer. While he badmouths Tokubei (who can hear every word), Ohatsu communicates with her lover using only gestures. He responds in kind. They have made up their minds. Stealing out of the teahouse late that night, they head for the place where they have decided to meet their fate.

It is dawn when they reach the Sonezaki woods and bid this world farewell...

Director's Note

By Hiroshi Sugimoto

In Japan, matters of Eros, or romantic love, were long seen as being of poetic, but not of religious interest. It was in *The Love Suicides at Sonezaki*, a work written for the bunraku puppet theater, that Chikamatsu Monzaemon first put forward the revolutionary idea that lovers who consummated their relationship through double suicide could gain entry to the Buddhist paradise.

As she visits a number of Kannon temples in the prologue of the play, Ohatsu, the female protagonist, describes love as “a bridge that leads to salvation,” in a foreshadowing of her later embrace of Kannon as the Goddess of Mercy. When the work was first performed, it provoked an outbreak of love suicides among young men and women who felt thwarted by feudal morality. In other words, *jōruri*, the sung narrative particular to bunraku, had the power to convince people that love that was doomed in this world could be fulfilled in the next. In 1723, the Tokugawa shogunate went so far as to prohibit performances of *The Love Suicides at Sonezaki*, and it was not performed again until 1955, some 232 years later. Over the course of that long hiatus, much of our knowledge of how the lines were rendered and the puppets manipulated in Chikamatsu's time was lost. The narrator's script written by Chikamatsu and the instruction diagrams of puppet master Tatsumatsu Hachirobei are all the reference materials that remain.

As someone living now in this world, I felt inspired to create a performance space that was as contemporary as possible for the revival of this classic. Our times, with their increasingly dead-end atmosphere, seemed to demand it. The great love tragedies of the West—Shakespeare's *Romeo and Juliet*, which predates Chikamatsu, and Goethe's *The Sorrows of Young Werther*, which came after it—are still with us. Even today, the themes of Eros and Thanatos remain as urgent as ever to people all over the world.

Meet the Artists



COURTESY OF THE ARTIST

Hiroshi Sugimoto (*Artistic Director, Video*)

Born in Tokyo in 1948, Hiroshi Sugimoto moved to the United States in 1970 to study photography. A multidisciplinary artist, Mr. Sugimoto works in photography, sculpture, installation, and architecture. His art bridges Eastern and Western ideologies while examining the nature of time, perception, and the origins of consciousness. His photographic series include *Dioramas*, *Theaters*, *Seascapes*, *Architecture*, *Portraits*, *Conceptual Forms*, and *Lightning Fields*, among others. In 2008, he established the architecture firm New Material Research Laboratory and in 2009, he founded Odawara Art Foundation, a charitable nonprofit organization to promote traditional Japanese performing arts and culture. He is endowed with profound knowledge of antiquities and traditional performing arts, and received strong acclaim in Japan and Europe for his productions of *Sugimoto Bunraku Sonezaki Shinju: The Love Suicides at Sonezaki*. In September 2019, he staged *At the Hawk's Well* at the Paris Opera.

Mr. Sugimoto's artworks have been exhibited around the world and are in numerous public collections including the Guggenheim, the Metropolitan Museum of Art, and the Museum of Modern Art in New York; the Smithsonian Institution in Washington, D.C.; the National Gallery and the Tate Gallery in London; and the National Museum of Modern Art and the Museum of Contemporary Art in Tokyo. Mr. Sugimoto is the recipient of the Hasselblad Foundation International Award in Photography in 2001. He was awarded the 21st Praemium Imperiale in 2009, Medal with Purple Ribbon by the Japanese government in 2010, and conferred the Officier dans l'Ordre des Arts et des Lettres (The Order of Arts and Letters) by the French government in 2013, the Isamu Noguchi Award in 2014, and honored as a Person of Cultural Merit by the Japanese government in 2017.

Seiji Tsurusawa (*Composer, Director, Shamisen player for Bunrakuza*)



In 1953, Seiji Tsurusawa became apprenticed to Seiroku Tsurusawa IV and took the name Seiji Tsurusawa. He debuted the following year at Yotsubashi Bunrakuza, Osaka. In 2007, he was designated a Preserver of Important Intangible Cultural Properties (Living National Treasure) and was granted the highest rank of shamisen players. He became a member of the Japan Art Academy in 2014. He has received prestigious honors such as the Minister of Education, Science, Sports, and Culture's Art

Encouragement Prize for New Artists in 1972, the Japan Art Academy Prize (Third Section) and Imperial Prize in 2004, and the Medal with Purple Ribbon in 2006. In addition to performing in bunraku shows at the National Theatre, the National Bunraku Theatre, and other venues, he has prolifically written bunraku music and scripts, including for works such as *Stone Flower* (1990), "Kyo Horikawa Megatakiuchi" (an act in *Drum of the Waves of Horikawa*, 1983), *Tempest: The Calm after the Storm* (1992), *The Love Suicides at Sonezaki* (original, 1990), *Farusu-no-Taifu* (based on *Falstaff*) (2014), "Kannon Pilgrimage" in *Sugimoto Bunraku Sonezaki Shinju: The Love Suicides at Sonezaki* (2011), and *Sugimoto Bunraku: The Woman Killer and the Hell of Oil* (2017). He also composes music for kabuki, traditional Japanese dance, and films.

Tomogoro Yamamura (*Choreography*)

Born in April 1964, Tomogoro Yamamura assumed the title of Waka Yamamura in 1992, the sixth master of the Yamamura school of traditional Japanese dance. He has dedicated himself to preserving two streams of tradition: the kabuki dance techniques handed down by the school's founder, Tomogoro Yamamura I, and *zashiki-mai*, a form of dance accompanied by shamisen that originated as banquet entertainment in the region encompassing Kyoto, Osaka, and Kobe. In 2014, he inherited the name Tomogoro Yamamura III. In addition to organizing the school's annual dance gala, Busenkai, he formed the Goyokai Association with four other leading dancers to promote the growth of traditional Japanese dance. As a member, Mr. Yamamura not only teaches his own students but also provides his expertise in choreography and dance techniques to bunraku and Kamigata kabuki productions, as well as to theatrical companies such as Takarazuka Revue and OSK Revue. He also devotes his energy to restoring old dance works. He serves as an instructor for the National Bunraku Theatre's artist training program, a Japanese dance teacher for Takarazuka Revue, and a part-time lecturer at Osaka University of Arts. He is the recipient of many awards, including both the New Artist Award and the Excellence Award presented by

the Agency for Cultural Affairs National Arts Festival, both the Art Encouragement Prize for New Artists and the Art Encouragement Prize presented by the Minister of Education, Culture, Sports, Science and Technology, as well as the Japan Art Academy Prize.

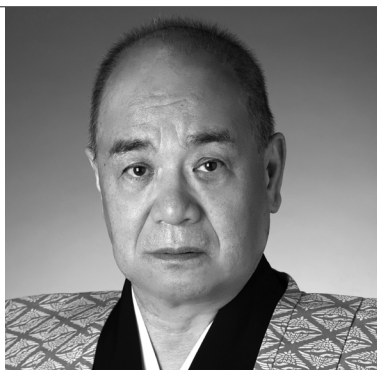
Tabaimo (*Video*)

Tabaimo debuted on the contemporary art scene in 1999 with *Japanese Kitchen*, an animation installation that she produced as a graduation project at the Kyoto University of Art and Design that went on to receive the Kirin Contemporary Art Award's Grand Prize. She has presented her works at many international exhibitions, including the inaugural Yokohama Triennale in 2001 and her selection as the representative artist for the Japan Pavilion at the 54th Venice Biennale in 2011. In recent years, Tabaimo has expanded her creative activities to encompass collaborative stage projects. In 2016, she curated her first major exhibition at the Seattle Art Museum under the theme of *utsushi*, the emulation of a master artist's work to better understand his or her technique. From April to June 2019, she held her first showing of oil paintings at the Pola Museum Annex in Tokyo. In 2020, she plans to tour four cities in the U.S. with *Fruits borne out of rust*, a multimedia stage production that she conceived and has directed since its first presentation in 2016.

Chikamatsu Monzaemon (*Original text*)

Born in 1653, the Edo period dramatist Sugimori Nobumori composed bunraku and kabuki plays under the pen name Chikamatsu Monzaemon. Based in Kyoto and Osaka, he wrote more than 40 kabuki plays, over 90 *jōruri* dramas based on historical events, and 24 *jōruri* dramas focused on contemporary themes during the 40-odd years until his death in 1725 at the age of 72. He is often referred to as "the Shakespeare of Japan," as his prolific career took place in roughly the same era as that of the English playwright. His creations continue to be performed today in front of large audiences at bunraku and kabuki theaters, and are also well known for their adaptation into other genres such as Western-style theater, opera, and film.

Rodayu Toyotake VI (*Narrator for Bunrakuza*)



In 1967, Rodayu Toyotake VI began studying under Harukodayu Takemoto III and took on the name Hanafusadayu Toyotake III, which his grandfather, Wakatayu Toyotake X, had used as an apprentice. He made his debut at Osaka Mainichi Hall in 1968 and started training under Koshijidayu Takemoto following Harukodayu's death in 1969. He assumed his current name in 2017 at the National Bunraku Theatre in Osaka. In addition to his bunraku performances at the National Theatre and the National

Bunraku Theatre, he has taken part in many shows outside Japan and in new productions such as *The Gospel in Bunraku* (2000), a recounting of the birth of Christ, and a kyogen-style operatic adaptation of *Le Nozze di Figaro* (2018).

Todayu Toyotake (*Narrator for Bunrakuza*)



Todayu Toyotake entered the seventh class of the National Theatre's bunraku training program in 1980. In 1982, he started taking lessons from Mojitayu Takemoto IX (later known as Sumitayu Takemoto VII) under the name of Mojihisadayu Takemoto, and debuted at Asahiza, Osaka. He took on his current name in 2019. He performs bunraku at venues such as the National Theatre and the National Bunraku Theatre, and also avidly pursues other artistic projects, including collaborations with rakugo storytellers.

Seisuke Tsurusawa (*Shamisen player for Bunrakuza*)



Seisuke Tsurusawa became apprenticed to Dohachi Tsurusawa II in 1973. In the following year, he assumed his current name and debuted at Asahiza. In 1982, he began training under Seiji Tsurusawa. He received the Japan Art Academy Prize and Imperial Prize in 2018. He has appeared in many productions outside of his bunraku performances at the National Theatre and the National Bunraku Theatre, including the children's program *Nihongo de Asobo* on NHK's education channel and *Mitani Bunraku: Much Ado about Love Suicides*

(2013), written and directed by Koki Mitani.

Tamasuke Yoshida V (*Puppeteer for Bunrakuza*)



Tamasuke Yoshida V commenced his studies under Tamako Yoshida (Tamasuke Yoshida IV) in 1980, taking the name of Kosuke Yoshida, and debuted at Asahiza in the following year. He inherited his current name at the National Bunraku Theatre in 2018. His performance schedule includes bunraku shows at the National Theatre and the National Bunraku Theatre, as well as appearances in productions such as *Mitani Bunraku: Much Ado about Love Suicides* (2013), written and directed by Koki Mitani, *Vocaloid*

Opera Aoi with Bunraku Puppets (2015), and *Sugimoto Bunraku: The Woman Killer and the Hell of Oil* (2017). He has been a member of the main cast of *Sugimoto Bunraku Sonezaki Shinju: The Love Suicides at Sonezaki* since the inaugural performance in 2011.

Ichisuke Yoshida (*Puppeteer for Bunrakuza*)



Ichisuke Yoshida began his studies in 1983 under his father, Itcho Kiritake, taking Ichisuke Kiritake as his stage name. He debuted in 1985 at the National Bunraku Theatre. In 2004, he started training under Minosuke Yoshida III and assumed his current name. In addition to performing bunraku at the National Theatre and the National Bunraku Theatre, he has appeared in other productions such as *Mitani Bunraku: Much Ado about Love Suicides* (2013), written and directed by Koki

Mitani, and *Sugimoto Bunraku: The Woman Killer and the Hell of Oil* (2017). He has been a member of the main cast of *Sugimoto Bunraku Sonezaki Shinju: The Love Suicides at Sonezaki* since the inaugural performance in 2011.

White Light Festival

I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener.—Arvo Pärt. Celebrating its tenth anniversary, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multidisciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors complemented by conversations with artists and scholars and post-performance White Light Lounges.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community engagement, and manager of the Lincoln Center campus. A presenter of thousands of free and ticketed events, performances, tours, and educational activities annually, LCPA offers a variety of festivals and programs, including American Songbook, Avery Fisher Career Grants and Artist program, David Rubenstein Atrium programming, Great Performers, Lincoln Center Emerging Artist Awards, Lincoln Center Out of Doors, Lincoln Center Vera List Art Project, LC Kids, Midsummer Night Swing, Mostly Mozart Festival, White Light Festival, the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS, and Lincoln Center Education, which is celebrating more than four decades enriching the lives of students, educators, and lifelong learners. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations: The Chamber Music Society

of Lincoln Center, Film at Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York Philharmonic, The New York Public Library for the Performing Arts, School of American Ballet, and Lincoln Center for the Performing Arts.

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For the White Light Festival

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Andrew Hill, *Production Electrician*

Sarah Knight, *Wardrobe Supervisor*

Interpreters: Asuka Derfler, Maiko Kikuchi, Kanako Hiyama, Asami Morita,
Kanao Morita

Cleo Aukland, *House Program Coordinator*

Paloma Estevez, *Company Manager, Contemporary Programming*

Roshni Lavelle, *House Seat Coordinator*

For Sugimoto Bunraku Sonezaki Shinju

ENGLISH SUBTITLES

Alan Cummings

SCENIC PRODUCTION

Stage Manager: Toshito Yamazoe (KANSAI BUTAI)

Carpenter: Naoyuki Okamoto (KANSAI BUTAI)

Kojiro Okamoto (KANSAI BUTAI)

Kana Maruoka (KANSAI BUTAI)

Backstage Staff: Koji Ujiie (BUNRAKU KYOKAI)

Wigs: Chieko Yagi (National Bunraku Theatre)

Costumes: Michiko Ikenoue (National Bunraku Theatre)

TECHNICAL TEAM

Technical Director: Akihito Kumagai (Setagaya Public Theatre)

Production Manager: Jumpei Fukuda (Setagaya Public Theatre)

Lighting Designer: Kohsuke Sugimoto

Lighting Technician: Koh Yamaguchi

Minori Koike

Sound Designer: Yasumasa Ogasawara (Setagaya Public Theatre)

Assistant Production Manager: Akihiro Sugiyama (Setagaya Public Theatre)

Sound Creator: Shinichiro Ogata

Scenography: Katsumata Meiboku Kogyo

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Production: Fumiko Nishihara (BUNRAKU KYOKAI)

Haruko Hoyle (Odawara Art Foundation)

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