

Program 4

花山寺 **KASANJI**

Requiem with male chorus accompanied by cello

Playwright & Music Composition : Rintaro Dainichi

創作の狙い

Purpose of Writing an Original Drama

新しい歌舞伎を書きたくて筆を執った。

I took up my pen, wanting to write a new type of Kabuki play.

けれど決して現行の歌舞伎・新歌舞伎を真似るのではなく、創成期の作り手たちが現代に生きていたらどんな作品が生まれるのだろうか、それを追求してみたい。

But by this I do not mean to write something like the plays of the traditional Kabuki repertoire or of what is recently being done as New (shin) Kabuki. What I want to pursue is to give birth to a play that resembles what it seems to me the people who created Kabuki would create if they were alive today.

だから出来上がった作品はもう歌舞伎ではなく、まだ名前のない『何か』なのである。

So what I came up with is no longer Kabuki, but "something" that as yet has no name.

副題にある管弦講（かげんこう）とは糸竹律呂をもって死者を慰霊

すること。

The subtitle designation of "Kangen-Ko" is the term used for a Buddhist memorial service for mourning the dead that is made up of the playing of ancient Gagaku pieces and chanting, in Occidental terms, a requiem.

この劇は戦乱の奥州で土と化した名もない兵士や土民、百姓たちに捧げるレクイエムでもある。

So this drama is also a requiem dedicated to the nameless indigenous warriors and farmers who died in the maelstrom of war in the Oshu region (an area that includes the present Miyagi Prefecture)

音楽が舞台上で生演奏されるのは、日本演劇の伝統と私は考えている。

I work on the premise that live music performed on the stage alongside the actors is an integral traditional element of Japanese theatre.

この劇では男声合唱が重要であり、和声法による一般的な唱法だけでなく、ヴォカリーズ、摩擦音や破裂音を用いた発語・発声、能のツヨ吟のような気の声、声明・御詠歌にみられる読誦など、多種多様な声の響きを想定して作劇した。

The all-male chorus is an important aspect of this drama. I wrote and composed it not only in accordance with the general vocal techniques of the laws of harmony, but, also utilizing vocalize, including fricative and plosive sounds, the strong

chanting of the Noh drama (tsuyo-gin), and the sutra chanting styles known as Shomyo and Goeika, on the hypothesis of creating a vastly broad range of vocal effects.

この劇の音楽はただの伴奏や付随音楽ではないので、作曲に取り掛かる前に私を含めて作曲家、演出家、他スタッフらによる十分な協議を要望する。

Since the music of this drama is not simply accompaniment or incidental, I demand sufficient discussions with the composer, the director and the rest of the staff, including myself, before beginning to compose it.

使用楽器の選定は作曲家に一任するが、劇中の水音や鐘の音なども効果に頼らず、できる限り演奏による生音で表現して頂きたい。

Choice of instruments to be used was left entirely up to the composer, but I wanted all the sounds performed, including not only such sound effects as water and bells heard during the drama to be expressed with live sounds.

全九景中、クライマックスは第八景。筋の運び、生理的なテンポと強弱、視覚上の効果などすべてがそこに収斂する。

Among all the nine scenes of the drama, the climax comes in the eighth scene. The forwarding of the plotline, the physical tempos, and all the strong and weak effects and visual effects were constricted to this concept.

これは序破急の発想であり、その点この劇は歌舞伎というよりも能に近いと言えるかもしれない。

This is the jo-ha-kyu (meaning, introduction, body, and dénouement) approach, so on this point, it may be best to state that this drama is closer to the Noh Drama than to Kabuki.

またあらすじにおいては、能「嵐山」に登場する蔵王権現が隠れた主役となっており、劇中の主要人物である為清、為猶、清左衛門ら親子三代にこの蔵王権現の性格が付与され、第八景で舞われる「嵐山」のキリが視覚的な興を添えるのも見どころの一つである。

Also, in the context of the plotline, the Zao Avatar that appears in the Noh Drama "Mount Arashi" (Arashi Yama), is the hidden hero of this drama, and the personality of the three generations of father and son, Tamenao, Tamekiyo, and Seizaemon are endowed with the personality of this Zao Avatar. Thus, in Scene 8, one of the major points of interest is the visual effect produced by the direct insertion of the final dance (kiri) from the Noh Drama "Mount Arashi" itself.

物語に裏打ちされているのは仏教的無常観であるが、蔵王権現の存在によって本地垂迹を劇化できたことは望外であった。

The story is fleshed out by the Buddhist perception of the evanescence of life, and the unexpected result that I achieve in dramatizing of its inherent syncretism of Shinto and Buddhism was thanks to the presence of the Zao Avatar.

決して厭世に陥らず、世の艱難に立ち向かって力強く闊歩する権現の姿を終幕に示現して、この鎮魂劇が現在生きている人達に生きる希望を抱かせる『何か』となることを祈る次第である。

Without ever falling into pessimism, I faced the tribulations of our world, giving manifestation to the actual appearance of that Avatar's powerful strut and swagger in the denouement, with a prayer in my heart to give people who live today "something" that allows them to embrace hope. Thus I brought this requiem drama in to being.

あらすじ

Synopsis

時は天正十九年の秋。陸奥国では昨年の秀吉の以来、改易となった大名の旧家臣らによる反乱一揆が続き、伊達政宗を首領とした討伐軍によって凄まじい殺戮が繰り広げられていた。

The time is the autumn of the 19th year of the Tensho Period (1591). Since Hideyoshi's executions of the previous year in the Land of Mutsu (of which the present Miyagi Prefecture is a part), rebellions of the former peasant retainers of the Lord of the Land (daimyo), who had been attained and continued, gave rise to a bloody massacre by the punitive forces led by Masamune Date.

一ノ迫花山郷の地頭狩野家も断絶し当代為清は追放を命じられたが、蔵王権現社別当中條光信邸の納戸に匿われ一年が過ぎた。

The Ichihasama Kasan County Lord of the Manor Kano

Family had also died out and the last head of the family Tamekiyo was ordered into exile, but one year had passed since he went into hiding in an inner room of the mansion of Mitsunobu Nakajo who was the steward of the Zao Avatar Shrine at that time.

嵐の晩、為清が二人の息子に仕舞「嵐山」の稽古をつけていると、長子の清左衛門はふつりと舞うのを止める。

One stormy night, when Tamekiyo is teaching his two sons the dance from the Noh Drama "Mount Arashi," his older son Seizaemon sudden stops dancing.

そして伊達政宗の謀略に無為の父を批判し、また五年前の母の失踪は父のせいだと非難して立ち去る。

And he begins to criticize his father for his idleness in the stratagems of Masamune Date, and he also accuses his father for the disappearance of his mother five years ago, and then he stomps out of the room.

清左衛門は為清の実子ではなかった。そのためあらぬ噂を吹き込む者もあり、清左衛門は事あるごとに父に反発していた。

Seizaemon was not Tamekiyo's biological son. Because of this, there were also many people who had filled Sezaemon's ears with false gossip, causing him to rebel against his father at every turn.

米沢から転封となった伊達家が明日はいよいよ岩手沢に入城するという日、清左衛門は馬を駆って単身岩手沢に乗り込む。

The Date Family had been forced to relocate here from Yonezawa, and on the eve before their move to the Iwatezawa Castle, Seizaemon goes racing off on horseback all alone to ride into Iwatezawa

が、そこで自分の実の祖父と偶然出会い、祖父の話から長年の誤解が解け、父為清の真心を知る。

But, when he arrives, he happens to run into his real grandfather, who relates the true story that unravels Seizaemon's long-held misunderstandings, and allows him to perceive his father Tamekiyo's true and sincere intentions.

そして心を入れ替え、父と祖父のためにも家名を再興しようと、岩手沢に逗留している徳川家康のもとへ直訴に向かうのであった。

And this causes Seizaemon to have a complete change of heart, making him determined to restore the honor of his family name for the sake of his father and grandfather. So he sets off to make a direct appeal to Ieyasu Tokugawa who is on temporary sojourn in Iwatezawa.

清左衛門は、政宗の謀反を証拠立てる密書を懐中していた。それは一揆が政宗に扇動されたことを証拠立てる書状で、時節を待つて公にするべく為清が隠していたものだった。

Seizaemon carries a secret document that provides proof of Masamune's insurrection. It is a document that purports to prove that it was Masamune who was to lead the revolt. And Tamekiyo had kept that document secretly, waiting for the proper time to

make it public.

清左衛門は徳川の重臣榊原康政に密書を見せて家康への取次ぎを頼む。

Seizaemon shows this secret document to Tokugawa's main retainer Yasumasa Sakakibara, and requests him to arrange an audience with Ieyasu for him.

が逆に、謀反の扇動者は政宗ではなくは秀吉であるとの真相を告げられ、清左衛門は怒り心頭に発し秀吉殺害を口走ってしまい、槍で突き殺されてしまう。

But, conversely, he is informed that the instigator of the insurrection was not Masamune, but Hideyoshi. This angers Seizaemon to the extent that he goes so far as to blurt out his determination to put Hideyoshi to death. And Saezamon is immediately stabbed to death by javelins for his impudence.

その頃花山村では、狩野家の祈祷所花山寺の大御堂取り払いが済み、為清は次男の清蔵と共に程野の谷に向かっていた。

Meanwhile, back in Kazan Village, the ceremonies at the Kazan Temple, the chapel of the Kano Family, are completed, and Tamekiyo, accompanied by his second son Keizo, sets out for Hodono Valley.

花山寺は先代為猶を開基として三十余年前に建立された寺であったが、奥州仕置きにより破壊が命じられ、先代の黄金の墓もすでに程野の土中に埋められていた。

Kazan Temple was built by the late former head of

the family Tamenao as founder, thirty years earlier, but it was ordered to be destroyed during the Oshu uprising, and the golden grave of Tamenao was buried deep in the earth of Hodono.

為清はその場所で神仏と先祖へ不敬を詫び割腹しようとする、と驚いたことに先祖伝来の太刀が白い大蛇となって神託を告げる。「今宵、月影が花山寺の池に落ちる時、鐘を撞け」と。

Just when Tamekiyo begins to commit hara-kiri there in apology for his disrespect to the gods and Tamenao, to his great surprise, the sword that had been passed down through the generations of the family changes into a huge white snake and delivers an oracle from the gods, saying, "Tonight, when the shadow of the moon falls on the pond of Kazan Temple, you must ring its bell."

為清は神託通り花山寺に向かい、夜更けの鐘楼に上って梵鐘を鳴らすと、取り払われた大御堂の跡に清左衛門と妻千代、そして先代為猶、三体の魂魄が現れる。

In accordance with this order, Tamekiyo heads for Kazan Temple, and climbs up the bell tower in the depths of the night. When the bell rings out, the three spirits of Seizaemon, Tamekiyo's late wife Chiyo, and Tamenao appear in the ruins of the temple sanctuary.

清左衛門は岩手沢での己が絶命を知らせ、生前の不孝を深謝する。

Seizaemon announces his own death in Iwatezawa, and deeply apologizes for his infidelity during his

lifetime.

為猶の魂魄はこの世の無常と空無を説き、為清の痛んだ心に哀愍を垂れ、舞を舞わせて親子の別れを惜しませた後、清左衛門と千代を引き連れて池水の中に消える。

Tamenao delivers a sermon on the transience and emptiness of this world, filling Tamekiyo's wounded heart with compassion. After dancing (the kiri from the Noh drama "Mount Arashi") in tandem with the three ghosts, Seizaemon leads Chiyo into the lake and they disappear in its waters.

やがて景色は月影ばかり残る寺の跡となるが、魂魄に諭され迷いや執着心を捨て去った為清は、新天地を求めて花山の地を旅立って行く。

Finally nothing is left in the temple ruins but the shadow of the moon, and Tamekiyo, who has been convinced by the spirits to abandon his confusion and tenacity of purpose, sets out on a journey to seek after a new world.

