

53<sup>rd</sup>



香港藝術節  
HK ARTS FESTIVAL  
2025



# Nagauta and Geisha

Treasured Traditions of Japan



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04–05.03.2025 / 4:30pm

Theatre, Hong Kong City Hall

Approximately one hour and 15 minutes  
including one interval

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# **Contents**

**Chief Executive's Message**

**Chairman's Message**

**Foreword**

**About Gokagai (“five flower districts”)**

**Programme A (4 March, 4:30pm)**

– Repertoire

– Programme Notes

**Programme B (5 March, 4:30pm)**

– Repertoire

– Programme Notes

**Interview**

**Creative, Production Team and Performers**

**Creators' and Performers' Profiles**

**Dancers**

**About the Hong Kong Arts Festival**

**Committee and Staff List**

**Acknowledgements**

## Chief Executive's

### Message

I am pleased to congratulate the Hong Kong Arts Festival on the organisation of its 2025 season—the 53rd edition of one of the world's most celebrated international cultural events.

This year's Festival brings together over 1,300 international and local artists in some 125 performances covering music, dance, theatre, Chinese and Western opera and much more. The Festival-opening performance, by Italy's Orchestra of the Teatro Comunale di Bologna, conducted by Maestro Donato Renzetti, features classic Italian opera arias. Renowned Chinese conductor Lü Jia and the China National Centre for the Performing Arts Orchestra, together with international pianist Zhang Haochen and soprano Song Yuanming, bring the Festival to a close in grand style.

Festival PLUS returns, presenting a wealth of artist-audience events, including masterclasses and workshops, backstage visits, guided cultural tours and more. Besides, the Festival's "Young Friends" programme features school tours, pre-performance talks, arts demonstrations and other special events designed to engage local young people with a world of arts and culture.

The Government is determined to enhance the appeal of Hong Kong's culture. To further solidify Hong Kong's position as a vibrant East-meets-West centre for international cultural exchanges, the Government has launched the Blueprint for Arts and Culture and Creative Industries Development in November 2024, and has been actively working on the 71 measures under four key strategic directions as outlined in the Blueprint.

I am grateful to the Hong Kong Arts Festival and its dedicated team for their unremitting efforts in promoting arts and culture in Hong Kong, throughout the region and around the world. I am grateful, too, to the many sponsors and donors for their generous support for the Festival.

I wish this year's Hong Kong Arts Festival another resplendent season of arts and culture, entertainment and memorable community engagement.



John KC LEE

Chief Executive

Hong Kong Special Administrative Region

# Chairman's Message

A warm welcome to the 53rd Hong Kong Arts Festival. As a leading international performing arts event, the Festival is continuing its mission of enhancing Hong Kong's cultural landscape by showcasing over 1,300 exceptional international and local artists in more than 125 performances of over 45 unique programmes, as well as organising about 300 PLUS and educational activities for the community.

I would like to thank the HKSAR Government, acting through the Leisure and Cultural Services Department, for its annual subvention and matching grant which are not only essential to our operations, but also an important recognition of the work we do. I also want to thank The Hong Kong Jockey Club Charities Trust for its unwavering support during the past 53 years, as well as other corporate sponsors, charitable foundations and donors, whose contributions have enabled us to reach out to different sectors of the community and positively impact society through the performing arts.

My deepest gratitude goes to all participating artists for their dedication and exceptional performances. I also thank all HKAF staff, who worked extremely hard to bring this Festival to life.

Most importantly, I extend my heartfelt appreciation to all audience members for your participation and support. May you find joy and inspiration in our programmes and events.



Lo Kingman  
Chairman  
Hong Kong Arts Festival

Supporting  
Organisation:



[Contents](#)

[Foreword](#)

## Foreword

Promoting international cultural exchange has always been a key objective of the Hong Kong Arts Festival. This year's Festival continues to invite renowned global masters and internationally recognised young pioneers to present a range of world-class programmes, respecting tradition while encouraging new, innovative initiatives. Many of these works are inspired by classic literature or offer rediscoveries of the original, bringing vibrant artistic experiences to the city.

We will also present a series of programmes centred around “fantasy and adventure”. These include works that seamlessly blend the arts with VR and AR technology, as well as captivating new creations that draw on traditional puppetry and circus performances. The Festival will also continue to support local artists and encourage exchanges to foster a vibrant and diversified platform for the arts.

We also remain dedicated to advancing arts education and audience building. Our PLUS programmes will present a series of thoughtfully curated masterclasses, backstage visits, post-performance artist talks and an exhibition. And our Young Friends and educational activities will continue to offer multi-dimensional arts experiences to students.

We hope that you will enjoy this year's arts extravaganza prepared by the Hong Kong Arts Festival team.



Flora Yu  
Executive Director  
Hong Kong Arts Festival

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[Contents](#)

[About Gokagai  
\("five flower districts"\)](#)

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香港藝術節  
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## About Gokagai (“five flower districts”)

Kyoto is home to five historical geisha districts known as Gokagai (“five flower districts”), where the refined arts of the geiko (the Kyoto term for geisha) and maiko (apprentice geiko) continue to thrive. The Kamishichiken district is located near Kitano Tenmangu Shrine, while the other four—Gion Kobu, Gion Higashi, Miyagawacho and Pontocho—are clustered around Yasaka Shrine, a significant cultural landmark in Kyoto.



The geisha’s history in Kyoto can be traced back to the early Edo period in the 17th century. At the time, visitors going to Yasaka Shrine often stopped at teahouses and restaurants along the worshippers’ path, where proprietors and waitresses entertained them with dancing, singing and musical performances. Over time, these talented entertainers evolved into professional artists, giving rise to the geiko and maiko culture which remains an integral part of Kyoto’s heritage today.

In an effort to preserve and pass down the geisha districts’ rich traditions, the Kyoto Traditional Art Foundation was established in 1996. One of its most celebrated events is the Miyako no Nigiwai, an annual performance held every June. This performance gathers geiko and maiko from the five districts to showcase the elegance and refinement of this cultural tradition.

Each district functions as a tight-knit community composed of *ochaya* (teahouses), *okiya* (geisha houses) and the geiko and maiko. An *ochaya* is an exclusive venue where guests experience traditional entertainment, while an *okiya* serves as the residence and training centre for maiko and young geiko under the mentorship of experienced proprietresses. Geiko and maiko dedicate their lives to mastering the traditional arts, including dancing, music and tea ceremony, ensuring the vibrancy of Kyoto’s cultural heritage.

The governance of each district is overseen by several organisations, including the Kabukai or Song and Dance Society, which regulates training, annual dance performances and recitals. Masters of the Gion Higashi Song and Dance Society include Meisho Tosha (Japanese flute/Living National Treasure), Katsuroku Kineya (Nagauta, traditional Japanese long songs), Kikusuke Kiyomoto (Kiyomoto singing), Jukaku Nakamura (drums), Mon Fujima (dance), Ryotoro Fujima (dance) and Sohaku Suzuki (Japanese tea ceremony).

# Programme A

## Repertoire

The Art of Geiko and Maiko in Gion  
04.03.2025 / 4:30pm

*Hinazuru Celebrating Dance*

*Yukata with Iris Design*

*Genroku Hanami Dance*

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INTERVAL

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*Flow of Water*

*Maiden (Spirit) of Wisteria*

*Boats and Ships*

*Ballad of Gion Higashi*

\*Songs and their order of performance are  
subject to change

[Contents](#)

[Programme A](#)  
[Programme Notes](#)

## Programme A

### Programme Notes

#### *Hinazuru Celebrating Dance*

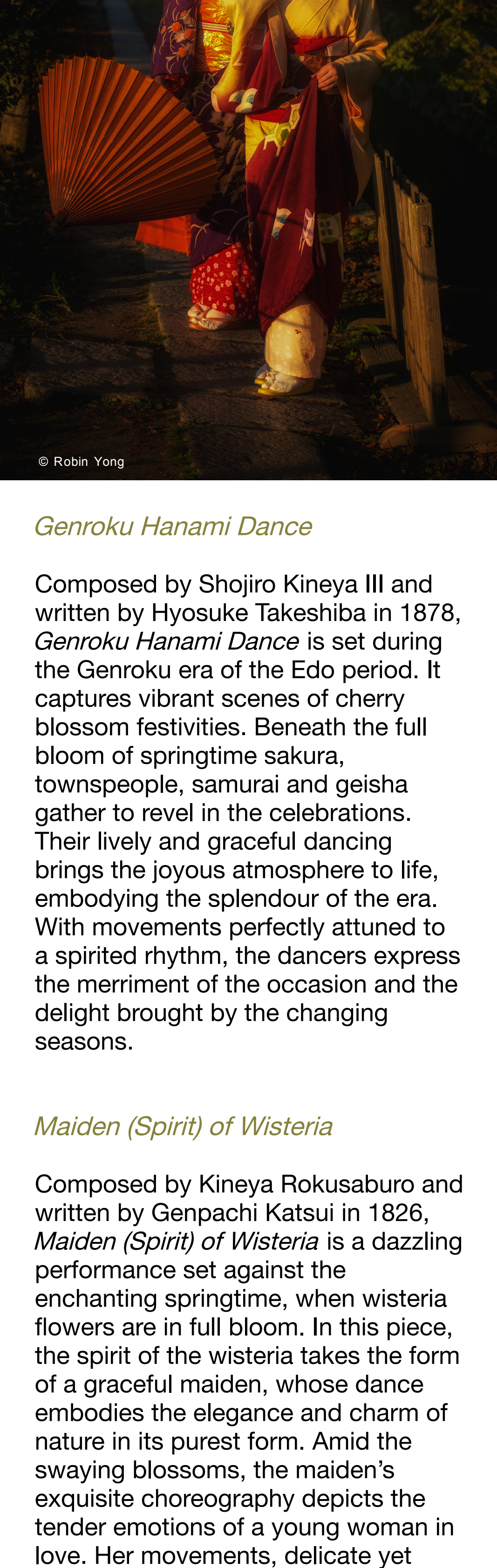
*Hinazuru Celebrating Dance* is a celebratory Nagauta piece composed in 1755. It is the oldest surviving Sanbaso dance in the Nagauta repertoire. Unlike most Sanbaso pieces, which typically feature a masculine and dynamic style, this work is characterised by an exceptionally feminine and graceful aesthetic. The Sanbaso was originally a rural ritual performance for a bountiful harvest. In Noh theatre, the performance traditionally begins with three sacred figures dancing in succession. They are the Okina (symbolising seniors), Senzai (symbolising youth) and Sanbaso (symbolising peasants).

At the heart of the performance is Hinazuru, a young crane that symbolises good fortune and longevity. Through light, graceful movements, the dancer captures the innocence of the young crane and the vibrancy of life, portraying the birth and growth of new beginnings. As the performance unfolds, the music and dance transition from a gentle, delicate introduction to an increasingly dynamic and exuberant expression, vividly conveying the blessings of nature and the joy of life.

#### *Yukata with Iris Design*

*Yukata with Iris Design* captures the seasonal sights and sounds of the Ayame no Hi (Iris Festival) of early summer, portraying lively yet elegant scenes of people playing by a river. This piece is considered one of the representative Nagauta songs of summer. The composition was created for the name succession performance of the fifth Isaburo Yoshimura. As many of Yoshimura's sponsors were involved in the kimono trade, the lyrics include numerous references to this traditional Japanese garment.

The song has a fascinating historical background. Katsusaburo, a composer and master of the shamisen, and Yoshimura, a vocalist, were not on friendly terms at the time. However, Seijiro, the composer, acted as a mediator and helped them reconcile. Their reconciliation resulted in a collaboration on this piece, which includes symbolic lyrics such as “binding the tangled threads with a cup of sake”, reflecting their repaired relationship.



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#### *Genroku Hanami Dance*

Composed by Shojiro Kineya III and written by Hyosuke Takeshiba in 1878, *Genroku Hanami Dance* is set during the Genroku era of the Edo period. It captures vibrant scenes of cherry blossom festivities. Beneath the full bloom of springtime sakura, townspeople, samurai and geisha gather to revel in the celebrations. Their lively and graceful dancing brings the joyous atmosphere to life, embodying the splendour of the era. With movements perfectly attuned to a spirited rhythm, the dancers express the merriment of the occasion and the delight brought by the changing seasons.

#### *Maiden (Spirit) of Wisteria*

Composed by Kineya Rokusaburo and written by Genpachi Katsui in 1826, *Maiden (Spirit) of Wisteria* is a dazzling performance set against the enchanting springtime, when wisteria flowers are in full bloom. In this piece, the spirit of the wisteria takes the form of a graceful maiden, whose dance embodies the elegance and charm of nature in its purest form. Amid the swaying blossoms, the maiden's exquisite choreography depicts the tender emotions of a young woman in love. Her movements, delicate yet impassioned, reflect the fleeting nature of love, weaving a fragile yet beautiful world in harmony with the cascading wisteria.

#### *Boats and Ships*

*Boats and Ships* is a vibrant yet graceful piece inspired by the opulence of luxurious boat excursions. Set against a serene and watery expanse, the piece evokes a scene of revelry, where guests aboard magnificent vessels partake in a festive banquet, accompanied by dazzling displays of dance. With fans and clappers in hand, the dancers bring the splendour of these historical outings to life. The choreography captures the charm and sophistication of these grand gatherings, offering a glimpse into a bygone era of grace and celebration.

#### *Ballad of Gion Higashi*

This song was written as the theme of Gion Higashi in 1976, when Gion Odori resumed after a two-year break, with music by Kikujuro Tokiwazu and lyrics by Tazuko Tomimori. It provides a bright light at its finale with the sophisticated, witty rhythms of Tokiwazu, and it reveals some seasonal customs of Gion, including those from the Midsummer festival and worshipping on New Year's Eve. Tokiwazu is a form of Joruri music (a type of sung narrative with shamisen accompaniment) established in the Edo period. Similar to Nagauta and Kiyomoto, it is often used for Kabuki and Japanese dance.



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# Programme B

## Repertoire

The Art of Geiko and Maiko in Gion  
05.03.2025 / 4:30pm

*In Search of a Fan*

*A Lady Visits Dojoji Temple*

*New Year's Greeting in Echigo  
Province*

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INTERVAL

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*Enjoying the Moon*

*Wankyū Sees a Vision in His Mind*

*Ballad of Gion*

\*Songs and their order of performance are  
subject to change

[Contents](#)

[Programme B  
Programme Notes](#)

## Programme B

### Programme Notes

#### *In Search of a Fan*

Composed by Kineya Rokusaemon X with lyrics by Sakurada Jisuke III, this piece was likely created around 1854. The story is taken from the Kyogen of the same name, which tells of the servant Taro Kaja who is ordered by his lord to purchase a *suehiro* (fan), a popular item in Kyoto at the time. However, as he is unaware of what a *suehiro* actually is, he is tricked by a swindler into buying an old umbrella. When the lord sees the old umbrella, he is furious. To appease his master, Taro Kaja performs a comical dance he learned from the swindler to win his favour.

In the Nagauta version, the lord's order is changed to Taro Kaja conveying a love message to the female lead, and the swindler character is also removed.

#### *A Lady Visits Dojoji Temple*

*A Lady Visits Dojoji Temple* is one of the classic Kabuki dance-dramas, with its first performance dating back to 1753. The story is set in Dojoji Temple in Kii province and depicts the subsequent events of the legend of Anchin and Kiyohime.

Dojoji Temple had long prohibited women from entering after being burned down by Kiyohime in her serpent form. Years later, as the temple holds a ceremony to dedicate a new bell, a beautiful female dancer appears, wishing to pay homage to the new bell. The young monks are captivated by her beauty and allow her entry on the condition that she perform a dance as entertainment. As the dance unfolds, she gradually approaches the new bell, and the monks realise that she is Kiyohime's reincarnation. Although the plot is captivating, the true essence of the piece lies in appreciating the performer's graceful yet intricate dance.



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#### *New Year's Greeting in Echigo Province*

The piece offers a glimpse into the lives of young itinerant performers of the Edo period. The work features boys with lion heads, accompanied by the festive sounds of drums and the elegant melodies of Nagauta music. It conveys both the inherent sadness of a life of travel and the refined charm of traditional Japanese performance.

#### *Wankyu Sees a Vision in His Mind*

The piece depicts the tragic love between Kyuemo Wankyu, a wealthy merchant of the Edo period, and Matsuyama, a courtesan. Wankyu, deeply in love, is unable to forget Matsuyama and falls into a dream while suffering from agony. In the dream world, he rejoices in reuniting with Matsuyama, but soon struggles between reality and illusion, continuing to dance frantically. This work, woven with elegant and fantastical dance movements and a poignant yet gorgeous emotional atmosphere, vividly depicts the madness of Wankyu's unrequited love.

#### *Ballad of Gion*

When a film trilogy (*Gion, Kouta, Painted Parasol*) was made in 1930, Mikihiro Nagata, the author of the original novel, also wrote the lyrics to *Ballad of Gion*, while Asakusa opera composer Kouka Sasa wrote the music. This piece is one of the most notable songs about Kyoto and features rich emotional humanity. Harmonising with the turning of four seasons, the maiko's affection is built up.

Maiko in each of the "Gokagai" take lessons on Japanese dance from different schools. The famous Gion Kouta dance is performed only once a year and sees 20 maiko (four from each "district") dance in five different styles.



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[Contents](#)

[Interview](#)

## Interview

### The Secret Life of Geiko and Maiko

In the heart of Kyoto, geisha glide across the stage, adorned in resplendent kimonos and moving as gracefully as butterflies. Their enchanting dancing captivates audiences, but the path to becoming a geisha is as challenging as it is beautiful. Tomitsuyu, born into a family steeped in the kimono business, felt the allure of traditional Japanese performing arts from a young age. She made the bold decision to join an *okiya* (a lodging house where a geisha lives throughout her career) and become a maiko (an apprentice geisha), dedicating herself to this demanding art form.



“Maiko undergo rigorous training in classical Japanese arts,” Tomitsuyu says. This includes learning skills related to the tea ceremony, singing, dancing and instruments such as the shamisen and Japanese bamboo flute. Beyond mastering these arts, geisha must also learn etiquette, customs, the Kyoto dialect and the art of entertaining guests.

Tomitsuyu says her five years as a maiko were demanding. Days typically began at 8am or 9am, followed by a full schedule of lessons. Evenings were reserved for attending banquets at teahouses or *ryotei*. Her busy schedule left little room for typical leisure activities. “There was so much to learn; we were always occupied,” says Tomitsuyu, who will be performing at the 2025 HKAF programme *Nagauta and Geisha: Treasured Traditions of Japan*. “We hardly had time for phones or the internet.”

Not everyone can endure the rigorous training. Tomitsuyu admits she initially struggled with the traditional group lifestyle and missed her family. “Geisha are always perfectly groomed and poised. Behind the make-up, they strive for perfection. I realised that being a geisha is more than just a job; it's a way of life.”



Twelve years ago, Tomitsuyu completed her training and earned the approval of her *okasan* (mentor) and *oneesan* (senior geisha), marking her transition to a geiko (the Kyoto term for geisha) in the *erikae* (the turning of the collar) ceremony. This signified the end of her years as a maiko, with her red kimono collar replaced by a white one, her hairstyle changed to a sakko and her teeth blackened. As geisha cannot marry, *erikae* also serves as a symbolic bridal ceremony.

Reflecting on her journey, Tomitsuyu experiences a swirl of emotions. “I was happy, but also sad to leave my maiko days behind. The pressure of becoming a full-fledged geisha was immense. The night before the ceremony, as my *okasan* and *oneesan* took down my hair and cut a piece off, memories flooded back and I couldn't help but cry.”

The passage of time has inevitably impacted geisha culture and there are now only around 200 geisha remaining in Kyoto. Tomitsuyu acknowledged the decline of the geisha profession. “Being a geisha is a way of life. Every gesture, every expression must adhere to tradition. Unless you truly love this art, it's difficult to continue.”

Text: Trista Yeung

This article was originally published on the HKAF's News & Features website in February 2025

Contents

Creative, Production Team and Performers

## Creative, Production Team and Performers

### Director

Katsuroku Kineya

(Master of Nagauta song and shamisen)

### Co-director and Choreography

Mon Fujima

(Master of Japanese dance)

### Associate Director

Jukaku Nakamura

(Master of Japanese drums)

### Assistant Director and Associate Choreographer

Ryotaro Fujima

(Master of Japanese dance)

## Cast

### Masters of Nagauta song and shamisen

Katsuroku Kineya

Katsumaki Kineya

Rokunobu Kineya

Rokuzo Kineya

Chie Mitsui

### Master of Japanese drums

Jukaku Nakamura

### Geiko

Tomitae

Masaki

Kamiwada

Tomitsuyu

Hinayu

Masanao

### Produced by

Gion Higashi Tomikiku

Attaché Miyaco

### Co-produced by

Gion Higashi Song and Dance Society

### Supported by

Gion Higashi Teahouse Union

Gion Higashi Geiko Union

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## Creators' and Performers' Profiles

### Master of Nagauta song and shamisen

Katsuroku Kineya



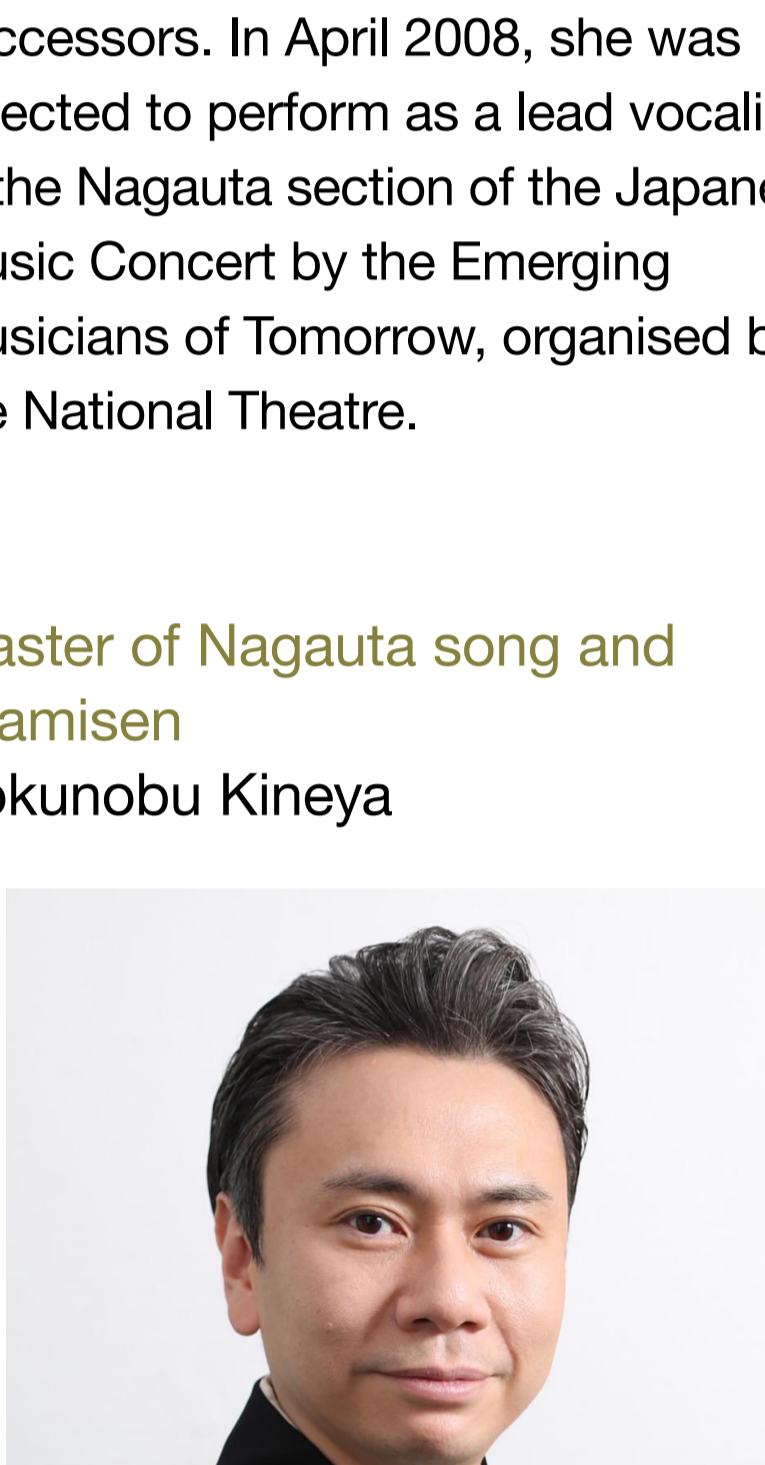
Katsuroku Kineya was born as the second son of Katsuroku Kineya I (a master Nagauta singer) in 1949. His twin brother, Tosei Kineya II, is also a Nagauta singer. Kineya studied Nagauta with his father and made his debut on stage when he was three years old. He also studied Japanese dance, piano and voice culture. Kineya formed a group of Nagauta shamisen players as soon as he graduated from Otemon Gakuin University in 1971, and now he is a leader of Rokusho-kai.

Since 1967, when he appeared in *Kanjinchō* ("The Subscription List", a Japanese Kabuki play) for the Nizaemon Kataoka brothers, Kineya has been working as the lead shamisen player in various Kabuki productions both in Japan and abroad (such as the European and USA tour of *Kurokami* by Ennosuke Ichikawa and *100th Year Festival of the Opera House* by Bando Tamasaburo).

Kineya often holds recitals, and appears in TV and radio programmes. He succeeded his late father's name with a recommendation by Katsusaburo Kineya in 2009. Kineya is a director of Kinekatsukai and instructor of the Kamigata Kabuki school. He is an official teacher of the Gion Higashi Geiko Union and is responsible for composing Nagauta music for Gion Odori every year. He received the Green Ribbon award and the Sakuya Conohana award in 1987.

### Master of Nagauta song and shamisen

Katsumaki Kineya



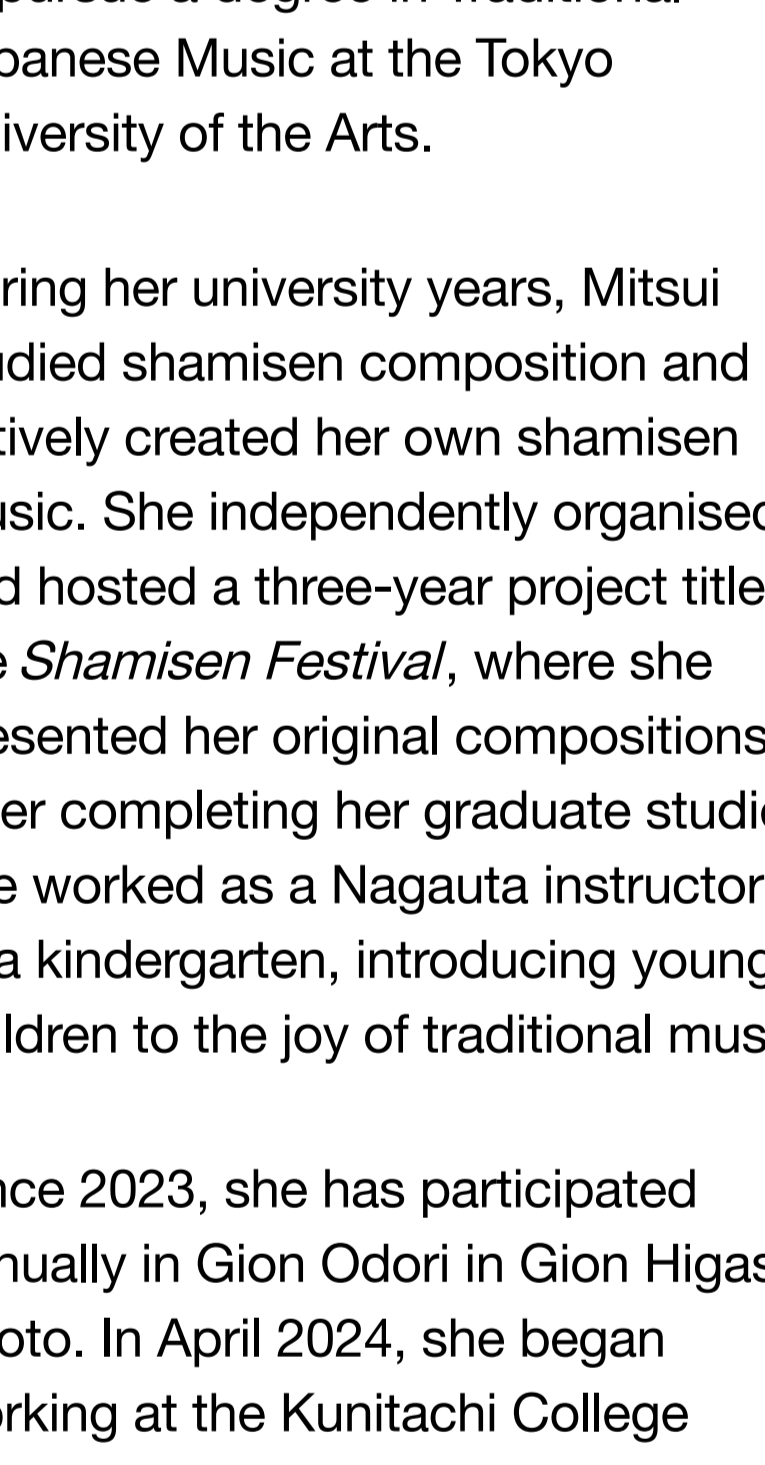
Katsumaki Kineya graduated from the Tokyo University of the Arts' Department of Traditional Japanese Music, and the graduate school of the same university. She worked as a part-time instructor after graduation. At the age of three, Katsumaki studied Nagauta with her father, Katsuya Toon Fukuda, and was taught to play the shamisen by her grandmother, Wasae Kineya. She later studied with Haruko Toon Ichikawa and Keiko Toon Tajima.

While at university, Katsumaki received the Jozei Prize. She also received a special award from the National Theatre of Japan for her singing in a modern theatre performance by Shinpa. She has participated in various stage performances, sessions with Rakugo storytellers, and collaborations with traditional Korean music artists which toured Seoul, Kitakyushu, Osaka, Nagoya and Tokyo at the New National Theatre. She has also been active in appearances on radio and TV programmes.

In addition to her own activities, Katsumaki also established the Shiran-no-kai organisation and has been devoted to the training of her successors. In April 2008, she was selected to perform as a lead vocalist in the Nagauta section of the Japanese Music Concert by the Emerging Musicians of Tomorrow, organised by the National Theatre.

### Master of Nagauta song and shamisen

Rokunobu Kineya



Rokunobu Kineya was born in Osaka in 1976 and at the age of five he was taught to play the shamisen by his grandfather, Katsuroku Kineya I, who was his master. At the age of 15, he became an accredited master and took the name "Rokuzan". In the same year, he made his debut in a Kabuki production by Ennosuke Ichikawa.

Since then, he has appeared in numerous Kabuki performances featuring actors such as Tamasaburo Bando, Kanzaburo Nakamura, Ebizo Ichikawa and Ainosuke Kataoka, as well as participated in Nihonbuyo (traditional Japanese dance) performances and other concerts. He has also been active in television and radio appearances. In 2014, he succeeded his father's former name, Rokunobu, as the second generation.

### Master of Nagauta song and shamisen

Rokuzo Kineya

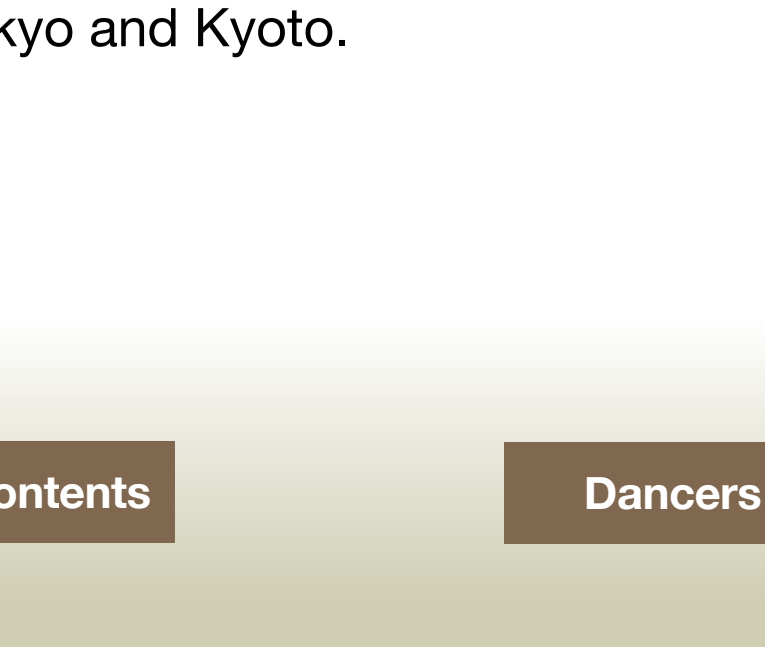


Rokuzo Kineya studied under his grandfather, Katsuroku Kineya I, and father Katsuroku Kineya II, from an early age. At the age of 14, he took the name Rokujo Kineya. From the age of 16, he studied under his uncle, Tosei Kineya (a Living National Treasure of Japan).

In 2015, he succeeded the name Rokuzo Kineya, the former name of his master Tosei Kineya, as the second generation. He performs mainly in Kabuki and Nihonbuyo, and also appears on TV and radio.

### Master of Nagauta song

Chie Mitsui



Chie Mitsui's journey in the traditional performing arts began at the age of six when she started learning Japanese classical dance under the guidance of her mother, who was a dance instructor. During middle school, she discovered Nagauta through club activities and was deeply captivated by its charm. This passion led her to pursue a degree in Traditional Japanese Music at the Tokyo University of the Arts.

During her university years, Mitsui studied shamisen composition and actively created her own shamisen music. She independently organised and hosted a three-year project titled the *Shamisen Festival*, where she presented her original compositions. After completing her graduate studies, she worked as a Nagauta instructor at a kindergarten, introducing young children to the joy of traditional music.

Since 2023, she has participated annually in Gion Odori in Gion Higashi, Kyoto. In April 2024, she began working at the Kunitachi College of Music, where she continues to contribute to the field of traditional Japanese music.

### Master of Japanese dance

Ryotaro Fujima



Ryotaro Fujima received this professional name from Kan'emon Fujima VI in 2002. In 2006, he began to study under Shoroku Onoe IV and was given the name of Matsuo Onoe. He studied Nihonbuyo (traditional Japanese dance) under Fujima Monjuro. In 2007, he made his first appearance on stage in Shinshun Kabuki Koen (the New Year's Kabuki Performance) at the National Theatre as Matsuo Onoe.

He changed his profession from a Kabuki actor to a dancer of Nihonbuyo in 2017, and also became a teacher of the Fujima Kan'emon School. Since 2019, he has received numerous awards at various Nihonbuyo competitions.

### Master of Japanese drums

Jukaku Nakamura



Jukaku Nakamura was born in Kyoto in 1973 as the eldest son of Jukaku Nakamura III (Jukei Nakamura I at the time). He was taught to play the drums by his father from an early age. He made his first appearance on stage in *Tomoyakko* at the age of nine.

In 1985, he became a disciple under his great aunt Seiko Tōsha (Rosen Tōsha V). While he was still a student, he often played in various stage performances under the name of Yasunori Nakamura. In 1993, he changed his name to Jusho Nakamura. When his father had a succession ceremony and received the name of Jukaku Nakamura III in 2001, he also succeeded the name of Jukei Nakamura II.

In 2017, he succeeded the name Jukaku Nakamura IV with the assistance of his father. He held the inaugural performance at Pontocho Kaburenjo Theatre in Kyoto to announce the succession of his name. Currently, he performs in diverse Kabuki, Nihonbuyo (traditional Japanese dance), and other types of shows and concerts both within Japan and abroad. He also teaches geiko and maiko as a master of the Kyoto Gion Higashi Song and Dance Society and trains junior musicians and general students at his studios in Tokyo and Kyoto.

## Dancers



Tomitae



Masaki



Kamiwada



Tomitsuyu



Hinayu



Masanao

[Contents](#)

[About the HKAF](#)



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Launched in 1973, the **Hong Kong Arts Festival** is a major international arts festival committed to enriching the cultural life of the city. In February and March every year, the Festival presents leading local and international artists in all genres of the performing arts, placing equal importance on great traditions and contemporary creations. The Festival also commissions and produces work in Cantonese opera, theatre, music, chamber opera and contemporary dance by Hong Kong's creative talent and emerging artists; many of these works have had successful subsequent runs in Hong Kong and overseas. The Festival also presents "PLUS" and educational activities that bring a diverse range of arts experiences to the community as well as tertiary, secondary and primary school students. In addition, through the "No Limits" project co-presented with The Hong Kong Jockey Club Charities Trust, the Festival strives to create an inclusive space for people with different abilities to share the joys of the arts together.

**The HKAF is a non-profit organisation.** The total estimated income for FY2024/25 (including the 53rd Hong Kong Arts Festival and 2025 "No Limits") is approximately HK\$150 million. Current Government annual baseline funding accounts for around 12% of the Festival's total income. Around 23% of the Festival's income needs to come from the box office, and around 45% from sponsorship and donations made by corporations, individuals and charitable foundations. The remaining 20% is expected to come from other revenue sources including the Government's matching grant scheme, which matches income generated through private sector sponsorship and donations.

Completed Profile:

<https://www.hk.artsfestival.org/en/about-us/index.html?>



[Audience Survey](#)

[Contents](#)

[Committee and Staff List](#)

# Committee and Staff List



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Updated February 2025

Contents

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Contents