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日本へ行こうよ
Bridge Together Project

UK- JAPAN Bridge Together Concert Japanese oldies song vs Jazz Funk



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Bridge Together Project 日本へ行こうよプロジェクト

As the Tokyo 2020 Olympic and Paralympic games draw nearer, the eyes of the world are on Japan. The aim of the Bridge Together Project– which started in 2017 – is to act as a bridge that creates strong bonds between Japan and the rest of the world.

If the UK and US – two of the biggest bases for transmitting information to the world – can motivate even more foreign nationals to deepen their appreciation and understanding of Japan by showcasing its culture and beauty, then the time visitors spend in Japan will be all the more meaningful. That is what this project is about.

Since its inception in 2017, concerts introducing people to somewhat less well-known “Japanese songs”, or kayōkyoku, and Japanese nursery rhymes have been held in London and New York, and events related to Japan, such as Sake events have been held for the first time on the island of Guernsey.

The final chapter on the road to 2020 will contain something Japan can be proud of - an exhibition of Sakubei Yamamoto's Coal Mining pictures, the first of Japan's UNESCO “Memory of the World” which will be held in 6 different locations. In addition, Ms Mari Natsuki will be greeted in London, and a concert filled with hits from Japan's Showa period will be held in collaboration with the UK's top Jazz Funk artists.

Most people have heard of anime, cosplay and Japanese cuisine but, the Bridge Together Project aims to bring to the foreground other, somewhat less well-known aspects of Japanese culture. This project will continue beyond 2020, to further promote bridging the world's nations through both music and art.

If even greater bonds of friendship with those who have not yet visited Japan can be created, and the attention of visitors can be brought to areas of the country that have been decimated by natural disasters like the Great East Japan Earthquake, the Kumamoto Earthquake, the Torrential Rains in North Kyushu and of Western Japan, this could well lead to increased support and reconstruction efforts.

Planning and production continues with events based in London that highlight Japan's culture and beauty. Since the Great East Japan Earthquake, the multi-talented Naomi

Suzuki [based in London] has continued to bring her experience to bear on supporting disaster-stricken areas, with a central theme of “finding the strength to keep living, through song” (ongaku de ikiru chikara).

東京オリンピック・パラリンピック2020に向けて海外からの注目が集まっている日本。世界と日本をつなぐ「絆」という名の「架け橋」を渡す事を目的に Bridge Together Project 日本へ行こうよプロジェクトは2017年に発足しました。

世界の情報発信基地であるイギリスやアメリカから日本の魅力や文化を世界に発信し、さらに多くの外国人の方に日本に興味や理解を深めてもらうことができれば、日本で有意義な時間を過ごして頂ける。そんなプロジェクトです。

2017年の発足以降、これまであまり世界で紹介されていない日本の歌謡曲や童謡を紹介するコンサートをロンドンやニューヨークで開催し、また、英国領のガーンジー島で初の日本酒や日本関連のイベントなどを開催してきました。

2020年に向け集大成として、日本が誇る、日本初のユネスコ世界記憶遺産登録である山本作兵衛炭坑画の6ヶ所巡回展開催が決定しました。また、歌手・俳優である夏木マリさんをロンドンにお迎えし、イギリスのトップ Jazz Funk アーティストと、昭和歌謡曲のコラボコンサートも開催されます。アニメ、コスプレ、日本食などは随分世界的に認知されてきましたが、Bridge Together Projectは、知られざる日本の文化発信を成し遂げようとしています。そしてこのプロジェクトは、音楽や芸術を通じた架け橋を世界に架けるべく2020年以降も継続的に展開していきます。

また日本をもっと知りたい人達に自然災害（東日本大震災・熊本地震・九州北部豪雨・西日本豪雨等）で甚大な被害を受けた被災地にも目を向けて頂ければ、支援、再建活動の活性化にも繋がります。

企画・プロデュースは、ロンドンでの日本の魅力を発信するイベントに関わり続け、東日本大震災以降は「音楽で生きる力」をテーマに被災地復興支援を続けている、ロンドン在住のマルチタレント鈴木ナオミがこれまでの経験を活かし展開いたします。



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鈴木ナオミ様

この度の「山本作兵衛炭坑記録画ワールドツアー」及び、

「日本の音楽のコンサート」の開催、誠におめでとうございます。

心よりお祝い申し上げます。

ラグビーワールドカップ、東京オリンピック・パラリンピックと我が国で大きなイベントが続く中、日本、そして福岡の為に色々のご尽力を頂き有り難うございます。

今後もより一層日本を世界に発信して頂き、日英友好の架け橋になって頂けることを期待しています。

副総理・財務大臣兼金融担当大臣 麻生太郎

麻生太郎



Bridge Together Project will use the 2020 Tokyo Olympic and Paralympic Games as an opportunity to have people from the world have a greater understanding of Japan and for more people from across the globe make a trip to Japan. Bridge Together Project's events have been certified by the "Beyond 2020" initiative which is run by The Prime Minister's Cabinet's "Headquarters for the Promotion of the Tokyo Olympic and Paralympic Games" as well as Japan-UK Season of Culture. and will take place in cities throughout the world for the people of the world.

UK- JAPAN Bridge Together Concert Japanese oldies song vs Jazz Funk

Japanese pop with a UK jazz-funk twist performed by the critically acclaimed James Taylor Quartet and UK-based singer Naomi Suzuki. The evening celebrates the Japan-UK Year of Culture with the Bridge Together Project – presenting much-loved J-pop classics specially re-arranged for an incredible night highlighting a shared love of great music and connections between the two cultures.

Special guest stars make this concert an unmissable experience. A superstar actor and singer Mari Natsuki is travelling from Japan especially to give an exclusive performance and Yuriko Kotani, the BBC New Comedy Award-winning comedian, opens the event and There will also be a traditional Daikagura routine by Michiyo Kagami – a unique combination of talents!

「世界はまだ昭和歌謡の凄さを知らない！」

世界的に活躍するUKジャズファンクの巨匠James Taylor Quartet によってUKジャズ風にクールにアレンジされた美空ひばり・サザンオールスターズ・植木等などの日本の古き良き時代の歌謡曲の演奏と、「太神楽」という日本の伝統芸を織り交ぜ視覚的にも日本の文化を表現するという斬新で鮮烈な世界初の試みです。

Cool Japan として、日本のアニメソングや、アイドルは既に世界に広まりつつあります。しかし、日本の音楽史を支えてきた古き良き時代の歌手や歌謡曲、童謡などはまだあまり知られていません。

今、世界に広がるポップカルチャーの基盤となった日本の名曲がUKJazz & Funkのアレンジによって新しく生まれ変わり、世界に発信されようとしています。

Bridge Together Project produces other important programme Sakubei Yamamoto Coal Mining Painting World tour

- Embassy of Japan
4th Oct - 15th Nov 2019
- Big Pit National Coal Museum Wales
14th Sep 2019 - 30th Sep 2020
- SOAS University Brunei Gallery
10th Jan 2020 - 21st March 2020
- New York Nippon Club
21st May - 28th May 2020
- National Mining Museum Scotland
June - Sep 2020

See more details <https://www.goto-japan.net/>



立ち掘り / Mining Coal in an Upright Position

©Yamamoto Family / Owned by Tagawa City Coal Mining Historical Museum (田川市石炭・歴史博物館所蔵)

Producer

NAOMI SUZUKI

Profile



Born in Tagawa City, Fukuoka Prefecture.

- Rugby World Cup 2019 host city special supporter (Official Ambassador)
- Producer
- Singer-songwriter
- Actress/presenter

Since the Great East Japan Earthquake she has held charity concerts in over 100 locations such as temporary housing, care homes, schools, prefectural offices, etc. in the Tohoku region, Kumamoto, and her home prefecture of Fukuoka as well as London with the theme of "finding the strength to keep living, through song" (ongaku de ikiru chikara) to help raise the spirits of people affected by natural disasters. All proceeds are donated and continue to support aid work. Held the first Japanese concert at the British Houses of Parliament (Great East Japan Earthquake Support Concert). She is actively engaged in charitable work overseas. Her activities were recognised and she sang the national anthem in May 2018, at a professional baseball game in Sendai ("Tohoku Pride Day" pledging

reconstruction), and again in 2019, at a match between the Softbank Hawks vs. Hanshin Tigers at the "Yafuoku! Dome". She was further recognised as a special supporter of the Rugby World Cup host city in 2019, for her activities promoting the Rugby World Cup around the world.

In addition to her solo career, she is active with the band AJ Unity, and her single "Jupiter" from the album "Sweet Roses" (2012) ranked 14th in the US radio charts and held 1st place across 1400 other radio stations worldwide for three consecutive weeks, as voted for by listeners. In the UK, she has taken part as both an MC and performer in the UK's Japanese Festival, Japan Matsuri.

<http://www.sweet-naomi.com> <http://www.naomisuzuki.co.uk/>

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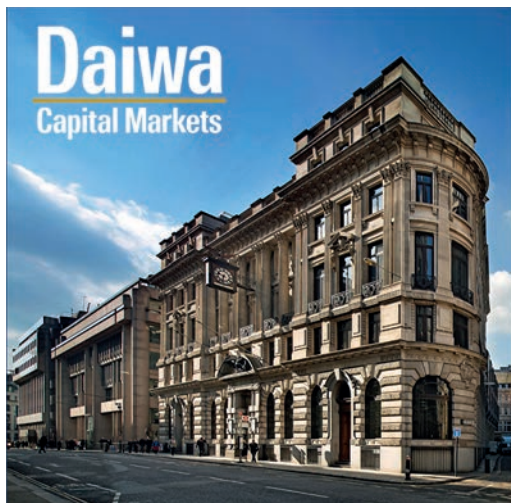


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MARI NATSUKI

BIOGRAPHY

Actor / Singer / Director

Made a debut as a singer in 1973 and during 80's expanded her acting career in the theatre and films.

Received several awards as new hopeful talent like Japan Selected Art Award/Best New Artist.

1993 participated in Edinburgh, Avignon Festival with her own conceptual performing art project: "IMPRESSIONIST"
2009 presided her performance troupe MNT (Mari NATSUKI Terroir) and fosters new talents through workshops, which awarded her Mont Blanc International Art & Culture Prize. Since 2014, has been making a cultural offering act : "PLAY x PRAY" at Kyoto Kiyomizu Temple (world cultural heritage) in every autumn.

2017 Spring, achieved a big success by performing the newest production of The IMPRESSIONIST: "NEO vol.3/Snow White In Wonderland" started in London ICA Theatre, then it was held at Tokyo, Kyoto and Paris (Musee du Louvre).

The recent music activity includes summer rock festivals such as "FUJI ROCK FESTIVAL", "RISING SUN ROCK FESTIVAL in EZO" and impresses a stadium audience with her unique outstanding performance.

Also, shows jazzy face performing at BLUE NOTE Jazz Club Tokyo. Her stylish act: "MARI de MODE" is planned for 2 nights run as a special returning gig in the spring 2018.

Worked for a number of films, stages, TV-Drama and received many awards being acclaimed as Meryl Streep of Japan. Also voice acted for well-known award winning animations acting for the old woman of Hayao Miyazaki's "Spirited Away", W.Disney's: "Moana", French Animation: "Ballerina LEAP", notably voice acting in acclaimed American TV-Drama "FEUD/Betty & Joan" for which she voice dubbed Joan Crawford (Jessica Lange) role.

The spring of 2018, also voice acted for a Hollywood stop motion animation: "Isle of Dogs" answering to love call from the director Wes Anderson.

Took a lead role in the film portraying the family survived East Japan Earthquake & Tsunami: "Ikiru-Machi" (director: Hideo Sakaki) is to be released in March 2018. Also, casting for the role in the coming film by Naomi Kawase, the director of Cannes regular prize winner: "Vision" has been finalized. The beginning of 2020, a new drama called "Followers" will be broadcasted in worldwide on Netflix.

Continues vigorously a wide range of supporting activities for the under-developed countries such as "One Of Love Project", which she presides almost for a decade.

AWARDS

- 1973 Shinjuku Music Festival Silver Award for her hit tune: "Silk Stockings"
- 1984 Japan Selected Art Award /Best New Artist for the musicals: "Nine", "Death God", "Sweet Charity"
- 1985 Nippon Academy Awards/ Best Supporting Actress: "Satomi Hakkenden", "Fireflies of the North"
- 1986 KINOKUNIYA Theatrical Awards / Best Performer: "After The Downfall", "Glittering Constellation"
Golden Arrow Awards / Best Play: "Annie", "Rocky Horror Show"
- 1997 YUBARI Fantastic Film Festival / Young Fantastic Grand Prize: "Closing Time"
- 1998 Broadcasting Culture Fund Award /Excellent TV-Drama: "Canary Forgot Singing"
- 2002 Berlin International Film Festival / Golden Bear Award: "Spirited Away" (voice acting)
Hollywood Academy Awards / Best Feature Animation: "Spirited Away"(voice acting)
- 2003 Nippon Academy Awards / Best Supporting Actress: "Ping Pong"
- 2006 MATSUO Performing Art Awards / Best Play: "Yoroboshi",
"Shakespeare of Tempo 12th Year", "Yoshitsune", "BERLIN"
- 2007 Fountain Pen Best Coordination Award / General Category
- 2009 Japan Jewelry Best Dresser Award
- 2010 Mont Blanc International Art & Culture Award for the act: "The Impressionist"
- 2012 Television Drama Academy Award / TV Special Award: "Carnation"
Galaxy Grand Award / TV Department: "Carnation"
Nail Queen Association Special Award Best Jean-ist Association Award / Selected Department
- 2013 Japan Cigar Award
- 2015 Anti-Aging Award for The Year 2015



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JAMES TAYLOR QUARTET

BIOGRAPHY



James Taylor - Hammond organ
Mark Cox - Guitar
Andrew McKinney - Bass
Pat Illingworth - Drums
Ralph Wyld - Percussion/Vibes
Nick Smart - Trumpet
Gareth Lockrane - Flute

For a quarter of a century, the James Taylor Quartet have set the standard for the coolest sounds in funky acid jazz. On dozens of mighty albums and at their legendary gigs at home and around the world, they've quietly become a byword for distinguished British creativity.

But the great artists never let the grass grow under their feet, and now James Taylor's impassioned musical curiosity has led to the most ambitious and exciting project in JTQ's illustrious history. Allow us to introduce the new album 'Closer To The Moon,' the like of which you've never heard — because in addition to their infectious trademark stylings, the quartet have brought together the worlds of jazz and classical music in a brilliant and unexpected marriage.

From the moment the metronome counts in at the top of 'Tick Tock' until the conclusion of the typically atmospheric, filmic title tune, 'Closer To The Moon' is a unique listening experience and a career landmark. Not to mention that it sports James' first-ever lead vocal performance on 'Closer To You' and the little matter of a Beethoven piano sonata.

On 'Closer To The Moon,' released on his own Real Self label, Taylor's trusty Hammond and the group's ever-alluring horns are not content with delivering a range of juicy new jazz flavours. Throughout the record, they're also conversing with a wild array of classical instrumentation, including celeste, vibes, harp, zither, gong, glockenspiel, even tubular bells, many of them custom-built for the bandleader.

"I've been into classical music for a long time," says Taylor. "It must have the fire to be really good, and when it does, it's just amazing. You want it to explode the same way you want

a Charlie Parker solo to explode, and very often it does." The follow-up to 2011's acclaimed 'The Template,' the album was inspired by James' life-changing opportunity to play the organ at the Royal Albert Hall, at the invitation of his longtime friend and collaborator Nitin Sawhney. These guys go back so far, they were at school and in their first band together at 15.

"We were always in the music rooms at school messing about with ideas," James remembers. Sawhney was a touring member of JTQ before his solo career beckoned, then Taylor produced Nitin's debut album, way back in 1990, with the future Anglo-Indian star's first band the Jazztones.

"About two years ago, Nitin asked me to play the organ [The Sound of Jupiter, as it's widely known] at the Albert Hall. It was for a 16-minute piece of his that was commissioned by them especially to reawaken interest in that particular instrument."

For Taylor, this was a dream come true. "I was given several days to acquaint myself with the organ, I had the whole Albert Hall to myself and I spent the time blasting away at this incredible instrument. The sound was so powerful, it dwarfed any accompanist, and it was extremely beautiful. The purity of tone took my breath away. I thought wow, I've had a lifetime in music, and I've just discovered something about the beauty of tone.

"I was profoundly nervous to perform the piece in front of a sellout crowd, and then Nitin introduced me as 'The UK's finest organist,' so no pressure! Anyway, it went well, and I found the experience genuinely life-changing. I started a



love affair with orchestral sounds, particularly those generated by metal, like celeste, vibes, glock, gong and tubular bells."

After that, there was no stopping him. "I commissioned a new studio to be designed and installed at my house, and I also commissioned an orchestral master craftsman to build for me a set of bells and vibes. I commissioned Yamaha to build me a new celeste, I sourced a harp and a zither, and set about writing this new album, setting the Hammond in among these more classical settings.

"I thought 'There's something here to be joined together,' and I realised it's not something that's been massively done. The jazz label CTI released bits of the Brandenburg Concerto played by Hubert Laws, and there's some funk things in the '70s which were classical but really commercial. But to do both things in a serious way, there's been no real bridge between those two worlds, because they just look in such different directions. It's really interesting."

The vocal track 'Closer To You' marks the first time that Taylor has recorded himself as a lead singer. It grew out of the haunting 'Closer To The Moon,' which John Barry himself would have been proud of. "That particular piece of music lends itself to a baritone," says Taylor. "Slightly weird and spooky, with lots of reverb. I don't know who else I'd have used to do a baritone," he laughs, "apart from Frank Sinatra."

Taylor has always been completely his own man, the dark horse who sings in his local Rochester Choral Society and has an entirely separate life as a psychotherapist. It was 1986 when the first Quartet coalesced after the demise of psychedelic mod scenesters the Prisoners. Notice of their dexterity in updating the cinematic jazz sound of the '60s and '70s, from spy themes to freeform jazz, was duly served with the debut single 'Blow Up,' followed by the 'Mission Impossible' EP. John Peel was soon offering a Radio 1 session.

The ensuing quarter-century has produced a bulging catalogue of remarkable albums and show-stopping gigs that continue to see JTQ in hot demand everywhere from

Ronnie Scott's to Rome. Along the way, there've been chart entries (notably the 1993 hit 'Love The Life' featuring Noel McKoy and the parent album 'Supernatural Feeling,' both of which nestled in the top 40), a MOBO Award nomination for 1998's 'Whole Lotta Live,' and guest appearances by James with everyone from the Pogues and Manic Street Preachers to Tom Jones' multi-platinum chart-topper 'Reload.'

In a career that has embraced jazz, soul, rock, funk and often tipped its hat to classic detective and action movie soundtracks, JTQ delivered their own filmic moment in 1997, contributing 'Austin's Theme' to the score album for 'Austin Powers: International Man of Mystery.' In 2007, the band completed their full-scale Motown tribute, 'Don't Mess With Mr. T,' featuring guest vocalists Omar, Hil St. Soul and Donna Gardier. The same year brought both the spinoff project James Taylor's 4th Dimension and a Ronnie Scott's Jazz Award nomination for JTQ.

That attraction to film music is deep-rooted in Taylor, who still marvels at such timeless images as the opening scene in 'The Italian Job,' where an Alfa Spider speeds through the Italian Alps to the accompaniment of Quincy Jones. "It's the excitement of dealing with music that creates that sort of luxurious feeling," he says. "And I find I don't need to go to the Italian Alps to do it."

So let's hear it for a band well past their first quarter-century but still finding new challenges to meet, new peaks to climb. 2013 is looking like another vintage JTQ year. "What interests me at the moment is combining those two disparate directions of jazz and classical music," enthuses Taylor, "because there is a point at which they meet, and exploiting that creates such an excitement on stage. There's something to kick against."

Scott Thompson - Production & Sound Engineer

Ben Allen - Monitor Engineer

Clive Johnson - Time And Talent Agency Ltd

Shala Sarah Haruko Iwaskow - Backing Vocal

Naomi Suzuki

BIOGRAPHY



■福岡県田川市出身。

- ・ラグビーワールドカップ2019開催都市特別サポーター（オフィシャルアンバサダー）福岡代表
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- ・女優 プレゼンター

■東日本大震災以降、「音楽で生きる力」をテーマに、自然災害で被害を受けた人々を励ます為に東北・熊本県・地元福岡県の、仮設住宅・ケアホーム・学校・保育園・県庁、など100ヶ所以上でチャリティーコンサートを開催。収益は全て寄付をして支援活動を継続している。英国における日本人初の英国国会議事堂でのコンサート（東日本大震災支援コンサート）の開催、ネパールにおける「ネパール地震1年メモリアルコンサート」への出演、

難民キャンプや小学校の訪問、ランドセル寄付などの支援活動（ネパール労働大臣より「インターナショナルフレンドシップアワード」受賞）をはじめ、海外での慈善活動も積極的に行っている。このような活動が評価され2018年5月、仙台市におけるプロ野球公式戦（復興を誓う「東北プライドデー」）で、また、2019年には、ヤフオクドームでのソフトバンクホークス対阪神タイガース戦で国歌を斉唱する。ラグビーワールドカップ2019開催都市特別サポーターとして、世界中でラグビーワールドカップのPR活動を行った事が評価され、英国国会議事堂で開催される壮行会でラグビーワールドカップのテーマソングを披露。

■福岡県を世界に発信する為、福岡県が世界に誇るべき日本初ユネスコ世界記憶遺産「山本作兵衛炭坑記録画」の初のワールドツアーをプロデュース。英国の国立炭坑博物館、在英日本国大使館をはじめ英有名大学、ニューヨークの展示場など世界6ヶ所の巡回展を企画。

※東京オリンピック・パラリンピック推進本部事務局2020プログラム
※日英外務省が共同で取り組む「Season of Culture」に認定される。

■ソロ以外にもユニットバンドのAJ Unityで活動しており、2012年発表のアルバム「Sweet Roses」に収録された「Jupiter」は、全米ラジオチャートで14位を記録したほか、全世界1400のラジオ局のリスナー投票で3週間連続1位を獲得した。また、英国では、7万人以上を動員する大規模イベント「英国ジャパン祭り」に2008年より毎年参加し、司会を務めるほか、パフォーマンスを披露している。

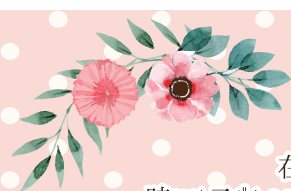
今夜の演奏曲ラインナップ（演奏順ではありません） Introduction of the songs for tonight (Not in order)

Su dara bushi
Sukiyaki
Do nimo Tomaranai
Mata Auhi made
Furui Nikki
Tasogare My Love
Koi No Vacance
Etto Tsubame
Tanin no Kankei
Sonna Hiroshi Ni damasarete
Makkana Taiyo
Ruby no Yubiwa
Tinarella Di Luna

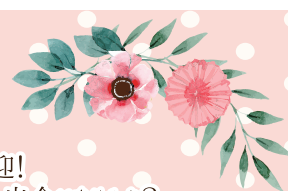
スーダラ節 植木等
上を向いて歩こう 坂本九
どうにもとまらない 山本リンダ
また逢う日まで 尾崎紀世彦
古い日記 和田アキコ
たそがれマイラブ 大橋純子
恋のバカンス ザビーナッツ
越冬つばめ 森昌子
他人の関係 金井克子
そんなヒロシに騙されて サザンオールスターズ
真っ赤な太陽 美空ひばり
ルビーの指輪 寺尾聰



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Yuriko Kotani

BIOGRAPHY



Yuriko Kotani is a UK-based Japanese comedian, who began performing stand-up in 2014. She was named as 'one to watch' by Time Out and won the BBC New Comedy Award in 2015. Yuriko appeared on Russell Howard's Stand Up Central in 2016, in BBC Three's Pls Like in 2017 and CBBC's The Dog Ate My Homework in 2018 & 19.

On radio, she has appeared on The Comedy Club (BBC Radio 4 Extra) in 2016, The Arts Hour International New Year Comedy Celebration in 2017 (BBC World Service), The Verb (BBC Radio 3) and Loose Ends (BBC Radio 4) in 2018.

Quote

"Leftfield rising star" - Time Out

Awards

Winner: BBC New Comedy Award 2015

Winner: Brighton Comedy Festival Squawker Award 2015

Runner-up: So You Think You're Funny 2015

Third place: Leicester Square Theatre New Comedian of the Year 2015

Nominee: Leicester Mercury Comedian of the Year 2016

www.yurikokotani.com

Twitter @YurikoComedy

Facebook @YurikoKotaniComedy

<https://www.facebook.com/YurikoKotaniComedy/>

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YAMAGOYA



Michiyo Kagami

BIOGRAPHY



Michiyo Kagami, an experienced performer introduces Daikagura performance. Daikagura is similar to a juggling. But this is an irrefutable Japanese traditional performance with more than 1000 years history. At the beginning, this was a ritualistic performance held at a shrine. And through this performance, we had prayed for people's happiness. Although shrine is not the main stage to perform nowadays, we still keep this philosophy. So Daikagura is called an "OMEDETAI" performance in Japan. "OMEDETAI" means "sharing happiness". We share happy and congratulatory mood using Daikagura technics. That is why

we often perform at happy occasions like wedding parties, award ceremonies or new year parties. But please do not think Daikagura as a serious and difficult accomplishment. This is a fun and thrilling Japanese entertainment. Not only juggling, but also you can enjoy unique umbrella performances and delicate balancing technics. Hope that you enjoy Japanese happy and auspicious entertainment. Michiyo Kagami graduated from International Christian University (Tokyo, Japan) and began working at a PR agency. After her career as a corporate employee, she entered the Training center of Japanese traditional arts in National Theater and had training for 3 years. In addition to Daikagura technique she learned to play Japanese musical instruments like Shamisen (Japanese banjo-like musical instrument), drums and flutes. After graduating there, she became Mr.Yujiro Kagami's pupil and joined Rakugo Geijutsu Association. She started her stage career in April 2011 at Asakusa Engei Hall (entertainment hall). She performs not only on theater stage, but also schools, parties and TV programs (NHK, BS NTV, CX etc...). Now she is broadening her career abroad. She has put on performances in Paris, Philippines, Hong Kong, Thailand, Brazil and Canada. She also gives lectures at Tokyo Women's Christian University for Japanese students and Meiji University and Aoyama Gakuin for foreign students who study about Japanese culture.

A banner for 'Kimono de Go'. On the left, two women are shown in traditional Japanese attire. The woman on the left is in a light-colored kimono with a dark obi, and the woman on the right is in a dark kimono with a light obi and a large floral accessory. The background is a light green with pink cherry blossom petals. The text 'Kimono de Go' is written in a large, stylized black font. Below it, the text reads: 'Kimono Hire, Fitting and Hair & Make-up', 'Dress made from Kimono Hire, Organised party, event', 'T 0208-8354-3591', 'M 0781-371-0582', 'E info@kimonodego.com', and 'www.kimonodego.com'. There are also social media icons for Facebook and Instagram, and a small image of two people in traditional dress.



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CADOGAN HALL

Cadogan Hall history

First opened in 1907, the New Christian Science Church regularly seated "capacity" congregations of 1,600 in its heyday, however, like most other churches; there was a decline in attendances. In the 1980's there was a congregation of barely one hundred and fifty. By 1996 the congregation was no longer able to cope and sold the building which then fell into disuse-languishing in uncertainty, neglect and rapid decline.

Therefore, it was Cadogan Estate that took the plunge, purchasing the building in 2000 to safeguard its future.

Through their connection with Opera Holland Park, Cadogan discovered that the Royal Philharmonic Orchestra was looking for a permanent base in London.

Cadogan Hall was an excellent opportunity for the Orchestra to benefit from Cadogan's aim to bring the former church back into useful life in a manner befitting its character and civic presence.

On one level the conversion of this large relatively modern listed building into a performance space seems straightforward. After all, there was a ready-made auditorium with a raked floor, a stage, a proscenium and a gallery. Unfortunately, modern expectations of comfort and facilities let alone the requirements of building and licensing regulations, meant extensive and fundamental changes had to be made.

Public safety is a crucial consideration. The existing spaces and stairs now have modern fire-resisting construction backed-up by sophisticated fire detection and alarm systems. These combine with a management regime to ensure safety.

The acoustics of the building were the next big issue both in terms of environmental acoustics, the control of sound

break-out from the building and performance acoustics within the Auditorium. Secondary glazing was installed to the large windows in the Auditorium.

The ceiling and the roof over the Auditorium had to be re-detailed to provide acoustic insulation. Tuned resonator tubes were installed on the main ceiling and the walls under the gallery and the undersides of the tip-up seats in the stalls also have a pattern of absorption holes to retain the hall's acoustic character.

Modern standards of heating and ventilation would have been undreamed of by the over coated congregations of the past. Refurbished original radiators in their original locations- supplemented by some new radiators in the offices- complete the heating system through out the building.

The new performance lighting and sound systems in the Auditorium include the computer controlled theatrical lights on the ceiling. These provide lighting for rehearsals but really come into their own when they are programmed to rotate, change light beam colours and patterns and provide other special effects for performances.

A large screen for films and visual presentations can be lowered and allows performances elsewhere to be relayed live by satellite or the Internet. We like to think of this working mostly the other way with audiences around the world "tuning in" to performances from Cadogan Hall.

The organ installed in 1911 was carefully dismantled and put into store to await re-installation in its new home in a church in the Midlands. The organ casing, an integral part of the character of the Auditorium along with timber panelling and balustrading from the platform, was also put into store. When the organ screen was re-assembled and nearly a century of dirt was removed it was found that each of the column capitals and each of the carvings around the arching balustrade are unique - a surprise discovery that added to the richness of the building.

Despite the scale of the Auditorium the combined effects of the stage, the steeply raked stalls and the low gallery create a surprisingly intimate venue where the audience experiences a very real feeling of being part of the performance.

The stained glass

The stained glass was designed by a Danish Nobleman. Baron Arild Rosenkrantz, had learnt the art of stained glass whilst working with Tiffany in New York. The designs for Cadogan Hall were said to exhibit “artistic simplicity of patterning and to provide efficiency of lighting and economy consistent with dignity”. There are no allegorical images and only one window has text. All the windows were removed and taken by a specialist to workshops for painstaking restoration. Although the Celtic knot motifs are simple and the use of colour restrained, the dramatic effect of the restored glass was another pleasant surprise during the refurbishment process.

The refurbishment and conversion of such a distinctive listed building for as demanding a new use as a concert hall necessarily involved a high level of commitment from Cadogan Estate, their consultants and contractors. Together as a team with other specialists and the assistance and advice of Royal Borough of Kensington and Chelsea’s officers it has been possible to bring about this seemingly effortless renaissance of the building retaining and enhancing its character and integrity whilst respecting and acknowledging its history and original purpose.

A history of the church written in 1931 (to which we are much indebted) expressed the aspiration that the building would be “able to respond to the call of progress”. I hope you will agree that Cadogan Estate’s vision and investment in the fabric and infrastructure has fulfilled this wish and should ensure that Cadogan Hall will continue to play a major part in the civic and cultural life of Chelsea and London for the next 100 years.

Calvin Bruce of Paul Davis and Partners.

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