

## A Memorial Concert and Costume Exhibition (December 2021)

Nobuko Yuasa

Some EDC members might remember the name of Sadame Harada, a regular participant in the Dolmetsch Historical Dance Summer School from 1970s to the early 1990s. Sadame passed away in 2002. Last year was the 100th anniversary of her birth, for which the government of Ashiya, where she lived, held a memorial concert and exhibition.

My first encounter with Sadame was her dance article in a Japanese musical magazine for recorder players. Having come across early dance in "Romeo and Juliet" by Franco Zeffirelli, I had looked for more information for some time, but only learned it was "Renaissance" dance. I soon joined Sadame's dance and music group, in 1980.

Having graduated from the music course in Kobe College, Sadame taught piano and singing, and gradually focused her interest on French Renaissance music. Flying to Britain from France, by chance, she sat next to a member of the Dolmetsch family, which led her to join their courses. She became one of the few people who first brought early dance to Japan and is dear to many.

My costume exhibition ran for three weeks, alongside Sadame's book collection. I chose nine costumes from the 15th century Italian, 16th century English and the Rococo era, along with some antique fans. Friends helped

display them beautifully in glass cases at the Ashiya City Center Building. Photocopied historical portraits, the model for each costume, were placed beside them with my explanation panels detailing the period features of each. I also commented on what was found beautiful in these costumes and

how they related to period dance movements.

Mr. Hamada, Chief Curator of the Kobe Fashion Museum,

famous for its collection of 18th century costumes, visited the exhibition and then emailed me. He was very impressed, especially with the Renaissance costumes and my commentary. He felt

they were unique and suggested new ideas, so he sent his staff to take pictures of the panels so that he could read them in detail later.

I have made about 100 costumes. When I started dancing with Sadame, I taught myself how to make a costume using historical paintings and books I imported from the UK. I had never seen a real costume until I first attended the Nonsuch Summer School in 1995. Reading about them in accurate detail helped me learn English at the same time. It was thrilling to find a key to making the costumes in paintings. Each period's costume is made differently, and it was always a great joy to find and try on something new.





The memorial concert on 11<sup>th</sup> December was entitled, "The Dances Sadame Loved". I chose seven Renaissance and five Baroque dances from the 40 titles Sadame introduced to Japan. The Renaissance dances had to be arranged as solos. Despite my worries, they were enjoyable for both the audience and for myself. In fact, the performing experience confirmed my love of Renaissance dances. Two musicians of the highest quality, Rei Yorita on the viol and Kenji Sano on the lute, helped my dancing with their excellent playing.

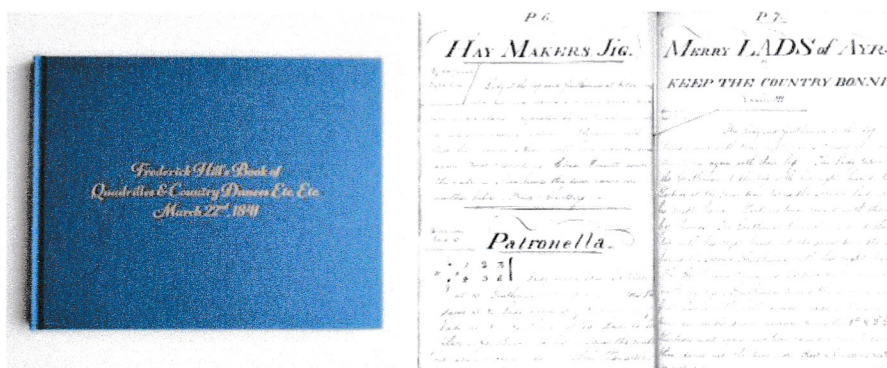
My concert flyer showed the subject of my first talk, the charming miniature of the three



dancers in *De Practica* by Guglielmo, which Sadame loved. I danced in four costumes, while the musicians played lovely tunes like "Mignonne, Allons voir si la Rose". It was a concert filled with memories and joy. We closed with a dance I choreographed on Handel's gorgeous saraband. As an encore, the last of the dances was dedicated to Sadame.

The list of dances included: Vercepe, Cupido, Pellegrina, Lo Spagnoletto, The Spanioletta, Spagnoletta Nuova al Mode de Madriglia, Il Bianco Fiore, Chaconne for Arlequin, Sarabande pour une Femme, Entrée pour une femme (Forlane), Laimable vainqueur (male solo), Folie d'Espagne pour Femme, Lascia ch'io pianga (G. Handel).

### *Frederick Hill's Book of Quadrilles & Country Dances (1841)*



The Hill MS is one of the most important surviving manuscripts about Scottish Traditional Dance. Compiled by Frederick Hill of Alford, the original notebook is perhaps his aide-memoire, recording instructions for dances he was taught (probably by itinerant dancing masters). It includes Quadrilles, Country Dances and High or Step Dances, and is the source of several dances published by the Royal Scottish Country Dance Society. This reprint offers 40 pages of scanned images of the original notebook. For more information, visit: <https://www.rscds.org/blog/frederick-hill-manuscript> Available at £25.00 ([www.rscds.org/shop](http://www.rscds.org/shop)).