



**KODO:**  
***EVOLUTION***

Saturday, March 2, 2019, at 7:30pm  
Tryon Festival Theatre

# PROGRAM

## **KODO: EVOLUTION**

Tamasaburo Bando, artistic director

## **PERFORMERS**

Mitsuru Ishizuka  
Kenta Nakagome  
Eri Uchida  
Yuta Sumiyoshi  
Jun Jidai  
Ryoma Tsurumi  
Kengo Watanabe  
Ryotaro Leo Ikenaga  
Hayato Otsuka  
Tomoe Miura  
Mizuki Yoneyama  
Issei Kohira  
Yuta Kimura  
Yuki Hirata  
Chihiro Watanabe  
Taiyo Onoda

Martin Lechner, technical director  
Kenichi Mashiko (S.L.S.), lighting designer  
Kazuki Imagai, stage manager  
Kentaro Shino, assistant stage manager  
Yui Kawamoto, production manager  
Koji Miyagi, Shingo Kawamura, Ami Akimoto, tour management  
IMG Artists, international tour management  
Rebecca Davis, PR, publicity



Supported by the Agency for Cultural Affairs  
Government of Japan in the fiscal 2018



Inspiration of JAPAN

## **ACT 1**

Yuta Sumiyoshi  
(b. 1991) *Kei Kei* (2012)

Kenta Nakagome  
(b. 1985) *Phobos* (2009)

Yosuke Oda  
(b. 1980) *Mute* (2013)

Yuta Sumiyoshi  
(b. 1991) *Kusawake* (2013)

Traditional, arranged by Kodo *O-daiko*  
Performers: Kenta Nakagome, Hayato Otsuka

Maki Ishii  
(1936-2003) *Monochrome* (1977)

*20-minute intermission*

## **ACT 2**

Tamasaburo Bando  
(b. 1950) *Color* (2009)

Masayuki Sakamoto  
(b. 1971)

Yosuke Oda  
(b. 1980) *Ake no Myojo* (2012)

Yuta Sumiyoshi  
(b. 1991) *Yuyami* (2013)  
*Ayaori* (2016)

Tamasaburo Bando  
(b. 1950) *Rasen* (2016)

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*Kodo appears by arrangement with:*

*IMG Artists*

*Pleiades House*

*7 West 54th Street*

*NY, NY 10019*

*(212) 994.3510*

## THANK YOU FOR SPONSORING THIS PERFORMANCE

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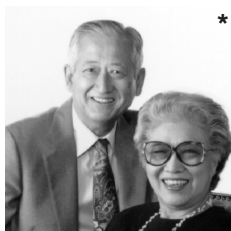
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# PROGRAM NOTES

## **KODO: EVOLUTION**

Directed by Tamasaburo Bando, *Evolution* marks the 35th anniversary of the internationally acclaimed taiko performing arts ensemble Kodo. This brand-new production is a culmination of Kodo's ever-evolving artistic voyage, which boldly displays the future of *taiko* (traditional Japanese drum) on stage. For decades, Kodo has led the genre of taiko performance with dedication and innovation. With *Evolution*, Kodo promises to drive its next generation to new heights of creative expression.

Tamasaburo Bando has crafted a program that places Kodo's best-known work alongside some of the latest core repertoire. Signature pieces like *O-daiko* and *Monochrome*, which have been synonymous with Kodo since the days of its antecedent group, are now integrated amongst more recent work such as *Kusa-wake* and *Color*. This combination of classic and current is complemented by completely new compositions that were created especially for this production. *Ayaori* is intricate and uplifting, while the climactic *Rasen* (Spiral) features motifs of an array of Kodo pieces from various eras of the ensemble's history. The result is a rousing whirl of energy that carries the audience into a new dimension of taiko performance.

## **MESSAGE FROM DIRECTOR TAMASABURO BANDO**

This time I've created a work called *Evolution*, which will tour through Japan and around the world. We introduced this performance, made to commemorate the 35th year since the founding of Kodo, in August 2016 on the second night of a three-night concert at Tokyo's Suntory Hall.

The aim of this piece is the thought that the variety of works that have accumulated over our past concerts combine with the new works that Kodo is performing now, creating a spiral advancing into the future.

I made some new works for this, including the fun of *Monochrome* at the end of the first act, and *Color* at the beginning of the second act. *Rasen* and *Ayaori* will be performed for the first time in North America. We also added a fresh atmosphere to the very large drums.

Kodo is evolving as it moves in a spiral from past into the future. I hope that our efforts will be appreciated in the musical world, and I look forward to your enjoyment of our performances.

**TAMASABURO BANDO** is a leading Kabuki actor, and the most popular and celebrated *onnagata* (actor specializing in female roles) currently on stage. He has demonstrated his profound aesthetic across numerous platforms, receiving the highest acclaim for his many artistic endeavors. Bando accepted the invitation to become Kodo's artistic director in 2012. In September 2012, he was recognized as an Important Intangible Cultural Property Holder ("Living National Treasure") and in 2013 he was decorated with the highest honor of France's Order of Arts and Letters, Commander.

## KODO

Exploring the limitless possibilities of the traditional Japanese drum, the *taiko*, Kodo is forging new directions for a vibrant living art-form. In Japanese, the word "Kodo" conveys two meanings: Firstly, "heartbeat," the primal source of all rhythm. The sound of the great *taiko* is said to resemble a mother's heartbeat as felt in the womb, and it is no myth that babies are often lulled asleep by its thunderous vibrations. Secondly, read in a different way, the word can mean "children of the drum," a reflection of Kodo's desire to play the drums simply, with the heart of a child. Since the group's debut at the Berlin Festival in 1981, Kodo has given over 6,000 performances in 50 countries worldwide under the banner "One Earth Tour", spending about a third of the year overseas, a third touring in Japan, and a third rehearsing and preparing new material on Sado Island, Japan.

Kodo strives to both preserve and re-interpret traditional Japanese performing arts. Beyond this, members on tours and research trips all over the globe have brought back to Sado

Island a kaleidoscope of world music and experiences which now exerts a strong influence on the group's performances and compositions. Collaborations with other artists and composers extend right across the musical spectrum and Kodo's lack of preconceptions about its music continues to produce startling new fusion and forms.

## KODO'S HOME OF SADO ISLAND

Since 1971, Sado Island has been Kodo's home and the platform from which the group reaches out to the world. With nature's warm embrace evident in each of her four seasons, Sado is an extraordinary place where traditional ways of life and the island's indigenous performing arts still thrive today. This island is the fountain of inspiration for Kodo and the guiding force behind the group's creative lifestyle. Their goal is to find a harmonious balance between people and the natural world. Each time Kodo ventures off the island, the ensemble encounters new people, customs, and traditional performing arts that are ingrained in the lifestyles of each locale. Both similarities and differences prompt Kodo members to pause and reflect upon the importance of the varied and rich cultures that color our world. These life lessons permeate each performer's skin and become an invisible source of their expression. It is through this process of living, learning, and creating that Kodo cultivates a unique aesthetic and sensitivity, reaching out toward a new world culture rooted in the rich possibilities of a peaceful coexistence between humanity and nature.

## **KODO CULTURAL FOUNDATION**

Thanks to the support of many friends, the Kodo Cultural Foundation was established in 1997 to increase Kodo's capacity for outreach projects on Sado Island. Its primary mission is to carry out non-profit activities focused on social education and the notion of giving back to the local community. The Kodo Cultural Foundation is committed to the cultural and environmental preservation of Sado Island and oversees many ambitious projects. From the conservation of local habitats to the revitalization of rare craft traditions and Noh theaters throughout Sado Island, the highly collaborative Kodo Cultural Foundation supports many vital initiatives. Its activities include holding workshops, planning the annual Earth Celebration, creating a research library, managing the Kodo Apprentice Centre and the Sado Island Taiko Centre, and carrying out research in the performing arts.

## **KODO APPRENTICE CENTRE**

In a converted schoolhouse in Kakinoura on Sado Island, the young people who will continue and expand on Kodo's traditions are trained, not just in musical technique but also in all matters of body and spirit. Beginning in April, apprentices live communally and train for two years. From this group, probationary members are selected in January of the second year. These chosen few spend one year as junior members, and if they are successful, they then become full Kodo members. Kodo seeks people of all backgrounds who are interested in becoming apprentices, as well as the next generation of Kodo players and staff. Apprentices live communally in the Kodo Apprentice Centre where they learn *taiko*, dance, song, and other traditional arts.



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# DAY OF THE DRUM

Krannert Center's **DAY OF THE DRUM** was first presented in 2009 based on C-U local Rocky Maffit's vision of a multifaceted event that would celebrate the many global legacies of percussion while engaging the public in high-energy performances by some of the world's greatest instrumentalists.

## **SCHEDULE OF EVENTS:**

12pm: Futureman | Silverman

1pm: UI Percussion Ensemble with Sō Percussion: *Amid the Noise*

2pm: Glen Velez and Loire Cotler

3pm: UI Steel Band with special guest Josh Quillen

3:45pm: Tap Lesson/Demo with Lucas Anderson

4pm: Marching Illini Tenor Drumline

4:30pm: Rock Maffit and Friends Finale

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*Futureman | Silverman appears by arrangement with Myriad Artists, [www.myriadartists.com](http://www.myriadartists.com).*

*Sō Percussion appears by arrangement with Alliance Artist Management, 5030 Broadway, Suite 812, New York, NY 10034.*

*Sō Percussion's 2018-2019 season is supported in part by awards from The National Endowment for the Arts (To find out more about how National Endowment for the Arts grants impact individuals and communities, visit [www.arts.gov](http://www.arts.gov)); The New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; The New York City Department of Cultural Affairs in partnership with the City Council; The Aaron Copland Fund for Music, Inc; The Alice M. Ditson Fund of Columbia University; The Amphion Foundation; The Brookby Foundation; The Fan Fox and Leslie R. Samuels Foundation; The Howard Gilman Foundation; and New Music USA's NYC New Music Impact Fund, made possible with funding from The Scherman Foundation's Katharine S. and Axel G. Rosin Fund.*

*Sō Percussion uses Vic Firth sticks, Zildjian cymbals, Remo drumheads, Estey Organs, and Pearl/Adams instruments. Sō Percussion would like to thank these companies for their generous support and donations.*

*Lucas Anderson appears courtesy of Art in Motion Dance Studio, Champaign.*

*Special thanks to the University of Illinois School of Music Percussion Division (William Moersch and Ricardo Flores) and to the Marching Illini (Barry Houser).*