



Saturday, January 28, 2017, 8pm

Sunday, January 29, 2017, 3pm

Zellerbach Hall

Kodo

Performers

Masayuki Sakamoto
Yosuke Kusa
Yuta Sumiyoshi
Jun Jidai
Shunichiro Kamiya
Ryoma Tsurumi
Kengo Watanabe

Ryotaro Leo Ikenaga
Reo Kitabayashi
Hayato Otsuka
Issei Kohira
Masayasu Maeda
Koji Miyagi
Kodai Yoshida

Dadan

Part One

Toudoufuu (composed by Tomohiro Mitome, 2009)

Kaden (composed by Tamasaburo Bando, 2012)

Color (composed by Masayuki Sakamoto, 2009)

Biei (composed by Tomohiro Mitome, 1999)

Tomoe (composed by Kodo, 2003)

INTERMISSION

Part Two

Ajara (composed by Mitsuru Ishizuka, 2006)

Phobos (composed by Kenta Nakagome, 2009)

Mute (composed by Yosuke Oda, 2013)

Kusawake (composed by Yuta Sumiyoshi, 2013)

Kei Kei (composed by Yuta Sumiyoshi, 2012)

Dan (composed by Kodo, arranged by Tamasaburo Bando, 2014)



A Message From the Artistic Director

I started rehearsals for this work with the performers of Kodo in the summer of 2007. At that time we had no idea that we would create a piece like this. If a group of men who just wanted to strike the drums would gather and practice intensely, a performance would emerge out of that energy. So we told ourselves.

Happily, we were able to complete work on *Dadan* in 2009. When written in *kanji* characters, the title literally means “men drumming,” but we also tried to come up with a name that would convey a sense of drumming when written in Roman letters—something that would feel dynamic and be easy for people around the world to say.

Dadan performances have been held almost every year since its premiere in 2009, both in Japan and abroad. The production’s foreign debut in 2012 at Paris’ Théâtre du Châtelet was a great success, followed by further acclaimed performances in Spain, France, Hong Kong, and Brazil. With this tour, we now have the opportunity to share *Dadan* in the United States for the first time.

I would like to express my gratitude to the sponsors who made this US tour possible. I hope to be able to continue to create even better productions in the future. I will be very happy if you enjoy our performance.

—Tamasaburo Bando

About the Program

Simultaneously raw and refined, the performance piece *Dadan* features only Kodo’s young male performers. With a title that simply means “men drumming” in Japanese, *Dadan* was designed by Tamasaburo Bando, and is unique among Kodo performances in its absence of singing, dancing, flutes, and female performers. Instead, this production uses *taiko* drums of all shapes and sizes, as well as other forms of percussion. The work has continued to evolve on stage, gaining new power and dynamism with each performance. The climax of *Dadan* features a succession of compelling solos. With each new drummer’s relentless and rhythmic pounding of the *hirado o-daiko* (big low drum), the reverberations build to soul-stirring heights.

These solos then culminate in a round of rousing ensemble pieces, completely immersing the audience in sound as they watch the *taiko*, and its musical possibilities, soar to new heights. One could say that this performance tests the limits of a player’s physical, technical, psychological, and spiritual abilities, all at the same time.

Dadan received its world premiere in Tokyo in September 2009, and the success of this initial run led to its foreign debut at Théâtre du Châtelet in Paris, France, with four sold-out performances in 2012. Following this success, *Dadan* toured Japan in 2012 and was showcased twice at the Earth Celebration annual international performing arts festival on Sado Island. Tours in Spain and France followed in 2014, and in October 2015, *Dadan* was performed in Hong Kong — the first performance in Asia outside of Japan. The South American debut took place last March in Brazil. These Berkeley performances are part of the work’s first North American tour, and are presented as a part of Kodo’s 35th anniversary celebrations.

Kodo

Exploring the limitless possibilities of the traditional Japanese drum, the *taiko*, Kodo is forging new directions for a vibrant living art form. The vibrations created by the drummers not only reach the ears of the audience, they move listeners on a visceral level. In Japanese, the word *kodo* holds a double meaning. It can be translated as “heartbeat,” the primal source of all rhythm. If read in a different context, however, *kodo* can also mean “children of the drum,” which reflects the group’s desire to play the drums with the simple heart of a child.

Since the group’s debut at the Berlin Festival in 1981, Kodo has given more than 5,800 performances in more than 45 countries on five continents. This figure includes 3,900 performances under the *One Earth* banner, a theme that embodies Kodo’s desire to transcend linguistic and cultural boundaries, all while reminding audiences of the common bonds we all share as human beings. The ensemble also participates in a wide range of projects and events, headlining major international festivals, contributing

to motion picture soundtracks, and collaborating with a wide variety of global performing arts leaders.

Tamasaburo Bando (*artistic director*) is a leading Kabuki actor, and the most popular and celebrated *onnagata* (actor specializing in female roles) currently on stage. His profound aesthetic sense has been demonstrated across numerous platforms and he has received high acclaim for his many artistic endeavors. His stage direction of productions such as *Romeo and Juliet* and *Kaijin Besso* won accolades, while as a movie director he has demonstrated his artistic prowess in the films *Gekashitsu*, *Yume no Onna*, and *Tenshu Monogatari*. In 2012, Bando was invited to become the artistic director of Kodo, a position that he held until 2016. In September 2012 he was recognized as an Important Intangible Cultural Property Holder (“Living National Treasure”) in Japan. In 2013 he was decorated with the highest honor of France’s Order of Arts and Letters, Commander.

The first Kodo performance directed by Tamasaburo Bando was held in 2003. Titled *Kodo One Earth Tour Special*, the production was crafted over the course of two years with Bando making five visits to Sado Island for rehearsals. The year 2006 marked the first on-stage collaboration between Bando and Kodo with *Amaterasu*, a musical dance play based on a famous Japanese myth. Featuring Bando as the sun goddess Amaterasu and Kodo as the gods of the story, this performance acted as a catalyst, allowing Kodo to break new ground in *taiko* expression. It has continued to receive high acclaim in its encore performances in 2007, and then in updated performances in 2013 and 2015.

Under Bando’s direction, five *Kodo One Earth Tour* productions have been created to date. *Legend* (2012) and *Mystery* (2013) both toured throughout Japan, North America, and Europe. The next productions, *Eternity* (2014) and *Chaos* (2015), were comprised of new compositions, each presenting a diverse set of challenges for the group, including unfamiliar instrumentation. These two works toured ex-

clusively throughout Japan. Then in August 2016, Bando’s fifth production as artistic director, *Spiral*, premiered as one of the three unique Kodo 35th anniversary commemorative concerts at Suntory Hall in Tokyo.

The cutting-edge Bando and Kodo collaboration *Dadan* remains an ever-evolving production that boldly portrays the essence of drumming. First seen in Japan in 2009, it made its foreign debut in Europe in 2012 and continues to deliver memorable performances that have received acclaim in Japan, Spain, France, Hong Kong, and Brazil. The current two-month, multi-city North American tour of *Dadan* will be followed by summer performances in Europe.

Kodo thanks ANA for its support of the *Dadan* 2017 US Tour – Kodo 35th Anniversary Production.

Staff

Tamasaburo Bando, *artistic director*
Martin Lechner, *technical director*
Kenichi Mashiko (S.L.S.), *lighting designer*
Takeshi Arai, *stage manager*
Yui Kawamoto, *company manager*
Shingo Kawamura, *assistant company manager*

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