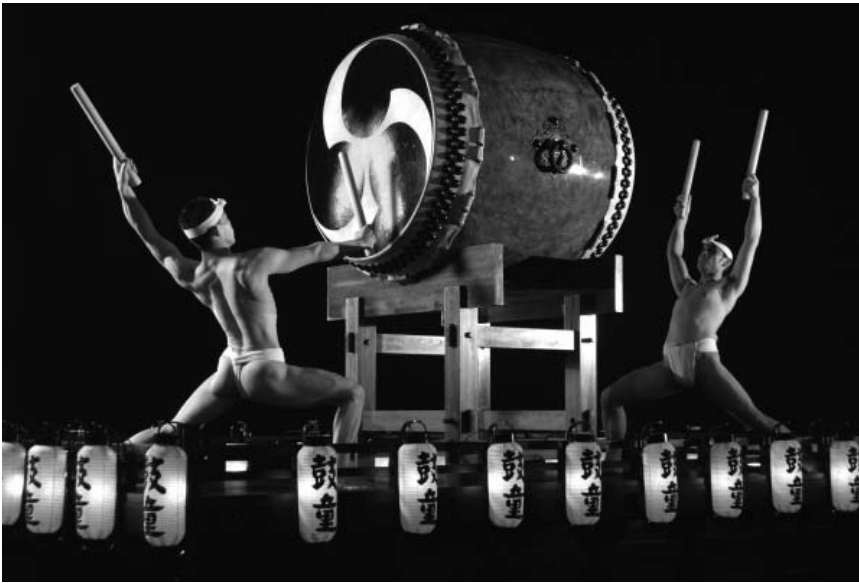


Cal Performances Presents

Friday, February 2, 2007, 8pm
Saturday, February 3, 2007, 8pm
Sunday, February 4, 2007, 3pm
Zellerbach Hall

Kodo



This presentation is made possible, in part, by Peet's Coffee & Tea.

Cal Performances' 2006–2007 season is sponsored by Wells Fargo.

One Earth Tour 2007

- Tobira Composed by Tsubasa Hori (2006)
- Jingi-no-taiko Composed by Yu Imafuku
Arranged by Yoshikazu Fujimoto (1995)
- Miyake Traditional
Arranged by Kodo
- Momotsuzuri Composed by Tsubasa Hori (2005)
- Monochrome Composed by Maki Ishii (1976)
- P.P.C. Composed by Yuichiro Funabashi,
Mitsuru Ishizuka and Yosuke Oda (2005)
- Chonlima Composed by Roetsu Tosha (1986)
- Ajara Composed by Mitsuru Ishizuka (2006)
- Mine-no-kaze Traditional
Lyrics by Yoshie Sunahata
Arranged by Kodo (2004)
- O-daiko Composed and arranged by Kodo
- Yatai-bayashi Traditional
Arranged by Kodo

The performance will last approximately 1 hour and 40 minutes with no intermission.

Program subject to change.

North American Management
IMG Artists
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www.imgartists.com

Kodo

Performers

Eiichi Saito
Tomohiro Mitome
Takeshi Arai
Kazunari Abe
Yuichiro Funabashi
Mitsuru Ishizuka
Yoshie Sunahata
Yosuke Oda
Masayuki Sakamoto
Shogo Yoshii
Natsuki Saito
Kenta Nakagome
Tokio Takahashi

Staff

Mitsuru Ishizuka *Artistic Director*
Martin Lechner *Technical Director*
Katsuhiro Kumada *Lighting Designer*
Tatsuya Dobashi *Stage Manager*
Masafumi Kazama *Assistant Stage Manager*
Jun Akimoto *Company Manager*
Yumi Ishihara *Assistant Company Manager*
Hideaki Nishikura *Assistant Company Manager*
Donnie Keeton *Assistant Company Manager*
Mitsunaga Matsuura *Athletic Trainer*

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Program Notes

Tobira

I longed to see a world beyond this one, so I searched for the door (*tobira*) that would take me there. Until I open the door, I have no idea what awaits me on the other side. For now, I simply dream about the unknown.

Jingi-no-taiko

This piece finds its origin in Shimane Prefecture's classic Ishimi Kagura piece, *Jingi Taiko*. The original arrangement features an ensemble consisting of a *miya-daiko* (traditional shrine drum), *shime-daiko* (rope-tightened drum), hand cymbals and bamboo flute. The *miya-daiko* player would take center stage, and in the spirit of a true entertainer, he would sing and dance in addition to playing the drum. *Jingi-no-taiko* is a simplified version of the original in which only the *miya-daiko* is played. Two drummers stand facing each other across the *taiko*, layering solo and base rhythms as the essence of each player is slowly revealed. This piece is offered up to the gods in prayer for a bountiful harvest, and pays homage to the cycle of life.

Miyake

On Miyake Island, one of the seven volcanic islands of Izu south of Tokyo, there is a festival centered on this very unique style of drumming. The drums are set very low to the ground, requiring a strenuous stance. Kodo's arrangement of this piece features a flamboyant drumming technique and free improvisation of the performers.

Momotsuzuri

"Momotsuzuri" refers to a patchwork-style of making quilts. It can be likened to the creation of music by weaving one sound with another, or to the creation of the universe through the connection of all life forms. In composing this piece, my image of the *o-daiko* was that of a womb from which all living things are conceived.

Monochrome

Weaving constant rhythmic patterns together with highly irregular ones, *Monochrome* develops spirally to an exciting climax. The listener might interpret the sounds as those of the changing of the seasons, or perhaps even the progression of life itself. The ambitious pace expands greatly the range and power of expression of the roped *shime-daiko*.

Chonlima

Chonlima features four drummers playing *okedo-daiko* (barrel drums) and *shime-daiko* (roped drums), and one drummer on a larger *miya-daiko*. The players pass the sounds from one to another, playing at a frenetic speed, mixing traditional Japanese rhythms with more modern tempos, blending tense excitement with subtle humor. The full title, *Chonlima: One Thousand League Horse*, alludes to a stallion that possessed great speed and stamina in a well-known Korean legend.

Ajara

In Japanese, "*ajara*" means to romp, frolic and "play the fool," but the character used to write this word also connotes being fashionable and elegant. I will play the fool with all of my might, but in a style suitable for the word *ajara*.

Mine-no-kaze

This piece is based on a folksong from Ehime Prefecture called "Misaka Magouta." To create this arrangement, the performers actually went to visit Misaka Ridge. As they contemplated the depth of the magnificent mountain's natural splendor, they tried to conjure images of the horsemen of days bygone. The wind blowing across the mountain peak, the rising moon, the sound of the horse's bell...using the *shamisen*, *kokyū* (Chinese fiddle), bamboo flute and song, the performers aimed to weave these images into an intimate musical tapestry.

Program Notes

O-daiko

A story is told of a baby who upon hearing the thunderous sound of the *o-daiko* dropped off into a peaceful slumber. The powerful sounds emanating from the *o-daiko* possess a deep tranquility. The arrangement is simple. The drummer on one side beats out a basic rhythm while the main drummer improvises freely. When they become united with each other and the rhythm, both the drummers and the listeners find themselves wrapped within the embrace of the *o-daiko*. This *miya-daiko*, carved from a single tree, measures about four feet across and weighs nearly 800 pounds.

Yatai-bayashi

Every year, on December 3 in Saitama Prefecture, an all-night festival is held featuring richly decorated two-story *yatai* (carts) pulled from village to village. The people hauling the *yatai* are urged on by the powerful beating of the *taiko*, concealed in the cramped first story of the carts. This gave rise to a technique of drumming while seated. Turning the two-ton fixed-axle carts at intersections requires complex teamwork, and is accompanied by precise and intricate *tama-ire* solos on the *shime-daiko*.

About the Artists

Kodo

Based on Sado Island, located in the Sea of Japan off the coast of mainland Japan, Kodo has been exploring the limitless possibilities of the traditional Japanese drum, the *taiko*. Kodo are forging new directions for a vibrant living art form.

In Japanese, the word “*kodo*” conveys two meanings: First, “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. Second, read in a different way, the word can mean “children of the drum,” a reflection of Kodo’s desire to play their drums simply, with the heart of a child.

Since its debut at the Berlin Festival in 1981, Kodo has given over 3,000 widely acclaimed performances in 44 countries, from war-torn Croatia to America’s Carnegie Hall on our One Earth Tour, a third of which touring in Japan and another third preparing new material on Sado.

Kodo strives both to preserve and to re-interpret traditional Japanese performing arts. Beyond this, members on tours and research trips all over the globe have brought back to Sado 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 across the musical spectrum and Kodo’s lack of preconceptions about its music continues to produce startling new fusions and forms.

In celebration of Kodo’s 25th anniversary, we have made a painstaking selection of songs to form a commemorative “best of” CD, *Heartbeat: Best of Kodo 25th Anniversary*. Its 20 titles have been edited, remixed and remastered for a fresh new sound. *Heartbeat* was released in January 2007 by Sony Music Japan.

One Earth Tour

Our small planet is populated by a huge variety of people from different cultures who often have very different ways of living. In this world, it is more important than ever that people find ways to live together harmoniously. In ancient Japan, the *taiko* was a symbol of the rural community and it is said that the limits of the village were defined not by geography but by the furthest distance at which the *taiko* could be heard. It is Kodo’s hope with the One Earth Tour to bring the sound of the *taiko* to people around the globe, so that we may all be reminded of our membership in that much larger community: the world.

Kodo Arts Sphere America

Since Kodo’s formation, its members have worked hard to promote a cultural exchange between Japan and North America, and the original members have always envisioned an American-based organization which could facilitate that goal. Today, this dream has been realized in the creation of Kodo Arts Sphere America (KASA), a grassroots organization whose board members are also members of the North American *taiko* community.

Kodo Arts Sphere America is a United States public-benefit nonprofit corporation established to encourage, enable and support programs and opportunities for Americans to study and understand the traditional and contemporary Japanese music of the *taiko* and its related performing arts.

KASA’s mission is to facilitate communication among community arts groups, both in Japan and America. KASA will provide the guidance and support required to understand and perpetuate the *taiko* tradition and all of its related art forms.

For more information about Kodo Arts Sphere America and its programs, please see our web site at www.kodoarts.org.