



Saturday, January 31, 2015, 8pm

Sunday, February 1, 2015, 7pm

Zellerbach Hall

For Families

Kodo



One Earth Tour: Mystery

Kodo One Earth Tour 2015: *Mystery* is supported by Asano Taiko U.S.

Cal Performances' 2014–2015 season is sponsored by Wells Fargo.

Kodo

One Earth Tour: Mystery

PROGRAM

PART ONE

Jamai	Traditional, <i>arr.</i> Kodo
Yomichi	Tsuyoshi Maeda (2013)
Wall	Yosuke Oda (2013)
Ajara	Mitsuru Ishizuka (2006)
Ake no Myojo	Yosuke Oda (2012)
Harewataru	Eri Uchida (2013)
Namahage	<i>arr.</i> Kodo, featuring <i>Yomichi</i> by Tsuyoshi Maeda (2013)
Mute	Yosuke Oda (2013)
Kusa-wake	Yuta Sumiyoshi (2013)
Kei Kei	Yuta Sumiyoshi (2012)

INTERMISSION

PART TWO

Chit Chat	Eri Uchida (2013)
Shishimai	<i>arr.</i> by Kodo, featuring <i>Lion</i> by Leonard Eto (1990)
Yuyami	Yuta Sumiyoshi (2013)
Color	Masayuki Sakamoto (2009)
Miyake	Traditional, <i>arr.</i> Kodo*
Yatai-bayashi	Traditional, <i>arr.</i> Kodo*
Jamai	Traditional, <i>arr.</i> Kodo*
Hekireki	Masayuki Sakamoto (2013)

* Pieces based on regional traditional performing arts:

Jamai	Iwami Kagura (Iwami Region, Shimane)
Miyake	Kamitsuki Mikoshi Taiko (Miyake Island, Tokyo)
Yatai-bayashi	Chichibu Yatai-bayashi (Chichibu, Saitama)

CAST

PERFORMERS

Masayuki Sakamoto
Eri Uchida
Mariko Omi
Yosuke Kusa
Shogo Komatsuzaki
Akiko Ando
Yuta Sumiyoshi
Tetsumi Hanaoka
Kosuke Urushikubo
Jun Jidai
Koki Miura
Shunichiro Kamiya
Ryoma Tsurumi
Kengo Watanabe
Tomoe Miura

STAFF

<i>Artistic Director</i>	Tamasaburo Bando
<i>Assistant Artistic Director</i>	Yosuke Oda
<i>Choreography</i>	Kazumi Boy
<i>Technical Director</i>	Martin Lechner
<i>Lighting Designer</i>	Kenichi Mashiko (S.L.S.)
<i>Stage Manager</i>	Takeshi Arai
<i>Assistant Stage Manager</i>	Nanako Suzuki (Niigata Shoumei Giken)
<i>Company Manager</i>	Takashi Akamine
<i>Assistant Company Managers</i>	Yui Kawamoto, Mio Teycheney

Program and cast may be subject to change.



MESSAGE FROM THE ARTISTIC DIRECTOR

In the folk arts that have been handed down across Japan, there is a sacredness, an air of mystery within prayers. The drums express this, and I would like for the audience to feel it. I hope that theater-goers will experience the same sort of otherworldly splendor that you sense at a temple or a shrine, or when you discover things in nearby woods.

Another thing is I would like people to enjoy “darkness.” The beauty of something you come across lit by candlelight, a sense of something vague yet marvelous. Mystery enfolds—within it fear, humor, charm, and various other qualities. In the “serpent dances” that have come down from old, the defeated serpent is endowed with a surprising level of sacredness. In this performance, many things will emerge from out of the darkness. Although this is a drum concert, playing as only drums can play, we have added plenty of visual interest.

A space or time of wonder can only be experienced by those who were actually there. Religious rituals and arts as well have been refined over a long span of time from the inspiration of those who went before us. In this staging of drums, I hope the audience will enjoy to the fullest that magical sense of space and time.

Tamasaburo Bando, Artistic Director

NOTE FROM THE PRODUCER

One day, while we were sharing a meal, the artistic director and some Kodo performers were discussing the future of Kodo. They spoke about the future direction of the group and the kind of expression they want to explore moving forward.

You could say that both our field of performing arts and the world we live in differ greatly from that of our artistic director. For this reason alone, his demands on us create significant challenges. If we prepare for a performance with our own concepts, we cannot meet his demands. What is our artistic director aiming to do? What do we need to do to achieve those goals? These questions prompted us to ponder the very meaning of appearing on stage as opposed to just playing *taiko*.

The answer has to begin with us shedding the image of ourselves that we have forged to date as *taiko* players. In order for the Kodo performing arts ensemble to carry on, Kodo cannot merely play *taiko*; the group also has to experiment with new stage productions that captivate more varied and vast audiences. This ensemble has been a leader in the *taiko* world for many years, so we tend to end up imitating a fixed image of our own, but we do not want this image to limit our creative process.

Mystery incorporates lavish theatrical elements with new costumes and props like never before. Best of all, the pieces Kodo performs in this production are almost all new compositions. This performance feels like one answer to our questions about Kodo’s future, a work that was sparked by deeper dialogue and enhanced collaboration with our artistic director. We hope that this new creation will reverberate with this renewed pass on and touch the hearts of our audience.

Nobuyuki Nishimura, Producer

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. Making their début at the Berlin Festival in 1981, Kodo is based on Sado Island in Niigata, Japan, having given over 5,500 performances in 46 countries worldwide under the theme “One Earth.” Spending about a third of the year overseas, a third touring in Japan, and a third on Sado Island, Kodo is always on the move, giving performances that transcend borders, genres, and time.

In 2003, the first Kodo performance directed by Tamasaburo Bando, *Kodo One Earth Tour Special*, was held. The production was crafted over the course of two years with Bando making five visits to Sado Island for rehearsals. 2006 marked the first onstage collaboration between Bando and Kodo with *Amaterasu*, a musical dance play based on the famous Japanese myth. Featuring Mr. Bando as the sun goddess Amaterasu and Kodo as the gods of the story, this performance was a catalyst for Kodo to break new ground in *taiko* expression. It has continued to receive high acclaim in its encore performances in 2007 and new-look performances in 2013. Mr. Bando’s cutting-edge *Kodo Dadan*, a production that boldly portrays the essence of drumming, premièred in Japan in 2009 and has become an ever-evolving series that was most recently performed in Spain and France in 2014. *Kodo One Earth Tour: Legend*, Kodo’s

first production under the artistic direction of Mr. Bando, made its première in 2012 and went on to tour throughout Japan, the United States, and Europe. In 2013, Mr. Bando’s second work, *Kodo One Earth Tour: Mystery*, premièred in Japan, toured extensively the following year, and this 2015 North America Tour marks the production’s foreign début.

Tamasaburo Bando 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 as he received high acclaim for his many artistic endeavors. His stage direction of productions such as *Romeo and Juliet* and *Kaijin Besso* garnered accolades, while as a movie director he demonstrated his artistic prowess in the films *Gekashitsu*, *Yume no Onna*, and *Tenshu Monogatari*, which caused a splash in the arts world. In April 2012, Mr. Bando assumed the position of Kodo’s artistic director. 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.

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