



Kodō
Tzusumi

Performers

Eiichi Saito • Jun Jidai • Koki Miura • Ryotaro Leo Ikenaga
Reo Kitabayashi • Mizuki Yoneyama • Yuta Kimura • Yuki Hirata
Taiyo Onoda • Kei Sadanari • Moe Niiyama
Jumpei Nonaka • Hana Ogawa

Director

Yuichiro Funabashi

Technical Director

Kei Furukata

Lighting Designer

Kenichi Mashiko (S.L.S.)

Stage Managers

Kazuki Imagai • Yusuke Hayakawa

Kodo appears by arrangement with IMG Artists
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PROGRAM

Maki Ishii (1981)	Dyu-Ha
Yoko Fujimoto (2003)	Kono Mine no
Masayasu Maeda and Yuta Kimura (2019)	Hayashi-bayashi
Masayasu Maeda (2019: dance arranged by Koki Miura)	Hitohi*
Ryotaro Leo Ikenaga (2020)	Hayate**
Leonard Eto (1989)	Zoku
INTERMISSION	
Maki Ishii (1976)	Monochrome
Yuki Hirata (2019)	Uchoten
Yuichiro Funabashi, Mitsuru Ishizuka, Yosuke Oda (2005)	P.P.C.
Yuta Sumiyoshi (2020)	Ayumi
Traditional (arr. Kodo)	Izumogaku
Traditional (arr. Kodo)	O-daiko
Traditional (arr. Kodo)	Yatai-bayashi***

Today's program will run approximately two hours,
including a 20-minute intermission.

Selections marked with asterisks (*) are based on regional traditional performing art as follows:

* Onidaiko of Sado Island, Niigata

** Hachijo Daiko of Hachijo Island, Tokyo

*** Chichibu Yatai-bayashi of Chichibu, Saitama

Director's Notes:

Kodo One Earth Tour: Tsuzumi is the first production in a series of commemorative works we created for Kodo's 40th anniversary celebrations in 2021. The theme of this work is our home base, Sado Island. With its lush nature and distinct history, this special place has been the starting point for Kodo's diverse local and international activities for the past four decades. Our projects are constantly guided by three words that underpin our mission — living, learning, creating.

Since early 2020, countless lives have been impacted by the effects of COVID-19. These circumstances have been very difficult for Kodo to navigate as a group, and we are still grappling with concert postponements and cancellations. But we have remained optimistic as we pressed on with our work, using this time to reflect on our group's history. All of us at Kodo were brought to Sado, this remote island in the Sea of Japan, by the captivating resonant tones of the taiko. People on Sado live in close proximity to nature, which affects and informs their everyday activities. Here, through the wide range of performing arts and festivals upheld on the island, we can feel the living, breathing origins of all creative pursuits.

The reverberations of taiko awaken the power of heaven and earth. Conjured and honed on Sado, Kodo's sound is like no other.

Yuichiro Funabashi
Director / Kodo Ensemble Leader

Notes on the program

In Japanese, the word "Kodo" holds a double meaning. It can be translated as "heartbeat," the primal source of all rhythm. However, our group's name is written with different characters, which mean "drum" and "child." This reflects Kodo's desire to play the drums with the simple heart of a child. Today's program, *Tsuzumi*, takes its name and theme from the drum character (we have another program, *Warabe*, based on the child element). *Tsuzumi* opens with a very special piece in our ensemble's history that is seldom performed on tour — *Dyu-Ha*. The late Maki Ishii, a modern composer who was introduced to Kodo by conductor Seiji Ozawa, presented this piece to Kodo as a gift to congratulate our ensemble on its debut in 1981. We will perform *Dyu-Ha* on this tour for the first time in North America since 1989. Today's program also features Ishii's masterpiece *Monochrome* and other Kodo signature pieces such as *O-daiko*, *Yatai-bayashi*, and *Zoku*, coupled with new compositions.

About Kodō

Exploring the limitless possibilities of the traditional Japanese drum, the taiko, Kodō is forging new directions for a vibrant living art-form. Since the group's debut at the Berlin Festival in 1981, Kodō has given more than 7,000 performances on all five continents, spending about a third of the year overseas, a third touring in Japan and a third rehearsing and preparing new material on Sado Island. Kodo strives both to 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 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.

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 colour 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.

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