



*International  
Presentations of  
Music & Dance*

# THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

in association with JPIndustries and KMS Industries

## Kodo

“One Earth” Tour '90

YOSHIAKI OI, *Director*

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Yoshikazu Fujimoto  
Hiroyuki Hayashida  
Ryutaro Kaneko

Yasukazu Kano  
Kan Kurita  
Kazuhiro Masubuchi  
Tatsuro Matsuzaki  
Jiro Murayama

Eiichi Saito  
Hideyuki Saito  
Takura Susaki  
Motohumi Yamaguchi

FRIDAY & SATURDAY, JANUARY 26 & 27, 1990, AT 8:00 P.M.  
POWER CENTER FOR THE PERFORMING ARTS  
ANN ARBOR, MICHIGAN

### KODO VILLAGE

*A message from the company . . .*

We have now spent seventeen years on this, our island home of Sado. For twelve of these years we have traveled extensively in an effort to reach out and touch a chord of understanding among people around the world, and equally within ourselves. Our next major step on this journey is to create a unique environment to which people from the four corners of the globe can be invited to our island, attracted by a common desire to share in cultural and personal exchanges. Our new home, now in the final stages of completion, is set in 25 acres of forested land on the southern peninsula of Sado. With Sado's rugged and varied landscape as a stage, we'll continue our creation of original music and dance inspired by the traditional performing arts. The centerpiece of the village will be two superb traditional farm houses rescued from the wrecker's hammer and transported to the site. Also planned is a performance and workshop center, housing for Kodo members tucked away in the woods, and facilities for research and documentation of the traditional performing arts.

From August 17 through 19 of this year, Kodo will hold the third annual Earth Celebration drum festival on their Sado Island home. The first two festivals brought performers from Burundi, Sudan, China, Korea, America, and Japan, joining to explore the many variations on the theme *tataku*, to beat a rhythm. Earth Celebration '90 will feature percussion groups from India and an American Gospel group and also include workshops, demonstrations, and lectures.

*The University Musical Society appreciates underwriting support from JPIndustries and KMS Industries for the presentations of Kodo. This underwriting demonstrates the interest and commitment of these companies to the performing arts in our city. We salute the leadership of John Psarouthakis and Patrick Long for their companies' significant participation in making these offerings possible.*

Cameras and recording devices are not allowed in the auditorium.

# P R O G R A M

(performed without intermission)

## MONOCHROME ..... Composed by Maki Ishii, 1976

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*. A companion piece, "Monoprism," written for performance with full orchestra, was premièred at Tanglewood by Kodo and the Boston Symphony Orchestra under Seiji Ozawa.

## RYOGEN-NO-HI

Like the night's dew slowly dripping in the spreading light of dawn, the rhythm of the Indonesian gamelan starts as a trickle. From this gentle fantasy world, the deliberate beat of the *oke-daiko* flows and quickly builds to a torrent. Ryogen-no-hi is Japanese for a wildfire building and burning out of control. The *chappa* hand cymbals fan the flames, and the diamond shaped drumsticks bring on an inferno.

## KARIUTA

This tune is based upon a traditional harvesting song from Akita Prefecture. Two *shinobue* flutes call back and forth, singing one to the other hauntingly. The *shinobue* is a horizontal flute made from *shino* bamboo wrapped with bands of birch bark. This flute is noted for the delicacy of its tonal color.

## CHONLIMA ..... Composed by Roetsu Tosha, 1983

Chonlima was composed specifically for Kodo by the respected Noh drummer Roetsu Tosha. The piece features four drummers playing *okedo* barrel drums and roped *shime-daiko* 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 title "One Thousand League Horse" alludes to a stallion in a well-known Korean legend that possessed great speed and stamina.

## 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 the strenuous stance. The flamboyant technique is often compared to the martial arts. The drummers sing a traditional fisherman's song as a prelude to this piece.

## SHAMISEN

The *shamisen* is a three stringed instrument commonly played to accompany drama and singing. A unique style of *shamisen* playing is found in the Tsugaru region in northern Aomori Prefecture. It is played on a very sturdy *shamisen* and is characterized by fast and intricate fingering techniques, sharp, percussive strumming, and long passages of improvisation.

## ISSEN

Two pairs of hand cymbals lead the *oke-daiko* barrel drums in this processional piece. The instruments themselves first came to Japan from the Korean peninsula centuries ago, but the rhythm of this piece is completely new. The sound of the drums is a greeting for festival guests.

## YU-KARAK

*Yu* means to play, and *Karak* of the name of this piece is from the music of Korean farmers. The drummers take turns playing over the very simple base rhythm, sometimes working alone, sometimes pushing each other in pairs or trios. The light competition often leads to some flashy improvisation.

## YAMAUTA

During the nineteenth century, a trade ship known as the Kitamaesen ran the route from Osaka to Hokkaido via the Japan Sea. In addition to rice, herring, and *sake*, the ship carried culture in the form of songs and dances. As a result, slightly different versions of this flute song are called "Yama uta" (Mountain Song) in Aomori, but "Mago uta" (Horseman's Song) in Shinshu, and "Oiwake" (Fisherman's Song) in Hokkaido.

## O-DAIKO

The 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 player 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 *miyadaiko*, carved from a single tree, measures about five feet across and weighs about 800 pounds.

## YATI BAYASHI

Every year on December 3rd in the Saitama Prefecture in an area known as Chichibu, an all night festival is held at which highly decorated two-storied *yatai* (carts) are 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, the Japanese performing company whose appearances have become a modern phenomenon, has created its own vital sound drawn from the rich tradition of Japanese music and centered on the "taiko" (traditional Japanese drum). Kodo's North American tours have produced sold-out houses from coast to coast, including Ann Arbor where the group is making its fourth appearance, this year giving two performances to accommodate audience demand.

Based on Sado Island in the Sea of Japan since 1971, Kodo members train rigorously each day, developing and maintaining the physical strength, energy, and stamina required for their performances. In 1981, they took the name "Kodo" and appeared at the Berlin Festival, where the audience called for encores for one hour. Since then, they have appeared throughout North America, Europe, and Asia, including the World's Fair in New Orleans and the Olympic Arts Festival in Los Angeles. In 1985, the ensemble participated in the Edinburgh International Festival, followed by two weeks of performances at London's Queen Elizabeth Hall. They have also been seen on National Public Television and were the subject of a cover story in GEO Magazine.

A Kodo performance uses drums of several sizes, the most majestic being the "o-daiko," a huge, decorated drum mounted on a platform and played by two men. Other instruments include the shamisen, shinobue, koto, rin, and gong.

SHINPEI HARADA, *Lighting Designer*  
TIMOTHY CRACK, *Technical Director*  
ROBERT WARD, *Company Manager*  
DAN WOODS, *Assistant Manager*

MASAFUMI KAZAMA, *Stage Manager*  
SHINICHI SOGO, *Stage Technician*  
TAKASHI AKAMINE, *Tour Manager*  
JOHN DUDICH, *North American Press  
Representative*

*Kodo wishes to thank Kodo America for support and gratefully acknowledges  
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CBS-Sony and Sheffield Lab Recordings

### Saturday Night

Free Pre-concert Presentation, Rackham Building, 7:00 p.m.

Professor William Malm will discuss "Taiko: The Rhythm of Japan" and its place in Japanese culture. Professor Malm is director of the ethnomusicology program and Professor of Ethnomusicology at the University of Michigan School of Music. His discussion in Rackham precedes Kodo's Saturday night performance in the Power Center.

## “Desert Island Discs”

A New Program on Michigan Radio

Co-produced by the University Musical Society and Michigan Radio, “Desert Island Discs” is heard every Saturday morning from 8:00 a.m. to 10:00 a.m. Each program features a distinguished local “castaway” guest who is asked, “If you were stranded on a desert island, which five recordings would you like to have with you and (perhaps most revealingly) why?”

WUOM-91.7 FM, Ann Arbor; WVGR-104.1 FM, Grand Rapids; WFUM-91.1 FM, Flint

## Coming Concerts

- Hungarian State Folk Ensemble . . . . . Wed. Jan. 31  
St. Olaf Choir / Kenneth Jennings . . . . . Sat. Feb. 3  
Warsaw Philharmonic Orchestra . . . . . Wed. Feb. 7  
Kazimierz Kord, *conductor*; Zoltán Kocsis, *pianist*  
Faculty Artists Concert (free admission) . . . . . Sun. Feb. 11  
Stuttgart Chamber Orchestra . . . . . Fri. Feb. 16  
Leon Fleisher, *conductor*; John O’Conor, *pianist*  
New York City Opera National Company . . . . . Sat., Sun. Feb. 17, 18  
Puccini’s “La Bohème”  
Borodin String Quartet . . . . . Sun. Feb. 25  
Maurizio Pollini, *pianist* . . . . . Fri. Mar. 9  
Contemporary American Dance Festival . . . . . Mon.–Fri. Mar. 12-16  
Moscow Philharmonic Orchestra . . . . . Sat. Mar. 17  
Dmitri Kitaenko, *conductor*; Vladimir Krainev, *pianist*  
Thomas Allen, *baritone* . . . . . Wed. Mar. 21  
Baltimore Symphony Orchestra . . . . . Sun. Mar. 25  
David Zinman, *conductor*; Isaac Stern, *violinist*  
Academy of St. Martin-in-the-Fields / Iona Brown . . . . . Sun. Apr. 1  
The Feld Ballet . . . . . Wed., Thurs. Apr. 4, 5  
Jim Cullum Jazz Band . . . . . Sat. Apr. 7  
William Warfield, *narrator*; Gershwin’s “Porgy and Bess”  
Murray Perahia, *pianist* . . . . . Sat. Apr. 14  
Concerto Soloists of Philadelphia / Marc Mostovoy . . . . . Sun. Apr. 22  
The King’s Singers . . . . . Sat. Apr. 28  
*Underwritten by Parke Davis Research Division of Warner Lambert.*

## 97th Annual May Festival — May 9-12, 1990

Hill Auditorium, Ann Arbor, 8:00 p.m.

Los Angeles Philharmonic Orchestra  
André Previn, *Guest Conductor and Pianist*

The Festival Chorus

Hei-Kyung Hong, *Soprano*     Richard Stilwell, *Baritone*

*Wednesday* — Gershwin: Piano Concerto in F; Rachmaninoff: Symphony No. 2

*Thursday* — John Harbison: Concerto for Brass Choir and Orchestra; Mahler: Symphony No. 4,  
with Hei-Kyung Hong

*Friday* — Beethoven: Symphony No. 4; Shostakovich: Symphony No. 4

*Saturday* — All-Brahms: “Tragic” Overture; “A German Requiem,” for Chorus, Orchestra,  
and Soloists

*Series now on sale; single tickets available March 1.*



This activity is supported by the Michigan Council for the Arts. The University Musical Society is an Equal Opportunity Employer and provides programs and services without regard to race, color, religion, national origin, age, sex, or handicap.

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