

SEASON 2009
KALEIDOSCOPE
PRESENTED BY ST.GEORGE

TAIKOZ AND THE SYDNEY SYMPHONY

Friday 6 February | 8pm
Saturday 7 February | 8pm
Sydney Opera House Concert Hall

Ryusuke Numajiri conductor
Claire Edwardes marimba
TaikoZ taiko ensemble

TRADITIONAL (TSUMURA) arr. TAIKOZ *Tribute to Miyake*

TaikoZ

TORU TAKEMITSU (1930–1996) *Gitimalya*

Claire Edwardes marimba

IAN CLEWORTH (born 1962) *...the peals of thunder*

TaikoZ

INTERVAL

MAKI ISHII (1936–2003) *Jō for orchestra – Mono-Prism*

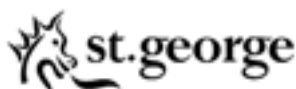
TaikoZ

The two Ishii pieces will be performed without pause.

Pre-concert talk by Robert Murray
at 7.15pm in the Northern Foyer.
Visit www.sydneyorchestra.com/
talk-bios for speaker biographies.

Estimated timings:
9 minutes, 16 minutes, 16 minutes,
20-minute interval, 14 minutes,
24 minutes
The performance will conclude at
approximately 10pm

PRESENTING PARTNER





Welcome to Kaleidoscope for 2009!

I am delighted that St.George is continuing our partnership with the Sydney Symphony, now as the 2009 Presenting Partner of Kaleidoscope at the Sydney Opera House.

The Sydney Symphony has become an important part of Sydney's cultural calendar, delighting people of all ages with a powerful musical experience. Whether playing for tens of thousands in the Domain, in the relative intimacy of the City Recital Hall, or at the Sydney Opera House, the Sydney Symphony constantly enchants its audience.

We are particularly pleased now to present Kaleidoscope, a contemporary and inspiring series that fuses ancient and modern elements, across art forms from jazz to film. Tonight our series begins with the vibrant and magical TaikOz and their Japanese drums.

St.George has long been a keen supporter of the arts and is renowned for its strong community connection. The Kaleidoscope series, combining the traditional with the modern, is an ideal series for us to support because it reflects in some way our own unique fusion. St.George is renowned for its unique combination of traditional values – genuine, personal attention – along with a fresh and modern approach to banking services.

I sincerely hope you enjoy the amazing experiences that will be part of Kaleidoscope.



Greg Bartlett

Chief Executive

St.George, Retail and Business Bank



EXQUISITE SWISS BISCUITS



The exquisite sounds of the Sydney Symphony
are proudly supported by Kambly - Exquisite Swiss Biscuits.

ABOUT THE MUSIC

Introduction

The wonderful thing about living in the 21st century is the sheer availability of music from many worlds and eras. In one concert, and without moving from your seat, it's possible to hear ancient, modern, Australian, Japanese. You might call this a 'fusion', but Maki Ishii wouldn't have. This concert isn't a melting or blending of styles – instead it's a fascinating juxtaposition, different musical attitudes set side by side, each with its own integrity and excitement.

Traditional (Tsumura) arr. TaikOz Tribute to Miyake (2008)

This piece employs the style and rhythmic language developed on the island of Miyake by the wonderful taiko master, Mr Akio Tsumura. In this unique and compelling traditional style, the mid-voiced *chudaiko* is set in a horizontal position and the lilting, yet fiery rhythms are generated through the players' strong, low stance and pivoting movement of the legs and torso.

The original is called *Miyake-jima Kamitsuki Kiyari Taiko* and is played by a rotating pair of players striking the one taiko. The song, entitled *Kiyari*, is given a powerful and emotionally raw delivery, while the visually compelling beating of the taiko accompanies the carrying of portable shrines – called 'mikoshi' – at Miyake Island's annual Shinto festival. The overall effect is said to give lively encouragement to the gods residing in the *mikoshi*.

TaikOz's concert hall arrangement sees three *chudaiko* placed in a triangular configuration so as to emphasise the beautiful dance-like movements of the players. The music follows the pattern: song-slow-song-medium-song-fast, a musical rendering of the ancient concept of *jo-ha-kyu*, which can be simply expressed as 'introduction–'breaking apart'–dénouement.

There are numerous verses of *Kiyari*, of which we shall sing three. The verses sung tonight will be chosen just before the performance in order to reflect the feeling of the event. Overall, however, the meaning of the text is something like: 'let's get ready and slowly set out on our journey. As we carry our heavy load [i.e. the portable mikoshi shrine], we're gradually going to play harder and harder to the very end!'

In April 2008 TaikOz began intensive study with Mr Tsumura and our arrangement intends to pay tribute to him and his family, as well as to the people of Miyake-jima.

IAN CLEWORTH ©2009

ABOUT THE MUSIC

Toru Takemitsu

Gitimalya

Claire Edwardes marimba

In this piece you will, naturally, want to watch the soloist. But look out for the busy orchestral percussionists as well, and for the prayer bells on top of a kettle drum, a musical device that became a signature for Takemitsu. He had a story about it. The great French composer Olivier Messiaen heard another piece that used this same effect. He came backstage and asked Takemitsu what instrument it was: 'Was it a trumpet?' And he was amazed when Takemitsu explained, 'I just placed several bells on top of a pedal timpani and rang them.' It is a beautiful and unusual colour and it sums up what is so appealing and distinctive about Takemitsu's music: its concern with discovering and shaping new sounds.

That said, Takemitsu wasn't fond of the marimba. It took the virtuoso Michiko Takahashi to disarm his prejudice. He found himself admiring her flawless technique and beautiful playing, and above all her talent for innovation: he saw that she had 'expanded the possibilities of the instrument and added depth and interest to marimba music'.

The way to listen to *Gitimalya*, then, is to listen for its sonorities – and to use your eyes. By far the most striking thing is the absence of violins, normally a good third of the orchestra. This anchors the orchestral sound in the lower registers of the violas, cellos and double basses; it also allowed Takemitsu to 'meet the challenge' of the marimba, which was a new instrument for him. Without massive violin forces as competition, the marimba is free to play with sonority in extraordinary ways. It is both a percussive instrument and a melodic one, and its overall character is clarity. That clarity – the percussive melodies – gives dimension to the 'myriad tonal qualities' of Takemitsu's orchestra.

YVONNE FRINDLE, SYDNEY SYMPHONY ©2009

The orchestra for *Gitimalya* comprises two flutes (doubling piccolo and bass flute), two oboes (one doubling cor anglais), three oboes (doubling E flat clarinet and bass clarinet) and two bassoons (one doubling contrabassoon); three horns, two trumpets and three trombones; percussion; two harps, piano and celesta; amplified guitar; and violas, cellos and double basses.

Gitimalya was commissioned by Michiko Takahashi, who gave the premiere with the Rotterdam Philharmonic and Edo de Waart in 1974. The Sydney Symphony performed the Australian premiere in 1992 with Evelyn Glennie and conductor Richard Mills.

Keynotes

TAKEMITSU

Born Tokyo, 1930

Died Tokyo, 1996

Toru Takemitsu was largely self-taught as a composer, beginning his studies during a long convalescence from tuberculosis. He'd heard his first Western music during military service in the mid-1940s: a recording of a French song 'Parlez-moi d'amour', which prompted him to seek out more Western music and to take up composition. The result is a creative voice within the Western tradition but deeply influenced by traditional Japanese music.

He claimed French composer Claude Debussy as a mentor and, like Debussy, he was fascinated by instrumental sounds and colour effects. In 1959 Stravinsky heard and admired Takemitsu's Requiem for strings, bringing him international attention.

GITIMALYA

'Gitimalya' means 'The Bouquet of Songs' and it comes from a Tagore poem that had inspired Takemitsu before. It's an evocative title that doesn't prescribe a scene so much as suggest a mood and an approach to sound, almost like the gathering together of musical colour. It is written for solo marimba and orchestra, but is not a conventional concerto. The music is organised in one single movement – in places the marimba's sound world blends with the orchestra, elsewhere the writing is more traditionally virtuosic and exposed.

Ian Cleworth ...the peals of thunder (2007)

...*the peals of thunder* is structured in three parts reminiscent of a haiku composed by Masaoka Shiki (1867–1902), from which it takes its inspiration and title:

*Atsukurushi
Midare-gokoro ya
Rai o kiku*

*Oppressive heat –
My whirling mind
Listens to the peals of thunder*

The first part – ‘oppressive heat...’ – is introduced by a reading of Masaoka Shiki’s poignant haiku accompanied by a suitably evocative solo *odaiko* played with fists, hands and fingers.

In the second part – ‘...my whirling mind...’ – various combinations of taiko instruments take up and develop a theme and counter-theme. This section features the *shinobue* playing in counterpoint to the high-pitched *shimedaiko* and sparkling *chappa*. The effect is reminiscent of a dervish dance, which expresses the confusing and stifling sensations that sometimes overcome us in excessively sultry conditions.

The third part – ‘...listens to the peals of thunder’ – sees the appearance of the *dengaku okedo-daiko*. Their rhythms emerge from the second part, fragmentary and subterranean-like, something akin to images in a dream. Growing inexorably, the rhythmic material begins to whirl around the ensemble in a babble of competing musical conversations before finally joining in a unison of energy and power.

IAN CLEWORTH ©2009



PHOTO: KAREN STEAINS

GLOSSARY

TAIKO is the Japanese word for drum and can be literally translated as ‘fat drum’, although taiko come in many shapes and sizes. You’ll notice instruments with ‘daiko’ in the name – this is because the ‘t’ in taiko changes to a ‘d’ sound in compound words



SHIME-DAIKO – from *shimeru* which means to tie up, most commonly with rope, and *taiko*. It’s a small high-pitched rope-tensioned drum, seen and heard in matsuri festivals as well as the kabuki and noh theatres.



PHOTO: KEITH SAUNDERS

ODAIKO – the ‘O’ literally means big, fat or grand. The term is generally used for any drum larger than 84cm in diameter and refers to the largest drum in the musical ensemble. TaikOz’s *odaiko* is over 1 metre in diameter and was handcrafted in 1996 by Tasmanian makers from a single trunk of stringybark eucalyptus.

BACHI – drum stick. They are often made of hinoki or maple and the largest bachi (for the *odaiko*) comes to 55cm long. In *Mono-Prism* Ishii calls for special short, sharp-pointed *bachi*, which allows the musicians to create a wide range of colours and textures on the *shime-daiko*.

CHU-DAIKO – the ‘medium [sized] drum’. In *Mono-Prism* the *chu-daiko* is placed on an angle on the stand and the players are seated (Chichibu Yataibayashi style). In *Tribute to Miyake* the taiko is placed horizontally, allowing two players to beat on both skins (*Miyake* style).



PHOTO: KAREN STEANIS



DENGAKU OKEDO – from *dengaku* (field music) and *okedo* (barrel body drum). These instruments have a black lacquered shell (hinoki wood), are tuned by rope and are light enough to wear around the player’s shoulders. The style is derived from ancient rituals associated with rice planting; the foot movements are reminiscent of dancing in rice paddies.



HACHIJYO-TAIKO – taiko on stand. This style of drumming comes from the island of Hachijyo. The small *chudaiko* or *nagado*

(‘long-body drum’) is placed on a high stand and the style of playing is graceful and dance-like. There are men’s and women’s *hachijyo* styles



HIRADO – from *hira* (flat) and *do* (body drum, pronounced ‘doe’). The skin of the *hirado* is tuned and held in place by tacks; the flat body produces a deep sound, but without the resonance of the longer *odaiko*. Sometimes played with a single *bachi* shaped like a baseball bat!

NARIMONO – metal percussion instruments with two main kinds: **CHAPPA**, which are metal cymbals in various sizes, and the **ATARIGANE** (often shortened to *kane*, simply meaning ‘metal’) which is a hand-held metal dish. The *atarigane* is known colloquially as the **CHANCHIKI** as it can produce three distinct sounds: ‘chan’, struck in the middle by the deer-horn *shimoku* stick; ‘chi’, produced on one rim; and ‘ki’ on the other.

Maki Ishii

Jō – Mono-Prism

It is customary for these two works to be played without pause – two parts of a larger conception.

The sounds at the beginning of *Jō* are intended to symbolise the orchestral sound world while introducing rhythms associated with traditional Asian music. This provides a prelude and a setting for the appearance of the Japanese drums in *Mono-Prism*.

The beginning of the second part, *Mono-Prism*, is whisper-quiet – virtually inaudible sounds from the Japanese drums. This challenges the traditions of East-Asian drumming, in which quiet and ethereal sounds have no place. (In their religious and spiritual context, drums are required to ‘disturb heaven and earth’ and to awaken the spirits.)

Jō for orchestra

Maki Ishii’s compositions exist in a musical space that is rich in sonority and in invention. His orchestral works *Kyō-ō* for multi-piano instruments and tape (1968), *Kyō-sō* for percussion and orchestra (1969), *Dipol* for orchestra (1970) and *Sō-gū II* for gagaku ensemble and orchestra (1971) have been described as primitive, dynamic, vibrant, violent, dissonant and powerful, with a voice that commands the full attention of the listener. The massed sounds and voices are filled with energy but never offensive to the ear. His orchestrations are skilful and sophisticated, allowing gorgeous sonorities to fill the musical space. In *Jō* for orchestra we can hear Maki Ishii’s compelling and dynamic voice.

According to the composer, the title *Jō* (a ‘prelude’ in certain types of Japanese theatre) suggests the abandonment of his earlier sound environment and the beginning of a search for a new music whose sonorities are constructed from modal elements rather than the European-influenced tone-clusters and complex massed sounds that characterise his previous orchestra works.

Ishii listed several structural elements basic to this sound world. They include a return to the ‘primitive’ rhythms of south-east Asian music; a development of new sonorities, including the sound of Tibetan wind

Keynotes

MAKI ISHII

Born Tokyo, 1936

Died Tokyo, 2003

Maki Ishii studied composition and conducting in Japan in the 1950s before attending the Berlin Music Academy between 1958 and 1961. He returned to Tokyo in 1962 and became an active figure in the Japanese new music scene, as well as maintaining a presence in Germany as a composer and conductor. His training had emphasised the Western avant-garde, but from the late 1960s he increasingly took inspiration from traditional Japanese music, and his focus turned to the juxtaposition of Japanese and Western sound worlds.

instruments; the intensification of sound and restructuring of massed tones based on Oriental modes rather than on tone-clusters; and a simplification of the overall structure of the entire composition with the use of repetition and recognition of transformed material. The structural repetitions occur on the macro-structural level, and with large sections of music being repeated and developed, and on the micro-structural level, with individual pitches (or sounds) and motivic fragments being continuously repeated and transformed.

Maki Ishii's music is characterised by his masterful use of percussion instruments. His skilful handling of these instruments is evident in the rhythmic structures performed by the five percussion groups. In addition to the orchestral instruments and the enlarged percussion ensemble, he has added an *obligato* part for the *rag-duong*, a large tubular Tibetan wind instrument that resembles, both in appearance and tone-colour, the alpine horn. The explosive and dynamic tutti passages that occur in Ishii's orchestral music are confined to the end of Part I and the conclusion of the work.



PHOTO: YOSHIAKI AMADA

ADAPTED FROM A NOTE BY KOJO SANO
(TRANSLATED BY SHIZOYU BAKER) ©1976
COURTESY OF G. RICORDI AND CO., MUNICH

Jō is scored for three flutes, piccolo, three oboes (one doubling cor anglais), two bassoons and contrabassoon; six horns, four trumpets, two trombones, bass trombone, two *duong* (a Tibetan wind instrument), percussion, two harps, piano, celesta and strings.

Jō for orchestra was commissioned by Japanese Radio and Television, NHK and first performed in September 1975 by the NHK Symphony Orchestra. It was dedicated to the conductor Hiroyuki Iwaki (former Chief Conductor of the Melbourne Symphony Orchestra). This is the Sydney Symphony's first performance of the work.

Maki Ishii

Mono-Prism

TaikOz

One of the more interesting musical trends since World War II has been the growing number of works for orchestra by Japanese composers – Takemitsu, for example – and their attempts to achieve some form of rapprochement between the contrasting aesthetics of Europe and Japan.

Mono-Prism could be thought of as a stage in Maki Ishii's 'struggle...within the vast gap which separates the worlds of Western and Eastern music'. The composer describes *Mono-Prism's* place in that 'struggle' in the following terms:

The almost inaudible sounds produced by the Japanese drums at the beginning of...Mono-Prism represent a challenge to the traditions of East Asian drumming. What will emerge from these whisperings at the verge of audibility? Quiet and ethereal sounds have had no place in the drumming traditions of East Asia. Drums have been used traditionally in the context of religious festivals, their function being to disturb heaven and earth with their powerful sound and dynamism, and to awake spirits.

As a player continues to strike his drum to the ultimate degree, so the sound of the instrument as produced through human agency (jinrai, 'the music of man') transforms into a sound as produced by nature (chirai, 'music of the earth'). Successions of sounds produced at an extremely high dynamic level still the passage of time and give rise to new sounds. The orchestral attacks threaten to interrupt the sense of condensed time, the accumulated resonance.

Western sound produced through human agency here blends with the palpitations of nature: the sound of wind coming into contact with trees, the sound of flames blazing.

As a student in Berlin, Ishii received a thorough grounding in serialism, studying under Boris Blacher and Josef Rufer. But he never felt completely comfortable writing in this style. He wanted to use the principles of the European avant-garde to achieve the sense of order described in such Asian classics as the *I Ching*, the 5000-year-old Chinese classic text which bears a close relationship with native Japanese music; the *Kangen Ongi*

Keynotes

MONO-PRISM

In *Mono-Prism* the orchestra is joined by seven taiko players performing on seven drums with heads attached to the body with cords (*shime-daiko*), one large drum with riveted heads (*odaiko*), and three medium-size drums with riveted heads of the type known as *chichibu-daiko* (or *nagadou*).

Ishii uses the combination of taiko and symphony orchestra to bridge the sound worlds of Western music, with its emphasis on complexity and human agency, and Japanese music, influenced by simplicity and nature.

(The Meaning of Instrumental Music), a 12th-century Japanese classic thought to reflect musical principles in ancient Asia; and the aesthetic treatises of Zeami, the 14th-century Noh composer.

Ishii soon conceived the idea that ‘the most effective means of highlighting the differences between Eastern and Western music is to place musicians with different musical attitudes in the same temporal and spatial setting.’ The link permitting a meaningful encounter between the two worlds would be the stylistic language *he* had developed, applied to both Eastern and Western instruments. Some of Ishii’s early pieces are combinations of two pieces which can be played separately; together they provide the basis for an encounter. *So-Gu I* explores the encounter between shakuhachi and piano, and *So-Gu II* sees a gagaku ensemble combined with the symphony orchestra. The 1976 work *Mono-Prism* places the orchestra in concert with taiko.

Taiko is the term not only for the Japanese drums but for the relatively modern art of Japanese drum performance and its underlying philosophy. Taiko originated in ceremony and festival; its use could be as functional as marking the times of the day in a Shinto shrine, or serving as a mental, physical and musical discipline for the individual and community.

The purpose of taiko is perhaps best understood in the words of the composer. Writing about how *Mono-Prism* combines this distinctive Japanese style with a Western orchestra, Ishii says: ‘the explosion of energy present within the drumming techniques...may lead to the realm of ‘listening to the music of heaven [*Tenrai*].’

ABRIDGED FROM A NOTE BY GORDON KALTON WILLIAMS
SYMPHONY AUSTRALIA ©1999

In addition to the taiko ensemble, *Mono-Prism* calls for three flutes (one doubling piccolo), three oboes, three clarinets (one doubling bass clarinet), two bassoons and contrabassoon; six horns, four trumpets, three trombones and tuba; timpani and percussion; two harps; piano, celesta and strings.

Mono-Prism was first performed on 27 July 1976 at the Tanglewood Festival by the taiko group Ondekoza and the Boston Symphony Orchestra under Seiji Ozawa. TaikOz and the Sydney Symphony gave the Australian premiere of *Mono-Prism* in 1999, with David Porcelijn conducting.

‘the most effective means of highlighting the differences between Eastern and Western music is to place musicians with different musical attitudes in the same temporal and spatial setting.’

ISHII

INTERLUDE

TaikOz and the taiko music of Maki Ishii

By Ian Cleworth

TaikOz has an abiding commitment to Maki Ishii's music for Japanese drums, the taiko. The ensemble has regularly performed *Mono-Prism*, *Monochrome* and *Dyu-Ha* for over a decade and has recently established *Beatessence 1* and *Beatessence 2* in its repertoire. Indeed, it is because several of these pieces require seven taiko players that TaikOz began with a membership of seven.

What is it about Ishii's music that attracts us?

In a sense, Mr Ishii is the 'other side of the coin' to TaikOz: he is a composer of Japanese extraction who is thoroughly versed in both Western 'art music' – composing for symphony orchestra, chamber ensemble, solo instruments and the like – and traditional Japanese musical art forms. His music for Wadaiko – the traditional Japanese drums – draws upon notions of Western 'classical' form and structure with Japanese philosophy, musical concepts and techniques. As a group of Australian musicians trained in taiko performance, TaikOz finds in Ishii's music a 'way in' to exploring contemporary musical expression through the ancient art of Wadaiko.

Ishii's *magnum opus* for taiko and symphony orchestra, *Mono-Prism*, is an incredibly visceral and gripping composition. Its strength lies in the fact that Ishii does not try and make a musical fusion between the two instrumental ensembles. Instead, each group remains within its own aesthetic world. The delight of his creation is in the fact that the 'expressive essence' of the taiko group and the orchestra are maintained throughout – he does not compromise or water down either ensemble's musical integrity in an attempt at musical fusion.

The key to understanding the work is in its title. The 'mono' in *Mono-Prism* refers to the monochromatic quality of the taiko. Ishii writes, 'juxtaposing constant and irregular patterns and blending symmetric and asymmetric rhythms, [*Mono-Prism's*] construction develops spirally to an exciting climax. The sounds visualise primordial birth, the evolution of life, and the changes of seasons – monochromatic, but with myriad gradations of grey.' The monochromatic taiko are reflected through the 'prism' of the symphony orchestra and the result is colourful beyond imagining.

TaikOz member Riley Lee was an original member of the legendary taiko group, Ondekoza. Maki Ishii lived with them on the island of Sado for several months, both observing and absorbing the rigorous daily regimen and ritual of the group.

The title *Mono-Prism* is a compound word consisting of the elements 'Mono', which refers here to the monochromatic tonal quality of Japanese drums, and 'Prism', referring to the prismatic tonal quality of the Western orchestra. 'Mono' thus symbolises the Japanese element and 'Prism' the Western musical element. The drum ensemble plays in the manner of a spiral, moving back and forth between determinate rhythm (simplicity) and indeterminate rhythm (complexity). For its part, the orchestra radiates, in the manner of a prism, acoustic and temporal elements qualitatively different from those underlying the motion of the drum ensemble.

MAKI ISHII

After careful study of their drumming technique and overall approach to music-making he eventually put pen to paper. The resultant creation, *Mono-Prism*, received its world premiere in 1976 at Tanglewood with the Boston Symphony Orchestra under its then Chief Conductor, Seiji Ozawa.

When studying Ishii's music for taiko (and other scores like the elegant and refined *Drifting Island* for bass koto and percussion) there are three areas that stand out. These are his distinctive sound world, which could best be described as 'organic', in that sound always unfolds naturally and seamlessly. Each gesture melds into the other without effort or artifice. Second, there is the influence of nature: land forms, the seasons, water, stone, birth and death all find their way into his music. And then there is the concept of 'ma'.

There is no direct translation for *ma*, suffice to say that the notion of 'space between tangible entities' or 'space that forms part of the whole' gives some inkling. While these descriptions are not very adequate, one can sense *ma* in the performance of Ishii's music: perhaps a brief moment of stillness within the overall tempo of sound – devoid of counts, cues and movement – or a pause that allows the cumulative sound to resonate and breathe.

To consider *ma* in a philosophical sense read this wonderful poem by the Chinese poet Lao Tzu:

*Thirty spokes share the wheel's hub;
It is the centre hole that makes it useful.
Shape clay into a vessel;
It is the space within that makes it useful.
Cut doors and windows for a room;
It is the holes which make it useful.
Therefore profit comes from what is there:
Usefulness from what is not there.*

Ma is a profound notion that requires years of experience to understand and articulate through music. To understand *ma* is to understand Ishii's music.

Before his death in 2003, Maki Ishii encouraged TaikOz to find our own contemporary taiko voice. He sent us scores and took note of our performances here in Australia. His attitude to TaikOz and other non-Japanese groups was expressed most eloquently when he said: 'the fact that compositions for these rather simple instruments of Japanese folk tradition would receive so much interest from musicians in different parts of the world lay far beyond my imagination as a composer. Perhaps here may be felt the breath of a new age in the world of music.*'

* 'Sounds of West – Sounds of East' by Maki Ishii from *Maki Ishii's Music*, 1997

MORE MUSIC

Selected Discography

TAIKOZ

Daichi

A studio recording from 2006 of original and traditional compositions, and featuring shakuhachi Grand Master, Riley Lee.

NEW WORLD CD641

Live at Angel Place

Concert recording from 2003.

NEW WORLD CDA100

This memorable concert was also documented in a visually exciting DVD, *Live at Angel Place*.

NEW WORLD NWADV100

Taiko no Sekai

Live recordings from 1998–99, featuring TaikoZ, Riley Lee and guest didgeridoo player Matthew Doyle.

INDEPENDENT TAI0Z1

TAKEMITSU

The first recording of *Gitimalya* was made by the Tokyo Metropolitan Symphony Orchestra and Hiroyuki Iwaki, with marimba soloists Michiko Takahashi, for whom the piece was written. On the same disc, premiere recordings of Takemitsu's orchestral works *Winter* and *Marginalia*.

VARÈSE SARABANDE VCD47243

MAKI ISHII

The BIS label has released several discs including Maki Ishii's music, among them a recording of Japanese accordion music and another of Japanese recorder music. One of his best-known works, *Thirteen Drums*, is performed by Mika Takehara on the CD of the same name.

BIS 1303

CLAIRE EDWARDES

Coil

Claire Edwarde's solo album, featuring Gerard Brophy's *Coil* and music for percussion, marimba and vibraphone by Andrew Ford, Ross Edwards, Andrew Schultz, Dominik Karski, Damien Ricketson, Mark Pollard.

TALL POPPIES 193

Birtwistle: The Axe Manual

Claire Edwarde is accompanied by pianist Nicolas Hodges in *The Axe Manual*. Hodges also performs Birtwistle solo piano works.

METRANOME 1074

RYUSUKE NUMAJIRI

Numajiri has released two discs of Japanese orchestral music, both with the Tokyo Metropolitan Symphony Orchestra. Kunihiko Hashimoto's First Symphony and a suite *Heavenly Maiden and the Fisherman* date from the 1930s and 40s. *Japanese Orchestral Favourites* brings together music by a number of 20th-century composers, including Takashi Yoshimatsu, and a traditional piece, *Etenraku*.

NAXO 8555881 (HASHIMOTO)

NAXOS 8555071 (FAVOURITES)

Broadcast Diary



FEBRUARY–MARCH

31 February, 1.05pm

BERLIOZ: ROMÉO ET JULIETTE

Charles Dutoit conductor

Peter Coleman-Wright, Fiona Janes, Gregory Kunde
vocal soloists

Sydney Philharmonia Choirs

28 February, 8pm

A MIDSUMMER NIGHT'S DREAM

Vladimir Ashkenazy conductor

Penelope Mills, Sian Pendry vocal soloists

Sydney Philharmonia Choirs

and a company of actors

Mendelssohn & Shakespeare

6 March, 8pm

ASHKENAZY CONDUCTS SHOSTAKOVICH

Vladimir Ashkenazy conductor

Janine Jansen violin

Dvořák, Shostakovich

7 March, 12.05pm

BODY, HEART & SOUL

Michael Dauth violin-director

Mozart, Beethoven, Haydn

2MBS-FM 102.5

SYDNEY SYMPHONY 2009

10 February, 6pm

What's on in concerts, with interviews and music.

Webcast Diary



Selected Sydney Symphony concerts are recorded for webcast by BigPond and are available On Demand.

Visit: sydneysymphony.bigpondmusic.com

February webcast:

A MIDSUMMER NIGHT'S DREAM

Available from 28 February at 8pm.

sydneysymphony.com

Visit the Sydney Symphony online for concert information, podcasts, and to read the program book in advance of the concert.

ABOUT THE ARTISTS

Ryusake Numajiri conductor

Ryusuke Numajiri studied piano and conducting at the Toho Gakuen School of Music, where his teachers included Seiji Ozawa and Tadaaki Otaka. While still a student, he acted as assistant to Ozawa at the New Japan Philharmonic, and he later studied at the Berlin University of Fine Arts and Music.

In 1990 Ryusuke Numajiri came to international attention when he won the 40th Besançon International Conducting Competition. He has since been invited to conduct many of the world's foremost orchestras including the London Symphony Orchestra, Montreal Symphony Orchestra, Deutsches Symphonie Orchester Berlin, Orchestra Sinfonica di Milano, Orchestre du Capitole de Toulouse, Staatskapelle Weimar, Düsseldorf Symphony Orchestra, China Philharmonic Orchestra, Vienna Chamber Orchestra and the Northern Sinfonia. Recent engagements in Japan have included concerts with the NHK Symphony, Tokyo Metropolitan Symphony, Osaka Philharmonic and Yomiuri Nippon Symphony.

From 1993 to 1998 he was the youngest-ever Chief Conductor of the Japan Shinsei Symphony Orchestra. In 2005 he founded the Tokyo Mozart Players with whom he has recorded the complete Beethoven symphonies. He was Principal Conductor of the Tokyo Philharmonic Orchestra from 1999 to 2003, and in 2003 he was named Chief Conductor of the Nagoya Philharmonic Orchestra and Principal Conductor of the Japan Philharmonic Orchestra. Since 2007 he has also been Artistic Director of the Biwako Hall in Japan and in 2008 he took up the post of Principal Guest Conductor of Century Orchestra Osaka.

He has conducted the Japanese premieres of Philip Glass's *Peace Symphony*, Busoni's Piano Concerto and *Doktor Faustus*, Zemlinsky's *Der Zwerg* (The Dwarf), Schoenberg's Notturmo and Takemitsu's *Spectral Canticle*.

He made his debut as an opera conductor in 1997 with Mozart's *Abduction from the Seraglio*, and in 2007 he made his Munich State Opera debut conducting Mahler's *Das Lied von der Erde* and John Adams' Chamber Symphony for a new ballet production. He has conducted Mozart's *Marriage of Figaro* at the New National Theatre Tokyo and a new production of *Der Rosenkavalier* directed by Andreas Homoki at the Biwako Hall.

His discography includes the Gubaidulina Cello Concerto (London Symphony Orchestra and Mstislav Rostropovich), works by Takemitsu (Tokyo Metropolitan Symphony Orchestra) and Messiaen's *Turangalila Symphony* (Japan Philharmonic Symphony).



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Claire Edwardes marimba

Australian percussionist Claire Edwardes is a passionate advocate of contemporary music, with a successful solo career in Australia and Europe.

She graduated from the Sydney Conservatorium of Music as student of the year before undertaking postgraduate studies at the Rotterdam and Amsterdam Conservatories, graduating with distinction in 2003 as a Master of Music. She remained in The Netherlands, performing in Europe until 2006. She has enjoyed great success in international competitions and was winner of the 1999 Symphony Australia Young Performer of the Year, the 2001 Llangollen International Instrumentalist Competition (Wales) and the 2005 Gaudeamus International Interpreters Competition. In 2005 she was awarded the MCA/Freedman Fellowship for Classical Music, and in 2007 she won the AMC/APRA Classical Music Award for Outstanding Contribution by an Individual.

Claire Edwardes has featured as soloist and chamber musician at festivals such as the Huddersfield Contemporary Music Festival, Cheltenham Festival, The Birtwistle Festival (London), the Adelaide Festival, Australian Festival of Chamber Music and TURA's Totally Huge New Music Festival. Concerto highlights include performances with the Dutch Radio Chamber Orchestra (Concertgebouw, Amsterdam), the Amsterdam Sinfonietta, and the Sydney, Melbourne, Queensland and Tasmanian Symphony Orchestras. She collaborates regularly with ensembles such as Percussion Group The Hague, Asko/Schönberg Ensemble, Ensemble Modern, Synergy Percussion and Sydney Omega Ensemble.

She is a key figure in the Australian musical community, actively commissioning, recording and performing new works by composers such as Ross Edwards, Andrew Ford and Elena Kats-Chernin. She is the assistant artistic director of Sydney new music group, Ensemble Offspring, and values her collaborations with artists such as Bernadette Balkus, William Barton, Duo Sol and Duo Vertigo. Her recording with pianist Nicolas Hodges of *The Axe Manual* by Harrison Birtwistle received five stars in the *BBC Music Magazine*, and her debut solo album, *Coil*, was given rave reviews. This year Claire Edwardes will appear in Musica Viva's concert series and as a soloist with the Sydney Youth Orchestra, and she will return to Europe for a series of solo recitals.



TaikOz taiko ensemble
Ian Cleworth Artistic Director



PHOTO: KEITH SAUNDERS

With ancient practice at its core, TaikOz combines tradition with the latest contemporary compositions. In performances with shakuhachi (Japanese bamboo flute) the ethereal and translucent sounds of Grand Master Riley Lee contrast dramatically with the visceral power of the taiko drums.

Established in 1997, TaikOz has grown into an ensemble of eight musicians who undertake a year-round schedule of performances, workshops and teaching. The group tours throughout Australia, with collaborations including the Melbourne and Sydney Symphony Orchestras, Musica Viva, choreographer Meryl Tankard, and taiko great Eitetsu Hayashi.

TaikOz's performance aesthetic reflects the group's passionate dedication to the forms of Wadaiko and a desire to create new music for today's audiences. TaikOz has developed its own sound by drawing on the input of its members – whose musical backgrounds encompass Japanese traditional music, orchestral music, jazz and pop – as well as esteemed colleagues and teachers in Japan such as Hayashi, Fuun no Kai and past members of Sad-Ondekoza, and creative collaborators such as Tankard, Regis Lansac, Gerard Brophy, Timothy Constable and Andrea Molino. Through the collective power of these diverse creative spirits, TaikOz has forged a style that reflects the members' high energy, commitment and joy in making music.

TaikOz travels internationally and in particular to Japan, where the group has received considerable acclaim. A recent highlight was an appearance at Tokyo's prestigious National Theatre of Japan with Eitetsu Hayashi and Fuun no Kai after an invitation to present an all-Australian program. In 2007 TaikOz received the Limelight Best New Composition Award for *Kaidan: A Ghost Story*, created with Meryl Tankard.

TaikOz (from left): Masae Ikegawa, Kevin Man, Tom Royce-Hampton, Ian Cleworth (Artistic Director), Anton Lock, Graham Hilgendorf, Riley Lee (not appearing in this concert), and Kerryn Joyce

TaikOz has long championed the taiko works of Maki Ishii, including performances of *Mono-Prism* with the Sydney, Melbourne, West Australian and Queensland symphony orchestras, and conductors Hiroyuki Iwaki and Takuo Yuasa.

www.taikoz.com

TaikOz

Ian Cleworth Artistic Director

Ian Cleworth founded TaikOz in 1997. In 2005 he became full-time with the group, having spent 20 years as Principal Percussion with the Sydney Symphony and 16 years with the percussion group Synergy (Co-Artistic Director 2000–2003).

He began taiko study with Amano Sen of Yamanashi-ken at the age of 19, and performed throughout Honshu and Shikoku with his taiko ensemble, Araham. Since then he has studied and performed with Japan's greatest taiko soloist, Eitetsu Hayashi, including a performance of Ishii's *Monochrome* at the 2004 Tokyo Summer Festival as a guest member of Eitetsu Fuun-no-Kai.

As a soloist Ian Cleworth premiered and recorded Ross Edwards' *Yarrageh* – Nocturne for Percussion and Orchestra, and, with his Synergy colleagues, gave the Australian premiere and recorded Takemitsu's *From Me Flows What You Call Time*. In 2007 he received the APRA-AMC Classical Music Award for 'Long-term Contribution for the Advancement of Australian Music'.



PHOTO: KEITH SAUNDERS

Graham Hilgendorf

Graham joined TaikOz in 1998. He travelled to Japan in 2001, studying under the guidance of Eitetsu Hayashi and performing with TaikOz in Kanazawa, Kobe and Manno. He spent most of 2005 living, studying and playing in Japan. He had the opportunity to study under Wakayama-ryu, leader and master of the O-Edo-bayashi style, Suzuki-sensei. An interest in the traditional Hachijyō style of taiko playing took him to Hachijyō Island for further study with Kikuchi-sensei. Graham is also a freelance modern jazz drummer and percussionist, and founder of the ensemble B'tutta.

Masae Ikegawa

Masae Ikegawa was born in Kagawa, Shikoku, Japan. At age 5 she joined Marugame Daiko, studying and performing many styles including Oedo Sukeroku Daiko, which is characterised by dynamic, acrobatic movements and stylish, elegant postures. From 1997 to 1999 she performed and toured to the USA with Manno Daiko, a Kagawa-based taiko group that performs original music as well as Kantoko music, which involves graceful stick twirling and movements. She arrived in Sydney in 1999 and joined TaikOz the following year. She returns regularly to Japan to study with many master Wadaiko players, including Eitetsu Hayashi, Kyosuke Suzuki (O-Edo-Bayashi), Takashi Kikuchi (Hachijo Daiko), and Akio Tsumura (Miyake Daiko).

Kerryn Joyce

Kerryn Joyce joined TaikOz in 2001; highlights have included working alongside original members of Sado-Ondekoza:



PHOTO: KEITH SAUNDERS

Riley Lee, Eitetsu Hayashi and Takumi Takano. A keen interest in education has seen her involved in TaikOz workshops and the co-ordination of TaikOz school shows. She holds a Bachelor of Music degree from the University of Queensland and a postgraduate Diploma of Music from the Queensland Conservatorium of Music, and has studied in Holland. Her interest in theatre and dance has led to work with Suzuki method movement/theatre group Frank and the Queensland Ballet. She performs with Kevin Man in the duo Karak Percussion.

Kevin Man

Kevin Man's classical percussion background led to his interest in the art of Wadaiko; he subsequently joined TaikOz in 2002. He was a percussionist with the Queensland Orchestra from 1999 to 2003, Acting Chair of the Sydney Conservatorium's Percussion Unit in 2005, and Acting Head of Percussion, Queensland Conservatorium, in 2003. He also performs in a contemporary percussion duo that he founded with Kerryn Joyce, Karak Percussion. Kevin Man studies and teaches shinobue and is undertaking a Master of Music degree in shakuhachi under the direction of Riley Lee at the Sydney Conservatorium of Music.



PHOTO: KEITH SAUNDERS

Anton Lock

Anton Lock attended the Sydney Conservatorium High School and in 2003 was the first student to perform on taiko for the HSC. He was subsequently selected to open the proceedings at the Premier's Awards and to perform in the Sydney Opera House Encore concert, given each year by outstanding HSC musicians. He has received instruction from TaikOz as well as Fuun no Kai member (and former TaikOz member) Kenichi Koizumi, and he joined the group in 2006. Last year he travelled to Sado Island for intensive study in the traditional Kenbai dance with members of the taiko group Kodō.

Tom Royce-Hampton

Tom Royce-Hampton has been studying the art of Wadaiko since 2005, when as a student at the Victorian College of the Arts, he was invited to become an advanced student with TaikOz. He completed his Bachelor of Music Performance degree at the Victorian College of the Arts School of Music, majoring in percussion. In Melbourne he studied with Sergi Glovko, Barry Quinn, Guy du Blet and Peter Neville, as well as with Australian jazz great Graeme Morgan. He has been involved in many live and studio recordings including Mutant Theatre and contemporary percussion music by Melbourne composer Anthony Paterus.

THE SYDNEY SYMPHONY

PATRON Her Excellency Professor Marie Bashir AC CVO, Governor of New South Wales



PHOTO: KEITH SAUNDERS

Founded in 1932, the Sydney Symphony has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities.

Resident at the iconic Sydney Opera House, where it gives more than 100 performances each year, the Sydney Symphony also performs concerts in a variety of venues around Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the Orchestra world-wide recognition for artistic excellence. Last year the Sydney Symphony toured Italy, and in October 2009 will tour to Asia.

The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by conductors such as Nicolai Malko, Dean Dixon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender, Edo de Waart and, most recently, Gianluigi Gelmetti. The Orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The Sydney Symphony's award-winning Education Program is central to the Orchestra's commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony also maintains an active commissioning program and promotes the work of Australian composers through performances and recordings. Recent premieres have included major works by Ross Edwards, Liza Lim, Lee Bracegirdle and Georges Lentz, and the Orchestra's recording of works by Brett Dean was released last year on the BIS and Sydney Symphony Live labels.

Other releases on the Orchestra's own label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti and Sir Charles Mackerras, as well as a boxed set of Rachmaninov orchestral works, conducted by Vladimir Ashkenazy.

This year Vladimir Ashkenazy begins his tenure as Principal Conductor and Artistic Advisor.

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Artistic Advisor



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Second Violins



First Violins

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Associate Concertmaster
- 02 Kirsten Williams
Associate Concertmaster
- 03 Kirsty Hilton
Assistant Concertmaster
- 04 Fiona Ziegler
Assistant Concertmaster
- 05 Julie Batty
- 06 Sophie Cole
- 07 Amber Gunther
- 08 Rosalind Horton
- 09 Jennifer Hoy
- 10 Jennifer Johnson
- 11 Georges Lentz
- 12 Nicola Lewis
- 13 Alexandra Mitchell
Moon Chair
- 14 Léone Ziegler
Marriane Broadfoot
Brielle Clapson

Second Violins

- 01 Marina Marsden
Principal
- 02 Emma West
A/Associate Principal
- 03 Shuti Huang
A/Assistant Principal
- 04 Susan Dobbie
Principal Emeritus
- 05 Maria Durek
- 06 Emma Hayes
- 07 Stan W Kornel
- 08 Benjamin Li
- 09 Nicole Masters
- 10 Philippa Paige
- 11 Biyana Rozenblit
- 12 Maja Verunica

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|----------------------------------|---|-------------------------------|
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First Violin† | Jennifer Curl
Viola# | John Douglas
Percussion |
| Alexander Norton
First Violin | Charlotte Burbrock
de Vere
Viola† | Philip South
Percussion |
| Emily Qin
First Violin# | Elizabeth Hawryluk
Double Bass† | Brian Nixon
Timpani# |
| Manu Berkeljon
Second Violin | Kate Lawson
Flute | Miriam Lawson
Harp |
| Thomas Dethlets
Second Violin | Elizabeth Chee
Oboe | Graeme Brown
Guitar |
| Thomas Dundas
Second Violin | Graham Nichols
Horn | # = Contract Musician |
| Victoria Jacono
Second Violin | Nigel Crocker
Rag duong (Tibetan
trumpet) | † = Sydney Symphony
Fellow |
| Emily Long
Second Violin# | James Campbell
Rag duong | |
| Leigh Middenway
Second Violin | | |

MUSICIANS

Violas



Cellos



Double Basses



Harp

Flutes

Piccolo



Violas

- 01 Roger Benedict
Principal Viola
Andrew Turner and
Vivian Chang Chair
- 02 Anne Louise Comerford
Associate Principal
- 03 Yvette Goodchild
Assistant Principal
- 04 Robyn Brookfield
- 05 Sandro Costantino
- 06 Jane Hazelwood
- 07 Graham Hennings
- 08 Mary McVarish
- 09 Justine Marsden
- 10 Leonid Volovelsky
- 11 Felicity Wytthe

Cellos

- 01 Catherine Hewgill
Principal Cello
Tony and Fran Meagher
Chair
- Timothy Walden
Principal
- 02 Leah Lynn
Assistant Principal
- 03 Kristy Conrau
- 04 Fenella Gill
- 05 Timothy Nankervis
- 06 Elizabeth Neville
- 07 Adrian Wallis
- 08 David Wickham

Double Basses

- 01 Kees Boersma
Principal Double Bass
Brian and Rosemary
White Chair
- 02 Alex Henery
Principal
- 03 Neil Brawley
Principal Emeritus
- 04 David Campbell
- 05 Steven Larson
- 06 Richard Lynn
- 07 David Murray

Harp

- Louise Johnson
Principal Harp
Mulpha Australia Chair

Flutes

- 01 Janet Webb
Principal
- 02 Emma Sholl
Associate Principal
Flute
Mr Harcourt Gough
Chair
- 03 Carolyn Harris

Piccolo

- Rosamund Plummer
Principal

MUSICIANS

Oboes



Cor Anglais



Clarinets



03



Bass Clarinet



Bassoons



03



Contrabassoon



Horns



02



03



04



05



06



Trumpets



02



03



04



Trombones



02



03



Bass Trombone



Tuba



Timpani



Percussion



02



Piano



Oboes

- 01 Diana Doherty
Principal Oboe
Andrew Kaldor and
Renata Kaldor Ao Chair
- 02 Shefali Pryor
Associate Principal

Cor Anglais

- Alexandre Oguey
Principal

Clarinets

- 01 Lawrence Dobell
Principal
- 02 Francesco Celata
Associate Principal
- 03 Christopher Tingay

Bass Clarinet

- Craig Wernicke
Principal

Bassoons

- 01 Matthew Wilkie
Principal
- 02 Roger Brooke
Associate Principal
- 03 Fiona McNamara

Contrabassoon

- Noriko Shimada
Principal

Horns

- 01 Robert Johnson
Principal
- 02 Ben Jacks
Principal
- 03 Geoff O'Reilly
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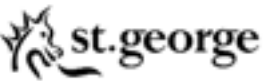
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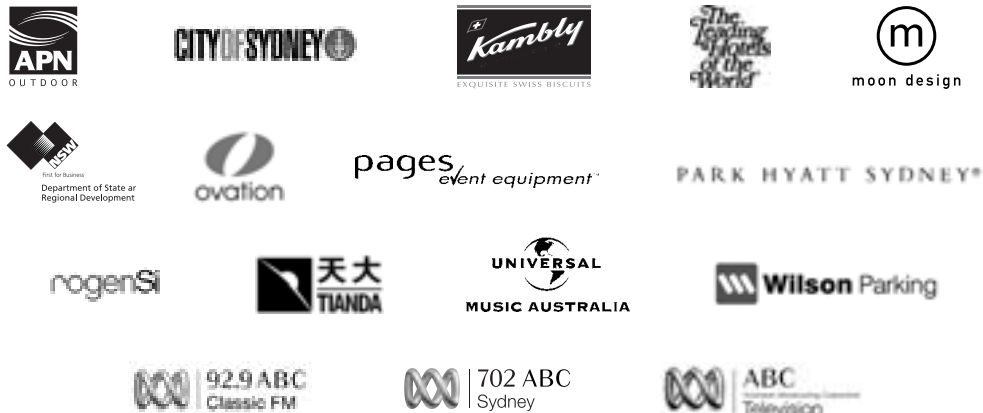
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