

SEASON 2009
TEA & SYMPHONY
PRESENTED BY KAMBLY

TAIKOZ IN CONCERT

Friday 6 February | 11am
Sydney Opera House Concert Hall

TaikOz taiko ensemble

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

GRAHAM HILGENDORF (born 1967) and
MASAE IKEGAWA (born 1974)
Shima no Hana

TRADITIONAL arr. **KERRY N JOYCE** (born 1972)
and **KEVIN MAN** (born 1975)
Haru no Hajime

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

HILGENDORF
Circle Dance

Estimated timings:
16 minutes, 8 minutes, 3 minutes,
8 minutes, 13 minutes.

The performance will conclude
at approximately 12pm.

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It is my great pleasure to welcome you to this first concert in the 2009 Tea & Symphony series.

It's an unusual concert for this series because it takes place without the orchestra. Instead, the Sydney Symphony brings to the stage the phenomenal musicians of TaikOz in a fusion of Japan and Australia. We know this is going to be a thrilling experience – dynamic and powerful – and completely unforgettable. A TaikOz concert is a stunning mix of drumming and flutes, song and dance, ancient ritual and modern energy. With this program we can glimpse the wonders of Japanese tradition within the walls of the Sydney Opera House Concert Hall.

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Kambly is a way of life, dedicated to all those who appreciate the difference between the best and the merely good. In this way it is fitting that we partner with the internationally acclaimed Sydney Symphony, whose vision is to ignite and deepen people's love of live symphonic music.

We hope you enjoy this morning's program, and look forward to welcoming you to future concerts in the Tea & Symphony series in 2009.



Oscar A. Kambly
Chairman
Kambly of Switzerland

ABOUT THE MUSIC

Welcome to today's concert – a program that seeks to introduce you to TaikOz, a Sydney-based ensemble dedicated to the art of Wadaiko.

'But what is Wadaiko?' I hear you say! Originating in Japan, Wadaiko is the practice of taiko – the traditional Japanese drums. However, Wadaiko is more than just beating the drum for the sake of beating. It incorporates a complete world of drumming, song and dance that on the one hand harks back to ancient Buddhist and Shinto rituals and, on the other, is a reflection of contemporary musical life, irrespective of one's nationality. Although once a uniquely Japanese art form, its transformation into an international language is a recent phenomenon and one that TaikOz is very much a part of.

Considering that nearly everything that contributes to Australia's many-faceted culture has been imported from other places and other times – with the exception of our indigenous culture – it should be no surprise that the inspiration and influences derived from our near Asian neighbours was at some stage going to find its way into the vibrant melting pot we call 'Australian culture'. And so TaikOz was born in 1997 with a mission to establish a unique performance aesthetic that reflects the group's passionate dedication to the forms of Wadaiko and a desire to create new music for today's audiences.

The first and last pieces – ...*the peals of thunder* and *Circle Dance* – were composed by members of the ensemble and combine traditional taiko styles with a contemporary approach to rhythm and structure. These two pieces bookend a suite of three pieces that are more Japanese in style and feeling and which reflect the players' training with masters of various traditions.

The mix of new and old, flute and drum, art music and folk, is typical of a TaikOz performance and I hope that our performance will speak to you irrespective of its cultural and philosophical backgrounds. Indeed, I trust that you might enjoy it for what it is – music played with passion!

IAN CLEWORTH
Artistic Director, TaikOz



PHOTO: KAREN STEAINS

IAN CLEWORTH
Artistic Director, TaikOz

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.

HILGENDORF & IKEGAWA

Shima no Hana (2005)

The beautiful and flamboyant style of playing in *Shima no Hana* hails from Hachijyō – a small island far south of the main island of Honshu. In 2005 TaikOz members Graham Hilgendorf and Masae Ikegawa had a wonderful opportunity to travel and study with Master Takashi Kikuchi to deepen their knowledge and skill in this unique and beautiful style of taiko drumming.

On Hachijyō there are hundreds of verses sung to the accompaniment of the drumming, ranging from bawdy gossip, to current affairs and the telling of historical tales. Graham and Masae’s version tells a tale of unrequited love – a common theme in Japanese art. Here two lovers sing to each other over the vast separation of ocean between Hachijyō and the mainland. The rhythm has the feeling of

Taiko Drums

There are many different names for the various taiko. The taiko you will be hearing in this performance include the *nagadou*, *shime-daiko* and *odaiko*. The heads of the nagadou and odaiko are stretched onto a solid wooden shell and tacked in place. Their tuning is dependent on the weather! The heads of a shime-daiko are stretched over a hoop and tensioned with rope or bolts, and can be tuned by human hand. Nagadou and odaiko are traditionally carved from a single piece of wood (keyaki wood in this case) and, considering their size, can require a good aged tree. One odaiko (the largest kind of drum) was so big that it required the logging of a tree over 1,200 years old. The making of authentic taiko has naturally declined, and become more expensive, with the depletion of old-growth forests. TaikOz’s odaiko was handcrafted by Tasmanian makers in 1996 from a single trunk of stringybark eucalyptus.



Odaiko

PHOTO: KEITH SAUNDERS

sorrow and softness, beginning with a slow lilting feel that, after a gradual increase in speed, ends sharply with a flourish.

During a visit to Hachijyō Island in the summer of 1930, a famous poet called Noguchi Ujo wrote the verses sung on this occasion:

*Mitsune kuranosaka saka mannaka de yo na
defune nagamete sode shiboru yona
sora imakoso taiko no oto da yo kitamada kitamada*

*As I stand on the slope of kuranosaka,
I gaze at the outgoing ship.
I squeeze the tears from my sleeve.
There it goes! I need now, the sound of the taiko.*

TRADITIONAL arr. JOYCE and MAN Haru no Hajime

The words of this song are from a tender poem composed some time in 11th-century Japan. The poem seeks to convey, through references to various spring flowers and birds, thoughts and feelings associated with the changing of the seasons, from winter to spring.

The melody was composed by the teacher of renowned singer Yoko Fujimoto, who in turn imparted it to TaikOz member Kerryn Joyce.

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,

Fue (Flutes)

There is a wide range of bamboo, side-blown flutes. The *shinobue* is the most common while the *nōkan* (pictured) is mostly used in the instrumental ensemble that accompanies noh theatre.



PHOTO: KAREN STEAINS



Chappa

PHOTO: KAREN STEAINS

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 today 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.

HILGENDORF Circle Dance (2007)

Circle Dance was conceived after Graham Hilgendorf had experienced the Japanese New Year’s custom of *mochitsuki*: a celebration that involves pounding thick, glutinous rice with a heavy wooden mallet to produce sticky rice called ‘mochi’.

Graham says, ‘We were travelling down a street in Maragame and came across a group of people milling outside in a car park, chatting and imbibing the odd cup of sake – it was absolutely freezing cold, too! The thing that grabbed my attention was an old woman who ran out of a kitchen with a handful of steaming rice and put it on a stone mortar. A guy then picked up a really heavy looking mallet and started pounding the rice – like *really* pounding! The women kept running out with more handfuls of sticky rice and the guys – young and old – kept pounding away, always in a strictly rhythmic way; it had to be rhythmic because the person flicking the rice on the mortar would lose their fingers under the blow of the hammer, otherwise! I also remember a guy using the hammer in a grinding fashion before he began to swing away. This inspired the opening section of the piece – the grinding sounds on the taiko...it really was a great day out!’

With such vivid images in mind, Graham has rendered the sight, sounds and smells of *mochitsuki* into a piece of music: pots, pans and utensils of the kitchen have inspired the movements and rhythms of the ‘shinjiro’ taiko sets (a style associated particularly with the Owaridaiko group of Nagoya where a low-voiced *okedo* is placed on the side in combination with the high-pitched *shimedaiko*) and a central large *hiradō-daiko* is the ‘mortar’ upon which the rice is moulded into the delicious mochi rice-balls...enjoy!

IAN CLEWORTH ©2009

Narimono

Small metal cymbals, the *chappa*, are often used in combination with the taiko, contributing a wide variety of colours. Some contemporary players specialise in the *chappa* and are capable of producing an astonishing range of sounds and rhythms.



PHOTO: KAREN STEANS

“*Atarigane*” (pictured) is often shortened to *kane*, simply meaning “metal”. This hand-held metal dish is also colloquially called “*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.

ABOUT THE ARTISTS

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).



PHOTO: KEITH SAUNDERS

Kerryn Joyce

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

Read more about the group TaikOz on the back cover.

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TaikOz

Ian Cleworth ARTISTIC DIRECTOR

PHOTO: KEITH SAUNDERS



TaikOz is a high-energy ensemble renowned for its physicality and spirit. The group's unique fusion of Japanese ritual drumming and western percussion music propels audiences on a transcendent journey through exotic sound worlds. And in performances with shakuhachi (Japanese bamboo flute), the ethereal and translucent sounds of Grand Master Riley Lee contrast dramatically with the exhilarating thunder of the taiko drums.

TaikOz was established in 1997 and has grown into an ensemble of eight musicians who undertake a year-round schedule of performances, workshops and teaching, all the while establishing a definitive Australian taiko sound. The group regularly tours throughout Australia, collaborating with artists and organisations such as the Melbourne and Sydney Symphony Orchestras, Brisbane Festival, Sydney Festival, acclaimed choreographer Meryl Tankard, Bell Shakespeare, taiko great Eitetsu Hayashi, and the world-famous taiko ensemble Kodo.

TaikOz travels internationally and in particular to Japan, where the group's approach to taiko and shakuhachi performance has received considerable acclaim. They have performed in Kobe, Kanazawa, Ota's Hibike Festival and at Tokyo's prestigious National Theatre of Japan. TaikOz has also given performances in China's Shenzhen Province and Thailand for the Bangkok International Festival of Music and Dance, Paris, and in 2010 will travel to Germany and Italy.

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