



sydney symphony orchestra

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

Taiko and the SSO

2018



Presented by Premier Partner Credit Suisse

MEET THE MUSIC

THU 22 FEB, 6.30PM

KALEIDOSCOPE

FRI 23 FEB, 8PM • SAT 24 FEB, 8PM

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CLASSICAL



Taiko and the SSO

Program to include...

- BRITTEN**
The Prince of the Pagodas: Highlights
- WATANABE** Dreams
- LEE & CLEWORTH** Cascading Waterfall
- WATANABE** Shinobu
- SKIPWORTH** Breath of Thunder **PREMIERE**

Gerard Salonga conductor • Taiko: taiko ensemble
Ian Cleworth Artistic Director • Riley Lee shakuhachi
Kaoru Watanabe shinobue, taiko

Presented by
Premier Partner Credit Suisse
Meet the Music
Thu 22 Feb, 6.30pm
Kaleidoscope
Fri 23 Feb, 8pm
Sat 24 Feb, 8pm
Sydney Opera House



Heaven is Closed

Batiashvili plays Prokofiev

- KATS-CHERNIN** Heaven is Closed
- PROKOFIEV** Violin Concerto No.2
- R STRAUSS** Don Juan
- R STRAUSS** Till Eulenspiegel

Dmitri Slobodeniouk conductor • Lisa Batiashvili violin

Meet the Music
Wed 28 Feb, 6.30pm
Thursday Afternoon Symphony
Thu 1 Mar, 1.30pm
Emirates Metro Series
Fri 2 Mar, 8pm
Sydney Opera House



Bach and Beethoven

Cocktail Hour

- JS BACH** trans. Constable
Violin Partita in B minor, BWV 1002, for marimba
- CONSTABLE** Quintet for vibraphone and
string quartet: Rondo, Timelapse **PREMIERE**
- BEETHOVEN**
String Quartet in F, Op.59 No.1 (Razumovsky No.1)

Musicians of the SSO

Fri 2 Mar, 6pm
Sat 17 Mar, 6pm
Utzon Room



Who Needs a Conductor Anyway?

An SSO Family Concert

- Includes highlights from...
 - TCHAIKOVSKY** Piano Concerto No.1
 - BEETHOVEN** Piano Concerto No.5 [Emperor]
 - RACHMANINOFF** Piano Concerto No.2
- Roger Benedict conductor • Simon Tedeschi piano

Family Concerts
Sun 11 Mar, 2pm
Sydney Opera House

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Vanessa Scammell conductor

Wed 7 Mar, 8pm
Sydney Opera House



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Ben Mingay vocalists
Vanessa Scammell conductor

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Principal Partner



Credit Suisse warmly welcomes you to this truly special event where the sounds of Japan meet the sounds of the Sydney Symphony Orchestra.

Tonight the SSO collaborates with the acclaimed drumming ensemble Taikoz and featured soloists Riley Lee and Kaoru Watanabe, to present a program of wonderfully varied music. You will hear everything from the sound of a single drum and the haunting tones of Japanese flutes to the richness of the full orchestra and the thunderous taiko drums.

Over the years we have been proud to support the Sydney appearances of some of the great names of the Western concert scene, but rarely have we had a chance to support such an inspiring collaboration of artists as those who will perform for you tonight.

Credit Suisse is a global financial services leader, providing financial solutions, products and advice to corporate, institutional and private banking clients in Australia for almost 50 years. We have been an enthusiastic sponsor of the Sydney Symphony Orchestra for the past eight years.

Our fruitful collaboration has more recently taken a different form. Together we have developed the Credit Suisse SSO Music Education Program. This is a three-year pilot program giving six schools from low socio-economic areas access to a suite of music education initiatives designed to create a long-lasting culture of music in their schools and communities.

We hope you enjoy the concert and look forward to seeing you at future performances by the Sydney Symphony Orchestra.



John Knox
Chief Executive Officer
Credit Suisse Australia



sydney symphony orchestra

David Robertson
Chief Conductor and Artistic Director

SPECIAL EVENT
PREMIER PARTNER CREDIT SUISSE
MEET THE MUSIC
THURSDAY 22 FEBRUARY, 6.30PM
KALEIDOSCOPE
FRIDAY 23 FEBRUARY, 8PM
SATURDAY 24 FEBRUARY, 8PM
.....
SYDNEY OPERA HOUSE CONCERT HALL

Taikoz and the SSO

Gerard Salonga *conductor*
Riley Lee *shakuhachi*
Kaoru Watanabe *shinobue, taiko*
Taikoz (*Ian Cleworth, Artistic Director*)

IAN CLEWORTH (BORN 1962)

Waves for solo kanade-okedo

KAORU WATANABE (BORN 1975)

Dreams
for shinobue, taiko, Japanese percussion, voices and orchestra

BENJAMIN BRITTEN (1913–1976)

The Arrival and Adventures of Belle Rose in the Kingdom of the Pagodas from the ballet *The Prince of the Pagodas*

RILEY LEE (BORN 1951) & CLEWORTH

Cascading Waterfall
for shakuhachi, strings, percussion and taiko

BRITTEN

The Prince and Belle Rose – Pas de deux

WATANABE

Shinobu
for shinobue, taiko, Japanese percussion, voices and orchestra

LACHLAN SKIPWORTH (BORN 1982)

Breath of Thunder
for taiko, shakuhachi, shinobue and orchestra
PREMIERE



Thursday's concert will be recorded for later broadcast by ABC Classic FM

.....
Pre-concert talk by Linda Lorenza in the Northern Foyer 45 minutes before each performance.

For more information visit sydneyssymphony.com/speaker-bios

.....
Estimated durations: 9 minutes, 9 minutes, 10 minutes, 9 minutes, 8 minutes, 10 minutes, 20 minutes
The concert will conclude at approximately 9.20pm (7.50pm Thu)

.....
Breath of Thunder was commissioned by the Sydney Symphony Orchestra with the generous support of Geoff Stearn.

.....
COVER IMAGE: Kaoru Watanabe (photo by Yuki Kokubo)

.....
Tonight's program has been conceived as a continuous musical thread. It will be performed without interval and with each work moving seamlessly into the next.



Premier Partner



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INTRODUCTION

Taiko and the SSO

A concept that informs arguably all Japanese art-forms is that called Ma. It acts as something of a thread throughout the entire program tonight, and never more so than in *Breath of Thunder*.

Ma is a broad, abstract idea that is difficult to express in words and for which there is no direct translation. Two definitions are: 'the space between tangible entities' or 'space that forms part of the whole.' While these descriptions are not wholly adequate, Ma can be tangibly perceived in performance: pauses, stillness and quietness are all constituent parts of Ma. Musical tension can be created through Ma.

The great wadaiko soloist Eitetsu Hayashi once told me that Ma is something that can only be learned through experience and is not possible to learn via the intellect alone or as a technique to practise. Arguably, the highest masters of Ma are the practitioners of Noh, Kabuki and Bunraku (puppet theatre). Indeed, their every move, vocalisation, sound and very presence is the living embodiment of Ma.

Contemplate this famous poem by the Chinese poet Lao Tsu when listening to tonight's performance.

*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.*

(Translated by Gia-fu Feng and Jane English)

Ian Cleworth

.....
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.....

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Programs grow on trees – help us be environmentally responsible and keep ticket prices down by sharing your program with your companion.

ABOUT THE MUSIC

Ian Cleworth

Waves for solo kanade-okedo

The musical potential of the taiko instrument called kanade-okedo inspired the composition of *Waves*. Based on the traditional rope-tuned okedo-daiko, the kanade-okedo has a unique system of tuning that allows for each side of the taiko to have its own distinct pitch. The bass tone on the left and the high-pitched tone on the right lend themselves to playing independent lines, and after spending time improvising on the instrument, I settled on a musical theme that exploits this particular quality. Polyrythm is also a percussionist's tool of trade and so the kanade-okedo was perfectly suited to this type of playing, too. The title refers to a series of phrases that are wave-like in their construction.

Kaoru Watanabe

Dreams for shinobue, taiko, Japanese percussion, voices and orchestra

So much of the rich traditional music of Japan, the music that accompanies Noh and Kabuki theatres especially, deals with the world of Yugen (幽玄), roughly translated as 'mystery' or 'profundity'. The narratives often blur the lines between the conscious waking world and the world of dreams, of spirits. This piece is a modern take on that essential aesthetic component of Japanese music. The lyrics of the song are nonsense – for example, the word 'tori' can either sound like 'bird' or 'gate' – and the ambiguity allows the listener to interpret freely what the song is about.

In tonight's concert, Cascading Waterfall is framed by two scenes from Benjamin Britten's Japanese-inspired ballet The Prince of the Pagodas (read more on page 10).

Riley Lee (solo part) & Ian Cleworth (orchestral part)

Cascading Waterfall for shakuhachi, strings, percussion and taiko

Takiotoshi, a traditional shakuhachi honkyoku, was the inspiration and musical starting point of *Cascading Waterfall*. Beginning with an extended solo for the shakuhachi, the piece gradually undergoes a series of transformations through the delicate, watery interplay of marimba and vibraphone, the counterpoint of upper strings and the gentle ostinato of cello and the low-pitched dengaku okedo-daiko. Originally composed as a scene in *Chi Udaka* (a collaborative music-dance production for TaikoZ and South Indian classical dance company Lingalayam), the melodic accompaniment to the shakuhachi is based upon Carnatic song of southern India.

IAN CLEWORTH © 2018

Kaoru Watanabe

Shinobu for shinobue, taiko, Japanese percussion, voices and orchestra

Kaoru Watanabe writes: This composition is a lullaby written for my daughter Shinobu not long after she was born. As a musician-father of a newborn, in order to maintain a semblance of a practice routine while spending hours a day cradling my child, I would hum gentle improvisations in a 15-beat rhythmic cycle. Eventually, I wrote some of the melodies down and turned it into a song. Inspired by Shinobu's personality, the piece aims to be at once calm, playful, mischievous and inquisitive.

KAORU WATANABE © 2018

Glossary

Taiko is the Japanese word for drum. When rendered in kanji (Japanese written characters based on Chinese script), taiko appears thus: 太鼓. The first character – *tai* – means ‘fat’ or ‘big around’ and the second – *ko* – is ‘drum’, hence ‘big, fat around drum’. Taiko come in many shapes and sizes and, generally speaking, can be grouped into two overall categories according to their method of tuning: *Miyadaiko* and *Shimedaiko*. *Miyadaiko* – literally ‘shrine drums’ – are solid-body taiko usually carved from one tree log with the skins tuned and held in place by tacks. *Shimedaiko*, on the other hand, can either be solid-body or stave-construction drums with skins that are tuned by means of rope.



Chūdaiko – a modern way of referring to a ‘medium [sized] drum’. The shell is carved from a single trunk of wood, the finest of which is keyaki, a hard, dense and very heavy wood that results in a sound with great carrying power.

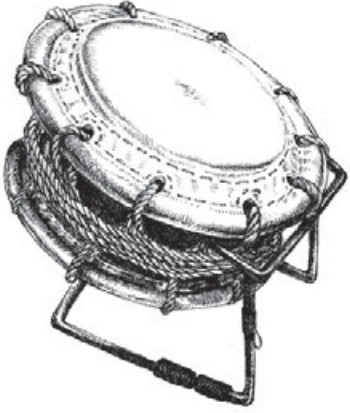


PHOTOS COURTESY OF TAIKOZ

Hiradō – *hira* means ‘flat’ and *dō* (pronounced ‘dough’) means ‘body’, hence ‘flat-body drum’. The skin of the hirado is tuned and held in place by tacks (*byō*) with the flat dimensions of the wooden shell producing a deep pitch, but without the resonance of the longer bodied *ōdaiko*.

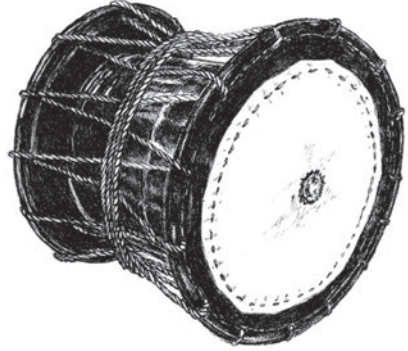


Ōdaiko – the ‘ō’ in *ōdaiko* literally means ‘big’ or ‘grand’. These days the term is often used for any drum larger than 84cm in diameter but it can also refer to the largest drum in the musical ensemble. Traditionally, the *ōdaiko* was played in a side-on position. But because this method has a tendency to limit the freedom of movement in the left arm and hand, one of the most significant innovations of taiko soloist Eitetsu Hayashi was to ‘equalise’ the two arms and hands by facing the *ōdaiko* (i.e. playing with his back to the audience).



Shimedaiko – from two words: *shimeru* ('to tie' or 'fasten' – most commonly with rope) and *taiko*. This drum can be tuned to a high pitch by means of rope, although bolts are now often used. This style of *shimedaiko* is most commonly used in *matsuri* (festival) music and is a mainstay of most mixed-taiko ensembles.

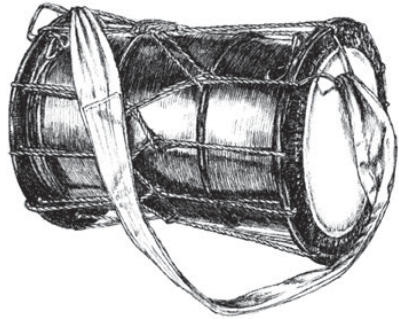
Okedō – from *oke* ('bucket' or 'tub') and *dō* ('body'). The shell is made from staves of lightweight hinoki or sawara wood that are held together by glue and a ring made of bamboo. Generally speaking, the *okedō* has a medium to low pitch depending on its diameter and depth, and some are light enough to wear around the player's shoulders on a strap. There are sub-categories of *okedōdaiko*:



Dengaku okedō



Eitetsu okedō



Katsugi okedō

Benjamin Britten

Two scenes from *The Prince of the Pagodas*

The Arrival and Adventures of Belle Rose in the Kingdom of the Pagodas

The Prince and Belle Rose – Pas de deux

The Prince of the Pagodas is Benjamin Britten's only full-length ballet and his largest orchestral work. And it took him an uncharacteristically long time to write – three years and several postponed premieres. Not only was he working in an unfamiliar genre, but the structured synopsis provided by choreographer John Cranko presented practical challenges and completely altered the relationship between composer and storymaker that Britten knew as a creator of operas. Then in 1956 – at the height of his frustration and with the 'ghastly deadline' looming – he visited Bali, where he made a close study of traditional gamelan music.

Balinese gamelan provided the creative impetus Britten needed. The earlier 'intellectual' music (read 'fugues' and 'serialism') that had given Cranko doubts was discarded for a new concept that fused the exotic colours and rhythms of gamelan (miraculously mimicked by the orchestra) with the grand traditions of Tchaikovsky and Russian ballet.

John Cranko's scenario was based on a 17th-century tale by Madame d'Aulnoy, *Serpentin Vert* (The Green Serpent), but incorporated aspects of King Lear (an aged Emperor choosing between two daughters), Beauty and the Beast (the Salamander Prince) and even Cinderella. Its two worlds – the formal court of the Emperor and the magical Kingdom of the Pagodas – are mirrored in Britten's music by the contrasts between Eastern and Western styles.

Britten evokes the gamelan most obviously in his choice of instruments: the orchestra is augmented by keyboards and a huge percussion section to imitate the gongs and melodic percussion of the Balinese ensembles. But he also adopts the pentatonic scale, especially in trumpet fanfares, as well as layered textures, and distinctive patterns for flutes and bells.

Listening Guide

In the first of tonight's scenes, Belle Rose arrives on stage in semi-darkness. She is alone, and her music is a solo for the concertmaster, with a fragile accompaniment provided by the rest of the violins and the violas. When the light rises she finds herself in a jewelled palace filled with pagodas that 'revolve like merry-go-rounds'. In the orchestra the percussion and keyboards take over: tiny cymbals, tom-toms, vibraphone, xylophone,



About the composer

Benjamin Britten (1913–1976) was born on St Cecilia's Day (22 November), and whether the connection with the patron saint of music was an omen or not, he showed great promise and talent as a performer and composer. He studied piano and viola, and by the age of 14 had 100 opus numbers to his credit! As a mature composer, Britten was hailed as 'the greatest English composer since Purcell'.

For many music lovers, the first and vividly remembered encounter with Britten has been his *Young Person's Guide to the Orchestra*. But he made his name as a musical dramatist, building on the success of his first full-scale opera, *Peter Grimes*, with more than a dozen operas. *The Prince of the Pagodas* (1957) is his only ballet and shows the influence of Balinese music, introduced to him by fellow-composer Colin McPhee (they recorded a two-piano transcription of Balinese ceremonial music in 1941) and subsequently experienced first hand in Bali.



glockenspiel, piano duet and the bell-like celesta (think Tchaikovsky's *Dance of the Sugar Plum Fairy*). This is Britten's gamelan-inspired music for the Kingdom of the Pagodas. Later two piccolos evoke the sound of small Balinese flutes. After Belle Rose is blindfolded, a trumpet fanfare announces the arrival of the Prince in his enchanted disguise as a salamander. As he emerges in human form, his transformation is accompanied by music in brilliant C major.

Tonight, after we perform Riley Lee's *Cascading Waterfall*, Britten's ballet music resumes with the pas de deux for the Prince and Belle Rose. The musical spotlight is on the tender sound of the cor anglais, supported by violas, cellos and harp. Eventually the flute and piccolo enter, and muted and plucked sounds from the violins make for delicate effects. As the dance grows in confidence the orchestra emerges in its full Romantic brilliance. But at the climax of the pas de deux, Belle Rose tears off her blindfold; the Prince must flee and resume his disguise. As she searches for him, the music drops its 'Tchaikovsky' aura to return to the glittering and mystical gamelan sound world of Pagoda Land.

SYDNEY SYMPHONY ORCHESTRA © 2018

The Prince of the Pagodas with Cranko's choreography was premiered by the Royal Ballet on 1 January 1957 to a mixed reception [it had received only 34 performances by the time it was eventually retired in 1960]. In 1989 the ballet was revived with greater success in a new version by Kenneth MacMillan.

◀ Belle Rose dances blindfolded with the Salamander Prince (Marianela Núñez and Nehemiah Kish in the Kenneth MacMillan version of the ballet)

Synopsis

An ageing Emperor must appoint one of his two daughters as his successor. The wicked Belle Épine ('Thorn') usurps the throne, but her younger sister Belle Rose is magically swept away to Pagoda Land (populated by porcelain figurines or 'Pagodas') where she meets a handsome Prince disguised as a green salamander. The salamander follows Belle Rose back to the Court where Belle Épine has imprisoned the Emperor in a cage. Belle Rose is about to be seized by the guards when the Prince, assuming human form, comes to her rescue. The Court disappears in a clap of thunder and the lights come up on the Pagoda Palace. Happiness prevails and, following a large-scale divertissement, the ballet ends triumphantly.

Tonight's scenes, both from Act II, show Belle Rose's arrival in Pagoda Land and her subsequent pas de deux (blindfolded) with the Salamander Prince. When she tears off the blindfold, he must resume his reptilian form.



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Lachlan Skipworth

Breath of Thunder

for taiko, shakuhachi, shinobue and orchestra

PREMIERE

Much of Lachlan Skipworth's music education would seem familiar to young, aspiring musicians in Australia today. Studies at the University of Western Australia and the Sydney Conservatorium saw him studying composition with Roger Smalley (in Perth) and Anne Boyd (Sydney). He also spent two semesters in Freiburg, Germany, studying with Jörg Widmann, who is renowned both as a composer and a clarinetist (Lachlan's own instrument).

But then, as he described it in a recent *Limelight* article: 'A few notes of Riley Lee's shakuhachi caused me to pack my bags and run to Japan to find the source of these hauntingly nuanced melodies. This ultimately turned into a three-year immersion, in which he not only studied shakuhachi but formed a distinctive compositional language deeply influenced by the music of Japan. (A wide-ranging exploration of cross-cultural composition was also the focus of his Churchill Fellowship program in 2011.)

'I believe music making to be an expression of humanity transcending culture, place and time,' he writes. 'This was confirmed for me while studying shakuhachi in Japan: despite being in an alien language, notation system and set of aesthetic values, my brain and body seemed to function just as they did when I played Brahms as a clarinetist. The commonality to both was music, these mysterious actions in time that produce beautiful emotive sound.' In *Breath of Thunder* he set himself the very personal – and consuming – challenge of distilling his experience of Japanese music into a single work for taiko, shakuhachi, shinobue and orchestra.

Working on *Breath of Thunder*, Skipworth 'forgot such notions as "East and West"' and concentrated on finding 'a singular human expression encompassing the exciting and diverse set of forces' at his disposal. In recent orchestral works Skipworth has delved into the endless colouristic possibilities of the modern symphony orchestra. With this commission the palette was expanded to include the subtle and haunting sounds of the shakuhachi and the raw power of the taiko (beckoning to his inner percussionist). The possibilities were exciting but there were logistical challenges as well. Skipworth points out that the sheer volume of just five taiko drummers can easily obliterate the sound of a full symphony orchestra, while at the same time, the violins alone will drown out a solo shakuhachi, its sound carried on and determined by the breath.

About the composer

The music of Australian composer Lachlan Skipworth (born 1982) has been described as featuring bold, innovative textures and compelling melody. His individual and highly personal compositional language is coloured by three years spent in Japan, where his immersion in the study of the shakuhachi bamboo flute became a part of his muse. His Clarinet Concerto (2014) was awarded the 2016 Paul Lowin Prize, and his orchestral work *Spiritus* (2017) won both the Albert H Maggs Composition Award and the New England Philharmonic's annual Call-for-Scores.

In addition to his shakuhachi study in Japan with revered masters Kakizakai Kaoru and Yokoyama Katsuya, Lachlan Skipworth spent time in Germany at the Freiburg Hochschule für Musik studying with composer and clarinetist Jörg Widmann. He is also a graduate of the University of Western Australia and the Sydney Conservatorium of Music, studying with composers Roger Smalley and Anne Boyd respectively.

International recognition for his music continues to grow, with compositions of his being selected as the official Australian work at the 2016 International Rostrum of Composers (Poland) and the International Society for Contemporary Music's World Music Days in 2015 (Slovenia) and 2017 (Canada). He is currently composer-in-residence with the West Australian Symphony Orchestra.

The composer writes...

I began writing *Breath of Thunder* with the strong image of the shakuhachi soloist's breath dispersing like waves, first rippling gently across the orchestra and from there gradually intensifying into the thunderous roar of the taiko ensemble. As well as shaping the opening minutes of the work, this image helped me avoid thinking about the work solely as a virtuosic concerto grosso or even a 'showcase' piece for the soloists.

Nature takes a central role in Japanese art and aesthetics, embodying a Zen-inspired love of imperfection, incompleteness and impermanence. These values are inherent to the breathiness of the shakuhachi tone and the raw power of the taiko. It is unusual, however (and somewhat impractical) to have both instruments playing together.

The orchestra provides a perfect link throughout *Breath of Thunder*, acting as a mediator. It hints at gusts of wind and rustling leaves while providing subtle harmonic backdrops behind the delicate sounds of the shakuhachi. We hear the sounds of nature in the orchestra, placing the shakuhachi 'outdoors' as it was originally played by the komuso monks. Later, towering cluster chords and shimmering pulses match the physical intensity of the taiko ensemble. Flashes of woodwind colour respond to the piccolo-like shinobue, and of course, a 'full-ahead' rhythmic drive pushes the piece to its thunderous heights.

But what of the musical material itself? I worked carefully to devise melodic patterns and harmonic areas that emphasise the shakuhachi's beauty without sounding overly 'traditional'. A workshoping process with Taiko's Ian Cleworth refined my beat patterns and polyrhythms so that the physical form of the drummers is visually captivating.

ADAPTED FROM NOTES AND ARTICLES BY LACHLAN SKIPWORTH © 2018

Breath of Thunder was commissioned by the Sydney Symphony Orchestra with the generous support of Geoff Stearn.

The Performer's Perspective

It has been a challenging and fulfilling experience working with Lachlan on the taiko part in *Breath Of Thunder*. For a number of reasons, it's no easy feat to combine the forces of taiko with symphony orchestra. The issue of balance is an obvious problem, as even a full symphony orchestra can be drowned out by a single large taiko, but on a deeper level, there are challenges and pitfalls concerning differences between musical and cultural heritages. Nevertheless, Lachlan has embarked on this particular journey with single-minded integrity and produced a work that not only combines and juxtaposes taiko with orchestra, but to give balance, introduces the subtle nuances of two masters of their particular Japanese bamboo flutes, Riley Lee's sublime shakuhachi and Kaoru Watanabe's soulful shinobue.

IAN CLEWORTH

Chaos and Containment

Lachlan Skipworth on the juxtaposition of extremes in traditional Japanese music

Like most foreigners, I find Tokyo a place of immense wonder and am constantly marvelling at the way a place of such extremes can function in such an orderly fashion. Temples nestled between skyscrapers set the ancient alongside the modern with a slight feeling of awkward impermanence, as if awaiting the next earthquake. The subway network appears an unfolding labyrinth of intersecting lines on a map, yet the rail system runs like clockwork. Crowded trains seem about to burst open, but the people themselves are the depiction of politeness, aside from a few Friday night revellers who have had a little too much sake and karaoke. It's the constant battle to contain the chaotic elements into a rigid formality that make Tokyo a place of enduring interest. A similar struggle between musical extremes and strict form gives traditional Japanese music its mysterious allure.

Japanese instruments exhibit a certain wild potency as their seemingly simple design allows for much flexibility of pitch and timbre, coupled with a striking array of extended techniques. Raw and unrefined sounds are frequent in the traditional repertoire and are considered aesthetically pleasing. To this end, the instruments have not been 'modernised', so to speak, and their music has evolved around set limitations that the instruments' basic construction presents. For example, the end-blown mouthpiece of the shakuhachi allows a startling degree of pitch freedom and variation of tone colour. However, a pentatonic scale is produced by opening its five finger holes in order, and fast movement between pitches outside this scale is troublesome.

My experience of Japanese instruments has confirmed that to write music which encompasses the wild and chaotic within a structure, whether for Japanese or Western instruments, I must pursue a musical world where juxtaposing extremes of expression coexist in a balanced way.

A longer version of this article can be found at www.lachlanskipworth.com





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Dates

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Fri 11 May, 8pm
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Sydney Opera House

Program

Highlights from *On the Town*, *1600 Pennsylvania Avenue*, *Wonderful Town*, *On the Waterfront*, *Trouble in Tahiti*, *Peter Pan*, *Candide* and *West Side Story*.

Artists

John Wilson conductor
Lorina Gore soprano
Kim Criswell mezzo-soprano
Julian Ovenden tenor
Sydney Philharmonia Choirs

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TAIKOZ

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KAORU WATANABE

Kaoru Watanabe's most recent recording is *Néo*, and album inspired by the intersection between nostalgia and ritual, and the Japanese notion of *natsukashisa* or 'yearning for'. www.watanabekaoru.com/discography

LACHLAN SKIPWORTH

Lachlan Skipworth's *Echoes and Lines* for wind quintet can be heard on Arcadia Winds' self-titled EP album, released last year, together with Ligeti's Six Bagatelles. Find on iTunes, Apple Music, Google Play and Spotify

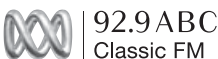
THE PRINCE OF THE PAGODAS

If you'd like to hear more from Benjamin Britten's *Prince of the Pagodas* ballet music, look for the recording by the BBC Symphony Orchestra and Leonard Slatkin of Donald Mitchell and Mervyn Cooke's

concert suite. It's matched with Colin McPhee's *Tabuh-Tabuhan*, a toccata for two pianos and orchestra with soloists Elizabeth Burley and John Alley, and Balinese Ceremonial Music transcribed for two pianos and recorded in 1941 by Britten and McPhee. CHANDOS CHAN 10111

If you're curious about the ballet itself, look for the Royal Ballet production of Kenneth MacMillan's 1989 choreography (a Teldec video).

The SSO on Air



abc.net.au/classic

Listen to SSO concert broadcasts on ABC Classic FM



SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 13 March, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts. Hosted by Andrew Bukunya.

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ABOUT THE ARTISTS



Gerard Salonga *conductor*

Gerard Salonga is the music director of the ABS-CBN Philharmonic Orchestra, an orchestra in Manila maintained by Philippine broadcast giant ABS-CBN, and he is in his second season as assistant conductor of the Hong Kong Philharmonic Orchestra.

Born in Manila, he earned his Bachelor of Arts degree from the Ateneo De Manila University, and later graduated *summa cum laude* from Berklee College of Music in Boston, studying piano with legendary jazz pedagogue Ray Santisi, and arranging with Grammy-winner Richard Evans. For his work in musical theatre, he is a four-time winner of the *Aliw* award for best musical direction, and twice won the Philstage prize for his work conducting Manila productions of *West Side Story* and *Sweeney Todd*.

In 2012 he was named music director of the ABS-CBN Philharmonic Orchestra, and in 2016 he was selected to be one of the assistant conductors of the Hong Kong Philharmonic

Orchestra. In this capacity he has assisted and covered for conductors such as Jaap van Zweden, Yu Long, Jun Märkl and David Stern.

Gerard Salonga has also conducted the Philippine Philharmonic, Shanghai Opera House Orchestra and Chorus, the Evergreen Symphony, Bangkok Symphony, Malaysian Philharmonic and Orchestra Victoria. He has composed several film scores, and his arrangements and orchestrations have been performed by the Hong Kong Philharmonic, New York Pops, Cincinnati Pops and the RTE Concert Orchestra.

The 2017–18 season includes his subscription concert debut with the Philippine Philharmonic, as well a return visit to the Malaysian Philharmonic, and in November he will make his debut with the Singapore Symphony Orchestra. Gerard Salonga first appeared with the Sydney Symphony Orchestra in 2017, conducting concerts featuring his sister Lea Salonga; this is his first appearance in SSO subscription concerts.



KAREN STEANS

Taikoz

Formed in 1997 by Ian Cleworth and Riley Lee, Taikoz performs on the stages of Australia's finest concert halls, as well in prestigious venues worldwide including in Japan, France, Thailand, Taiwan, UAE, New Zealand and America. In 2016, Taikoz toured India with Lingalayam Dance Company, receiving rave reviews for their collaborative work *Chi Udaka*. The group also regularly appears in the theatres of regional Australia and has undertaken seven Australia-wide tours.

Distinguished composers Michael Askill, Gerard Brophy, Timothy Constable, Sandy Evans, Graeme Koehne, Andrea Molino, David Pye and Lachlan Skipworth have all composed works for the ensemble. Major collaborations with artists and companies as diverse as John Bell and the Bell Shakespeare Company; taiko greats Kodo, Eitetsu Hayashi, Kenny Endo and Kaoru Watanabe; and distinguished choreographers Meryl Tankard and Anandavalli have been a feature of Taikoz's work over many years. The group has also appeared in concerto works with the Sydney, Melbourne, West Australian and Queensland symphony orchestras, as well as the Dresden Sinfoniker in Paris. Recent appearances for the SSO include *Shock of the New* in 2006 and subscription concerts with and without the orchestra in 2009.

Artistic Director Ian Cleworth became full-time with Taikoz in 2005 after 20 years as Principal Percussion with the Sydney Symphony Orchestra and 16 years with the percussion group Synergy. He is a performer, composer and teacher, and as a member of Taikoz has collaborated with and composed works for the ensemble and Bell Shakespeare Company, Eitetsu Hayashi, koto virtuosos Kazue Sawai and Satsuki Odamura, and choreographers Meryl Tankard and Anandavalli. In 2007 he received the APRA-AMC Classical Music Award for Long-Term Contribution to the Advancement of Australian Music, and in 2016 the Japanese Foreign Minister's Commendation for his contribution towards promoting goodwill between Australia and Japan.

Taikoz members performing tonight:

Kerryn Joyce
Sophia Ang
Ryuji Hamada
Joe Small
Sophie Unsen

A message from Taikoz national partner, TAL

We're proud to be a national partner of Taikoz and support the vibrant performing arts culture that is part of this Australian life. We look forward to continuing our partnership with Taikoz in 2018 to help bring people, cultures and stories together.



RUDI VAN STARREX

Riley Lee

shakuhachi

Riley Lee was born in Texas in 1951 and 'grew up' in Oklahoma, Hawai'i and Japan. He began playing the shakuhachi in Japan in 1971, studying with Ichizan Hoshida II, Chikuho Sakai II and Katsuya Yokoyama. In the early 1970s he became the first non-Japanese professional taiko player, as a founding member of Sado no Kuni Ondekoza (now Kodo). In 1980, he also became the first non-Japanese to attain dai shihan (Grand Master) ranking in shakuhachi.

In 1986 he moved to Sydney with Patricia and their twin daughters, and in 1997 he co-founded Taikoz with Ian Cleworth. (Like Ian, Riley enjoys running marathons; his most recent was the Honolulu Marathon in December 2017.)

Riley Lee was Artistic Director and Executive Producer of the 2008 World Shakuhachi Festival in Sydney, and will perform and teach at the 2018 World Shakuhachi Festival in London. His is currently working with the Sydney-based Enigma Quartet on their 5 *Elements* project, featuring

original compositions by ten Australian composers, including Lachlan Skipworth.

He has released more than 60 recordings since his first LP in 1980, and last year he worked in Halifax on a recording with Celtic duo, Fork and Spoon. As a composer and arranger he has registered approximately 400 works for the shakuhachi with APRA-AMCOS and ASCAP.

Riley Lee received his BA and MA degrees from the University of Hawai'i, where he also taught for six years, and a PhD in Musicology from Sydney University in 1992. He is on the staff of the Sydney Conservatorium of Music, is an Honorary Fellow at Western Sydney University, and regularly teaches at Princeton and other universities. He performs primarily in the USA, Europe and Australia.

Riley plays a 2.2 shaku length flute made by Kobayashi Ichijou in *Breath of Thunder* and a 2.4 shaku length flute made by Tom Deaver in *Cascading Waterfall*.



BRYCE CRAIG

Kaoru Watanabe *shinobue, taiko*

Kaoru Watanabe is a Brooklyn-based composer and musician who specialises in the Japanese shinobue flutes and taiko drums. He creates music that is at once personal, philosophical, meditative and virtuosic – reflecting his extensive background in Japanese traditional musics, American jazz and his devotion to cross-cultural musical collaboration.

For close to a decade, Kaoru Watanabe was a performer and artistic director of the internationally acclaimed Japanese taiko performing arts ensemble Kodo. As a soloist, he has worked with such artists as National Living Treasure Bando Tamasaburo, Jason Moran, Sō Percussion, and director Wes Anderson, and was a featured guest on Yo-Yo Ma and the Silk Road Ensemble's Grammy Award-winning album *Sing Me Home*. He has performed his compositions at such prestigious venues as Carnegie Hall, Lincoln Center, the Kennedy Center, and Kabukiza. He has travelled extensively, having performed in all 47

prefectures in Japan and throughout the North, Central and South Americas, Europe, Asia and Australia.

As a passionate educator, Kaoru Watanabe has taught at Princeton and Wesleyan universities, Tanglewood Music Festival and for the Silk Road Project's Global Musician Workshop.

Kaoru Watanabe is supported by preeminent taiko maker Miyamoto Unosuke Shoten of Tokyo and master shinobue flute maker Ranjo of Chiba Prefecture.

He is deeply humbled and thrilled to be performing his first two pieces for orchestra with Ian Cleworth, Taikoz, Riley Lee, Gerard Salonga and the wonderful members of the SSO in this program. He would like to dedicate these performances to his parents Ayako and Haruka Watanabe, both former members of the St Louis Symphony Orchestra, whose help in orchestrating these pieces was invaluable.

ABOUT THE ORCHESTRA

PHOTO: KEITH SAUNDERS



DAVID ROBERTSON

THE LOWY CHAIR OF
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

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PATRON Professor The Hon. Dame Marie Bashir AD CVO
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Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra 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, the SSO also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the SSO has toured China on five occasions, and in 2014 won the arts category in the Australian Government's inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

The orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart

Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

2018 is David Robertson's fifth season as Chief Conductor and Artistic Director.

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PHOTO: CHRISTIE BREWSTER

Nora Goodridge with Tutti Second Violin Nicole Masters. Nicole says she feels incredibly privileged to have this connection with someone who wants to support her chair in the orchestra. 'I feel really grateful that there are people like Nora still in this world.' For her part, Nora sums it up: 'It's my choice, and it's a joy!'

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Learning & Engagement

PHOTO: KEITH SAUNDERS



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