Titian Budaya Night: Crossing Cultures

CELEBRATING

50

YEARS OF SINGAPORE-MALAYSIA FRIENDSHIP

TITIAN BUDAYA
BRIDGING CULTURES

PRESENTED BY

MCCY
Ministry of Culture, Community and Youth

CONCEPTUALISED AND PRODUCED BY

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KEMENTERIAN PELANCONGAN DAN KEBUDAYAAN MALAYSIA

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SG 50

PROGRAMME

8 December 2015, Tuesday
8.30pm
Dewan Filharmonik PETRONAS

TITIAN BUDAYA NIGHT: CROSSING CULTURES

Singapore Chinese Orchestra and Friends

Music Director / Conductor: Tsung Yeh

Izpirazione II **Movement II: *Rambutan*** 3' 10"	Simon Kong Su Leong
Dialogue for Solo Tabla and Chinese Orchestra Tabla: Jatinder Singh Bedi 10'	Eric Watson
The Silly Little Girl & The Funny Old Tree* Wayang Kulit: Eyo Hock Seng and Kumpulan Sri Campuran 23'	Adapted and composed by Yii Kah Hoe from Kuo Pao Kun's play of the same title
Intermission 20'	
Montage: Three Movements for Jazz Piano & Chinese Orchestra Piano: Jeremy Monteiro Drum: Tamagoh Bass: Frankie Lee 23'	Kelly Tang
Songs of P. Ramlee* Vocal: Taufik Batisah 10'	Composed by P. Ramlee Re-arranged by Eric Watson

Approximate concert duration: 1h 30min
*Commissioned for Titian Budaya
All works are Malaysian premieres

Message from

MINISTER FOR CULTURE, COMMUNITY AND YOUTH, SINGAPORE



Titian Budaya is a celebration of fifty years of close friendship between Singapore and Malaysia.

Since 1965, we have enjoyed many cultural exchanges that have thrilled audiences on both sides of the Causeway. Many of Singapore's artists have had the opportunities to perform or exhibit their works in Malaysia. At the same time, Singapore has had the privilege of hosting many of Malaysia's talented artists at Singapore's cultural events, festivals and institutions.

Riding on the spirit of collaboration between our artists, Titian Budaya is a specially curated cultural season. Some 400 artists and creative talents, of which 150 are from Malaysia, have come together to present the best in music, dance, art and film from our countries. Titian Budaya is a fitting tribute to the close ties between the people of Singapore and Malaysia.

At the heart of this cultural season is *Titian Budaya Night: Crossing Cultures*. It brings together outstanding Singaporean and Malaysian artists and composers to celebrate the shared musical icons, traditions and influences of our countries and our people.

I would like to express my deepest appreciation to the Ministry of Tourism and Culture and all our partners from Malaysia, without which tonight's event would not have been possible.

GRACE FU

Message from

MINISTER FOR TOURISM AND CULTURE, MALAYSIA



Cultural cooperation and exchange programmes are important to foster friendly relations between people, especially neighbouring countries and to strengthen cultural cooperation based on the principles of mutual respect for sovereignty, equality, reciprocity and mutual benefit. Such cultural exchanges provide opportunities for us to learn about each other's distinctive cultures and traditions.

In this regard, the Ministry of Tourism and Culture of Malaysia is honoured to host Singapore's Titian Budaya cultural showcase to celebrate the friendship between Singapore and Malaysia, marking 50 years of established diplomatic relations between both nations.

I strongly believe that the variety of events including traditional orchestral sounds to indie music and acoustic beats, photography, short and feature films and craftworks will give an opportunity for us to have a closer insight and appreciate the social and traditional aspects of Singapore. It is also believed that Titian Budaya will create awareness and closer bonds amongst Malaysians and Singaporeans on the importance of understanding the distinctive culture of our neighbouring countries as culture has been recognised as the essence of life regardless of borders.

With that, I would like to congratulate Her Excellency Grace Fu, Minister for Culture, Community and Youth, Singapore for successfully hosting Titian Budaya in Kuala Lumpur. We appreciate the opportunity given to us to witness and experience Singapore's fabulous and vibrant cultural landscape.

"Malaysia Year of Festivals 2015 - Endless Celebrations"

MOHAMED NAZRI BIN ABDUL AZIZ



Photo: SCO

About

SINGAPORE CHINESE ORCHESTRA

Inaugurated in 1997, the 85-musician Singapore Chinese Orchestra (SCO) is Singapore's only professional Chinese orchestra as well as a flagship local arts group. Its patron is Singapore's Prime Minister Lee Hsien Loong. Taking on the twin role of preserving traditional arts and culture and establishing new frontiers through the incorporation of Southeast Asian cultural elements, its home is the Singapore Conference Hall.

Since its inception, SCO has impressed a broadening audience with its blockbuster presentations and is fast establishing itself among its counterparts around the world. In 2002, it staged a symphonic fantasy epic *Marco Polo and Princess Blue* as part of the opening festival of Esplanade – Theatres on the Bay. The following year, SCO produced a musical and visual conversation with Singapore's most eminent multi-disciplinary artist Tan Swie Hian at the Singapore Arts Festival 2003. The orchestra celebrated Singapore's 39th National Day in 2004 with a spectacular concert – *Our People, Our Music* – featuring 2,400 local music enthusiasts at the Singapore Indoor Stadium. In 2005, it produced a mega musical production, *Admiral of the Seven Seas*, as part of the Singapore Arts Festival 2005. In 2007, SCO was part of the 240-strong combined orchestra that performed at the Singapore National Day Parade. In the Singapore Arts Festival 2008, SCO joined hands with TheatreWorks to present the ground breaking production *Awaking*, which brought together *Kunqu* opera music and Elizabethan music. In 2009, SCO made history by becoming the first Chinese orchestra to perform in the opening week of the Edinburgh International Festival, and in 2010, performed in Paris as part of the Singapour Festivarts.

Well-known for its high performance standards and versatility, the SCO has performed at numerous prestigious events such as the World Economic Forum and International Summit of Arts Council in 2003, and the 2006 International Monetary Fund (IMF) Annual Meeting.

The orchestra also toured Beijing, Shanghai and Xiamen in 1998 and Taiwan in 2000. In 2005, it performed at the Budapest Spring Festival and the Singapore Season in London and Gateshead. In 2007, SCO performed at the Beijing Music Festival, the Singapore Season in the China Shanghai International Arts Festival, and the Macau International Music Festival. In May 2014, SCO was invited to perform at the Shanghai Spring International Music Festival and in Suzhou to celebrate the Singapore-Suzhou Industrial Park's 20th anniversary. These international platforms provided SCO with the opportunities to showcase its talents, propelling it to the forefront of the international music arena.

In line with its vision to be a world-renowned people's orchestra, SCO widens its outreach by performing regularly at various national parks, communities and schools. SCO also commissions its own compositions and in 2006 and 2011, organised the Singapore International Competition for Chinese Orchestral Composition that incorporates Nanyang musical elements from Southeast Asia. In 2012, SCO organised Singapore's first 23-day National Chinese Orchestra Marathon, a spectacular feat that drew the participation of 31 local Chinese orchestras, with over 44 performances and an audience of 20,000. On 28 June 2014, SCO created history through the second instalment of *Our People Our Music* by breaking two Guinness World Records with the Largest Chinese Drum Ensemble of 4,557 performers and the Largest Chinese Orchestra of 3,558 performers at the National Stadium, Singapore Sports Hub. It is with this vision that SCO continues to inspire, influence, educate and communicate through its music.

Music Director / Conductor

TSUNG YEH

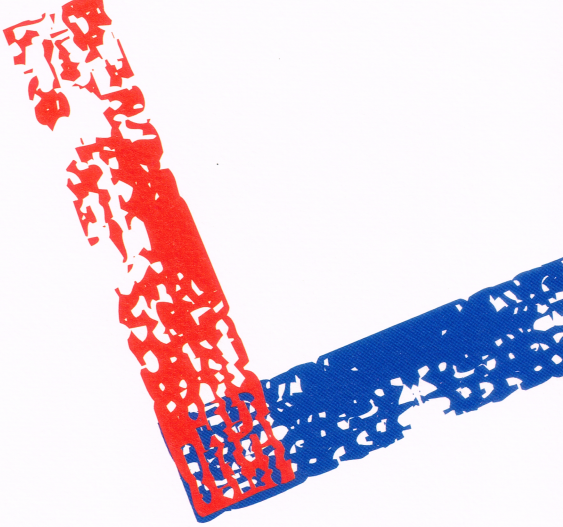


Photo: SCO

Tsung Yeh joined the Singapore Chinese Orchestra (SCO) as Music Director in January 2002. Under his direction, SCO expanded its repertoire with innovative works such as *Marco Polo and Princess Blue – A Symphonic Epic, Instant is a Millennium – A Musical Conversation with Tan Swie Hian, The Grandeur of Tang, Thunderstorm, Admiral of the Seven Seas* and *Awaking*. In *Awaking*, he melded Shakespeare and Tang Xianzu's plays into one, elevating Chinese orchestral music to a higher level.

As Music Director of Singapore's National Day Parade 2007, Tsung Yeh conceptualised a symphonic music structure with supreme, textured virtuosity that incensed national pride in the air. 240 musicians from the SCO, Singapore Symphony Orchestra (SSO), Singapore Armed Forces (SAF) Central Band, Malay and Indian ensembles Nanyin ensemble and a chorus performed under his baton before an audience of 27,000 and millions of television viewers.

His perseverance and diligence have brought SCO's performances to new heights, both musically and technically. Between March and April 2005, he led the orchestra on a tour to Europe at Barbican Centre in London, Sage Gateshead and the Budapest Spring Festival. In October 2007, SCO performed at the Beijing Music Festival, China Shanghai International Arts Festival, Macau International Music Festival, as well as at major concert halls in Guangzhou, Zhongshan and Shenzhen. In August 2009, SCO made history by becoming the first Chinese orchestra to perform in the opening week of the Edinburgh International Festival. Tsung Yeh was awarded the Cultural Medallion in 2013, the highest award given in the field of the arts in Singapore.



Tsung Yeh is also the Music Director of the South Bend Symphony Orchestra in the United States. In 1995, he was honoured with the ASCAP Award together with the South Bend Symphony Orchestra. In addition, he has served as the Music Director of the Hong Kong Sinfonietta.

As part of the Conductors' Mentor Programme sponsored by the Chicago Symphony Orchestra, he worked with Music Director Daniel Barenboim and Principal Guest Conductor Pierre Boulez. In April 1991, he replaced the indisposed Barenboim at short notice. He is also the former Music Director of the Northwest Indiana Symphony Orchestra and the Exxon/Arts Endowment Conductor of the Saint Louis Symphony Orchestra. He served as Resident Conductor of Florida Orchestra and was the Principal Guest Conductor of Albany Symphony Orchestra of New York. He is the Principal Conductor of the Hua Xia Ensemble in Beijing and is one of the founders of the Shanghai New Ensemble.

Tsung Yeh started learning the piano at the age of five. He began his study of conducting at the Shanghai Conservatory of Music in 1979, and two years later won a full scholarship to the Mannes College of Music in New York where he received the Academic Excellence Award upon graduation. In 1983, he began his post-graduate study at Yale University under Otto Werner-Mueller. He also studied conducting with Max Rudolf, Leonard Slatkin, Murry Sidlin, Sidney Harth, Han Zhong Jie, Huang Yi Jun and Cao Peng.

In May 2001, Tsung Yeh conducted the Paris-Shanghai Duplex Concert – a collaboration of the French National Symphony Orchestra and Shanghai Broadcasting Orchestra – that was broadcast via satellite to millions of viewers in Europe and Asia. His previous engagements include San Francisco, Tucson and New Haven Symphonies, Calgary and Rochester Philharmonic, and orchestras from Beijing, Shanghai, Guangzhou, Shenzhen, Hong Kong, Taipei, Taichung, Japan, France, Poland, Russia and Czech Republic.

With his growing reputation as a conducting teacher, Tsung Yeh is currently guest professor in both the China and Shanghai Conservatory of Music. He has been one of the Artistic Directors of the Symphonic Workshop Ltd in the Czech Republic since 1992, and has also taught conducting workshops hosted by the Conductors Guild, The League of American Orchestras and the Musik Hochschule of Zurich. As a recording artist, Tsung Yeh has made various recordings under the HUGO, Delos and Naxos labels.

Vocal

TAUFIK BATISAH

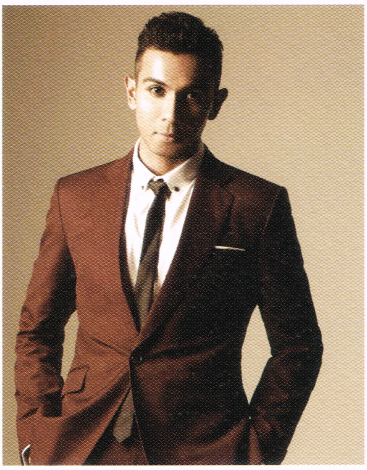


Photo: Artiste Networks

A natural-born performer with strong vocal prowess, captivating showmanship and mesmerizing aura, Taufik Batisah won the hearts of the masses when he was crowned the first ever Singapore Idol on 1 December 2004. With a wide music repertoire of jazz, sentimental ballads to street hip-hop and pop, he has established himself as a versatile performer and one of the region's biggest stars since emerging to stardom.

With numerous awards, both local and regional, including Best Asian Artiste – Singapore, Most Popular Singapore Artiste and Singapore Youth Award (Arts and Culture) under his belt, Taufik Batisah is undoubtedly one of Singapore's iconic figures in the music industry.

He has recently released his fifth studio album *Fique* with over 6 million YouTube views on his number one hit single *#awakkatmane*.

Piano

JEREMY MONTEIRO



Photo: Chia Ming Chien

Jeremy Monteiro has won critical acclaim internationally as a pianist, composer and jazz educator. Having performed all over the world as well as countless times at home in Singapore, he has been dubbed "Singapore's King of Swing" by the local press. In 2002, Jeremy Monteiro was conferred the Cultural Medallion, Singapore's highest award in arts achievement.

Recent prominent performances include appearances at the Edinburgh Jazz Festival in 2009, the London Jazz Festival in 2010 (with his working trio of Tamagoh on drums and Brian Benson on bass), in a double-bill with jazz piano legend Ahmad Jamal at the inaugural Jazz Saveurs Festival in Segré, France, in 2010, and again at the London Jazz Festival with the Asian Jazz All-Stars Power Quartet in 2012.

He has performed with many international luminaries, jazz legends James Moody and Toots Thielemans, pop sensations such as Ronan Keating and Matt Monro, and in November 2011 with Oscar-winning actor Kevin Spacey to raise funds for the Singapore Repertory Theatre and the Kevin Spacey Foundation.

As a composer, Jeremy Monteiro was awarded a Silver Medal at the 1991 International Radio Festival of New York, as well as finalist awards at the 1990 and 1991 London International Advertising Awards for Best Original Music Score (Radio, T.V. and Cinema). He has composed and produced more than 700 pieces of music.

Jeremy most recently performed with the group he co-leads with Italian jazz organist Alberto Marsico and the Jazz-Blues Brothers at the Royal Albert Hall Elgar Room on 18 November to a full house and standing ovation. The concert was a part of the EFG London Jazz Festival, his third consecutive appearance at this prestigious international festival.

Tok Dalang
EYO HOCK SENG



Photo: SCO

Eyo Hock Seng is commonly known as Tok Dalang (master puppeteer and story teller) or Pak Chu among his friends and villagers.

In the world of traditional Malay arts, Eyo Hock Seng is an anomaly. He is the equivalent of a kungfu (Chinese martial arts) master of Malay descent. He has been performing wayang for almost 30 years. His wayang kulit troupe, Sri Campuran, a group of four Malays and three Chinese, has travelled to different states in Malaysia to perform Wayang Kulit Siam (the Kelantan tradition of wayang kulit).

Eyo Hock Seng grew up in a Malay village called Kampung Becah Kelubi. His family was one of a handful Chinese families living there. Ever since he was a toddler, he was exposed to, and grew to love, traditional art forms like wayang kulit, Menora and Dikir Barat. By age 12, Eyo Hock Seng knew he had found his calling—to be a Tok Dalang. From 1979 to 1988, Eyo Hock Seng was actively leading wayang kulit performances. He chose to learn from Dollah Baju Merah due to his style, technique and philosophy about wayang.

In 2012, Eyo Hock Seng led the group to perform at UNESCO's headquarters in Paris for the first time and received acclaim from hundreds of foreign diplomats and United Nations officials. In the same year, he was conferred as a Master Puppeteer of National Heritage by the Malaysian government.

Tabla

JATINDER SINGH BEDI



Photo: SCO

Jatinder Singh Bedi hails from a family of musicians. Born the youngest son of the late Gandharwa* Award Winner Raagi Amrik Singh Bedi of Gwalior Gharana, he started learning tabla at the age of four from his father. In later years, he had the rare opportunity to study under the guidance of Bhai Anand Sigh Ji of Punjab Gharana, Ustaad Chamba Khan Saahib of Delhi Gharana and the late Ustaad Bandu Khan Saahib of Ajrarda Gharana under the age-old tradition of Guru Shisha Parampara. He also acquired his paper qualifications from the Central Sangeet School of Delhi, which is affiliated to the Sangeet Samiti of Allahabad.

In India, Jatinder Singh Bedi has been a regular artist with the All India Doordarshin Radio and Television. He has also been invited to perform for the Glorious Majithia Sahib of Sardar Nagar and the late President of India, Giani Zail Singh. He was also a regular artist with the Punjabi Academy in Delhi.

Jatinder Singh Bedi has been contributing to the Singapore arts scene for the past 14 years as a regular performing artist on stage and training students at the National University of Singapore in the discipline. He is also currently attached to the People's Association and performs regularly for the community. To date, he has performed in Singapore, Malaysia, Thailand, Australia, Hong Kong, Sweden, Denmark, India, the USA and most recently Mauritius, Botswana and South Africa.

With a diverse repertoire from traditional classical to pop music, Jatinder has performed at numerous arts festivals and international music venues, as well as for ministers and luminaries. He has collaborated with Dr Joyce Koh, Dr Padma Subramaniam, play-back singer Srinivasan and various music composers and artists of international acclaim.

**Gandharwa: The God of Music in Indian myth.*

IZPIRAZIONE II MOVEMENT II: *RAMBUTAN*

SIMON KONG SU LEONG

Izpirazione II utilises three tropical fruits as the thematic material for its three movements, allowing the audience to experience the different characteristics ascribed to the different fruits by the composer. The second movement, *Rambutan,* will be performed in this concert. Red is the festive colour of the Chinese, and this movement opens up in a melody derived from the Suzhou Pingtan. It integrates the elements of Southeast Asia, depicting the cordial ethnic relationship in the region. The rhythm of this movement is in a 3-2-3 pattern, in accordance with the number of alphabets in RAM BU TAN.

The work *Izpirazione II* won the 2nd prize of the Composition Award at the Singapore International Competition for Chinese Orchestral Composition 2006.

***Simon Kong Su Leong** (b.1976) was born in Sabah. He graduated from the Shanghai Conservatory of Music majoring in Chinese classical music composition under the tutelage of Zhu Xiao Gu. His representative works include Ah Q Capriccio which won the second prize at the Taiwan National Music Ensemble Competition, River of Wisdom (Chinese orchestra version) world premiered by Song Fei, and Izpirazione I and II which won the Honorary Award and Second Prize respectively at the Singapore International Competition for Chinese Orchestral Composition (SICCOC) 2006. He was also a finalist at the SICCOC 2011 with his entry Puppetry: Tugging at the Heartstrings.*

DIALOGUE FOR SOLO TABLA AND CHINESE ORCHESTRA

ERIC WATSON

Dialogue for Solo Tabla and Chinese Orchestra is a fusion of two distinctive bodies of sound: Indian tabla and the Chinese orchestra based on the concerto principle (the manner which the Chinese orchestra and the tabla "talk" or interact musically to each other). This principle is a term in Western music, which is sometimes used to describe music that prominently features a solo or a group of solo instruments and orchestra. At some point the solo instrument has a "cadenza" passage where it performs without the orchestra and is given opportunity to display its virtuosity. In this composition owing to the improvisatory nature of the tabla, the performer has the prerogative to improvise his own cadenza. While the tabla is the main solo instrument, there are times when other individual instruments in the orchestra also contribute to the discussion.

This composition is both a demonstration of co-operative competition and competitive co-operation. The music conceives cooperation, conflict and resolution as fundamental principles in the interaction; the dialogue starts as a reasonably harmonious discussion but as the piece progresses, certain sections of the orchestra take the lead and attempt to dominate. The conversation becomes more aggressive and argumentative, leading to something of a shouting match before settling down to a period of calm and more measured discourse. The conversation, however, does not remain stilted for long and the discussion heats up and cools down again with many interruptions and smaller arguments between individual instruments. There are, of course, times of general agreement and consensus. The tabla is a fundamental pivot to restart the dialogue. It leads the way at times but also occasionally takes a subordinate role as other elements come to the fore and have their say. It becomes obvious however that, though physically much smaller in size than the orchestra, the tabla is the dominant partner and the initiator in conversation - provoking conflict, prolonging and resolving it. Finally the tabla has a section entirely to itself as the orchestra sits in silence; this "cadenza" allows the tabla to display its full virtuosity and perhaps even verbosity given the title, before the orchestra, at the direction of the tabla, returns in a fast and furious concluding section. Even here, however, the tabla holds everybody up at the very end in order to have the final word!

This piece was commissioned by the Singapore Chinese Orchestra and premiered on 16 June 2007 at the SCO Concert Hall.

Eric James Watson *(b. 1946) was born in the UK and received tertiary musical training at the London Trinity College of Music. Eric Watson has lived in Singapore for the past 24 years, where he is an active composer, conductor, music technologist and pedagogue. His experience embraces opera, musical theatre, film and television and he has written scores in many diverse and different genres including electro-acoustic music, gamelan and Chinese orchestra. Eric Watson was the composer and music director for the Singapore National Day Parade 2001, for which he recorded an orchestral score with the Singapore Symphony Orchestra. In 2007, he wrote and arranged orchestral music for the National Day Parade, this time collaborating with four different orchestras – the Singapore Symphony Orchestra, the Singapore Chinese Orchestra, an Indian ensemble and a Malay ensemble. In 2006, Eric Watson's work Tapestries I – Time Dances was awarded first prize at the Singapore Chinese International Competition for Chinese Orchestral Composition. Eric Watson takes a special interest in teaching both classical and contemporary orchestration, composition, jazz and improvisational techniques.*

THE SILLY LITTLE GIRL & THE FUNNY OLD TREE

ADAPTED AND COMPOSED BY YII KAH HOE FROM KUO PAO KUN'S PLAY OF THE SAME TITLE

The Silly Little Girl & The Funny Old Tree is a play written by the father of Singapore theatre, the late Kuo Pao Kun. The story revolves around the friendship between a girl and a funny old tree that grows in her school field. Under rapid urban development, the tree was planned to be cut down to make way for new construction. In order to protect the tree and their friendship, the girl tried all means to prevent this crisis. Unable to escape its fate, the tree was eventually cut down to make way for new development.

Based on composer Yii Kah Hoe's writing, this piece depicts the story of past generations of Chinese immigrants to Southeast Asia. As they left their ancestral homeland to create a new life in a place far away, they managed to preserve their traditions while adapting to the foreign environment even with the passage of time. However, the possibility of losing their heritage posed a great challenge to the later ethnic Chinese generations born and bred in Southeast Asia.

Composer Yii Kah Hoe has specially composed this piece for wayang kulit master Eyo Hock Seng and the Singapore Chinese Orchestra, with new music elements added to the finale of the work.

This piece was commissioned for Titian Budaya, and premieres tonight in Malaysia at the Dewan Filharmonik PETRONAS.

***Yii Kah Hoe** (b. 1970) is an active composer in Malaysia. He graduated from Malaysia Art College's department of Fine Arts in 1991, and further studied at Xi'an Conservatory of Music from 1994-1997 to receive a degree in music. He has learned composing from Qian Zhao Xi and Rao Yu Yan.*

Yii Kah Hoe was the winner at the Malaysia Philharmonic Orchestra Forum for Malaysian Composers II (2007), winner of 11th BOH Cameronian Arts Awards (Best Music and Design), and recipient of the third prize at the Singapore International Competition for Chinese Orchestral Composition organized by SCO (2006). He was also a finalist in the International Competition for Composers Città di Udine (Italy, 2010). His works have been performed in many countries. He is vice-president of the Society of Contemporary Composers, and a senior lecturer at SEGi College Subang Jaya.



Photo: SCO

MONTAGE: THREE MOVEMENTS FOR JAZZ PIANO & CHINESE ORCHESTRA

KELLY TANG

Montage: Three Movements for Jazz Piano & Chinese Orchestra explores the commonalities of jazz and Chinese music; this connectivity serves to enhance the possibilities for both jazz and Chinese traditional musicians to perform in tandem.

The first movement's initial flourish is followed by the pianist ushering in a graceful pentatonic theme that is laced with gentle rhythmic grooves. It then unfolds through various orchestral instruments leading to a dramatic interchange between piano, strings and winds. The pianist launches into an elaborate jazz improvisation, followed by the bassist. A florid piano cadenza then takes place before ending in graceful cascades of string sonorities. The music emerges from a montage of Chinese lyricism, Japanese anime themes, Motown riffs and reminiscences of the jazz pianist, Bill Evans.

The second movement features *erhu* with the jazz trio to achieve a more intimate atmosphere. The *erhu* introduces a pensive melody, followed by the piano, which improvises by extrapolating new songs of loneliness.

In the final movement, the percussion solo leads to a strident fanfare by both piano and orchestra. The piano's improvisatory solo is joined in its revels by the *dizi*, *suona* and *bass*, culminating in a raucous drum solo. This sets the stage for the return of the Calypso theme, with virtuosic gestures by the solo piano climaxing in a finale of triumphant hammering rhythms by the jazz trio and the orchestra.

This piece was commissioned by the Singapore Chinese Orchestra and premiered on 6 August 2010 at the SCO Concert Hall.

***Kelly Tang** (b. 1961), trained at York University (Toronto) and Northwestern University, received his PhD in Music at Michigan State University. His works have been performed widely by local and international orchestras. His jazz compositions have been performed by Jeremy Monteiro with Grammy Award recipients Ernie Watts and Randy Brecker.*

In 2006, he scored the music for the internationally acclaimed Australian film Feet Unbound. He has held teaching appointments at Raffles Junior College, Northwestern University and Michigan State University. He has also served as associate professor of the music department at the National Institute of Education in Singapore. In 2008, Kelly Tang was presented the COMPASS Artistic Excellence Award by the Composers' and Authors' Society of Singapore. In 2011, he was conferred the Cultural Medallion by the National Arts Council, Singapore.

Jazz bass sponsored by Salient Strings

SONGS OF P. RAMLEE

COMPOSED BY P. RAMLEE
RE-ARRANGED BY ERIC WATSON

P. Ramlee was an established actor, director, composer, writer and performer who was born in Penang in 1929 and passed away in Setapak, Kuala Lumpur, in 1973. He composed songs that cover a wide range of genres and styles and such is the appeal of both the music and lyrics that many arrangements have been made of them over the years.

The ballad *Getaran Jiwa* ("Vibrations of the Soul") is one of P. Ramlee's most enduring songs. It was composed for the 1960 film *Antara Dua Darjat* ("Between Two Ranks") and the lyrics were written by S. Sudarmadji, who also originally sang the other half of the duet.

The song *Senjakala* ("Twilight") which features a beautiful melody with lyrics by P. Ramlee is more contemplative in mood, and is marked with feelings of sadness, reminiscence and loss.

Bila Mama Pakai Celana ("When Mama Wears Trousers") is a humourous song about the mayhem that ensues when women wear the pants in a household. The original song has a Latin Cha Cha feel, which has been slightly altered in this arrangement to more of a Rumba beat.

This piece was commissioned for Titian Budaya, and premieres tonight in Malaysia at the Dewan Filharmonik PETRONAS.

Singapore Chinese Orchestra

Music Director: Tsung Yeh
Resident Conductor: Quek Ling Kiong
Assistant Conductor: Moses Gay En Hui
Composer-in-Residence: Phoon Yew Tien
Chorus Director-in-Residence: Nelson Kwei

Gaohu
Li Bao Shun (Concertmaster)
Zhou Ruo Yu (Gaohu Associate Principal)
Li Yu Long
Liu Zhi Yue
She Ling
Xu Wen Jing
Yuan Qi
Zhao Li

Erhu
Zhao Jian Hua (Erhu I Principal)
Zhu Lin (Erhu II Principal)
Ling Hock Siang (Erhu Associate Principal)
Ann Hong Mui
Chen Shu Hua
Cheng Chung Hsien
Chew Keng How
Hsieh I-Chieh
Qin Zi Jing
Shen Qin
Tan Man Man
Zhang Bin

Erhu/Banhu
Tao Kai Li

Zhonghu
Lin Gao (Principal)
Wu Ke Fei (Associate Principal)
Chuan Joon Hee
Goh Cher Yen
Li Yuan
Neo Yong Soon Wilson
Sim Boon Yew
Wang Yi Jen

Cello
Xu Zhong (Principal)
Tang Jia (Associate Principal)
Chen Ying Guang Helen
Huang Ting-Yu
Ji Hui Ming
Poh Yee Lun
Sim Lian Kiat Eddie

Double Bass
Zhang Hao (Principal)
Lee Khiang
Qu Feng
Wang Lu Yao

Yangqin
Qu Jian Qing (Principal)
Ma Huan

Pipa
Yu Jia (Principal)
Goh Yew Guan
Tan Joon Chin
Zhang Yin

Liuqin
Seetoh Poh Lam

Liuqin/Zhongruan
Zhang Li

Zhongruan
Zhang Rong Hui (Principal)
Lo Chai Xia (Associate Principal)
Cheng Tzu-Ting
Foong Chui San
Han Ying*
Koh Min Hui

Sanxian/Zhongruan
Huang Gui Fang

Daruan
Koh Kim Wah

Daruan/Zhongruan
Jing Po

Harp/Konghou/Guzheng
Ma Xiao Lan

Guzheng/Percussion
Xu Hui

Qudi
Yin Zhi Yang (Dizi Principal)

Bangdi
Lim Sin Yeo

Bangdi/Qudi
Zeng Zhi

Xindi
Tan Chye Tiong

Xindi/Qudi
Phang Thean Siong

Gaoyin Sheng
Guo Chang Suo (Sheng Principal)
Ong Yi Horng

Zhongyin Sheng
Cheng Ho Kwan Kevin
Zhong Zhi Yue

Diyin Sheng
Lim Kiong Pin

Gaoyin Suona
Jin Shi Yi (Suona/Guan Principal)
Chang Le (Associate Principal)

Zhongyin Suona
Lee Heng Quee
Meng Jie

Cizhongyin Suona
Boo Chin Kiah

Diyin Suona
Liu Jiang

Guan
Han Lei

Percussion
Duan Fei (Associate Principal)
Tan Loke Chuah (Associate Principal)
Ngoh Kheng Seng
Shen Guo Qin
Teo Teng Tat
Wu Xiang Yang
Xu Fan
Tamagoh+

+Guest musician
*Not in concert
All musicians' names (except principal and associate principal) are listed in alphabetical order.

ABOUT TITIAN BUDAYA

Titian Budaya commemorates 50 years of friendship between Singapore and Malaysia. It is presented by Singapore's Ministry of Culture, Community and Youth (MCCY) and supported by Malaysia's Ministry of Tourism and Culture (MOTAC). Showcasing creative talents from both countries, it is an opportunity for Malaysians to appreciate and enjoy the shared culture and heritage of Singapore and Malaysia.

www.titianbudayasg.com

ABOUT THE MINISTRY OF CULTURE, COMMUNITY AND YOUTH, SINGAPORE

The Ministry of Culture, Community and Youth seeks to inspire Singaporeans through the arts and sports, strengthen community bonds, and promote volunteerism and philanthropy. Since its inception in November 2012, MCCY has been actively engaging the arts, heritage, sports, community and youth sectors. The Ministry aims to bring into sharper focus the efforts to build a more cohesive and vibrant society, and to deepen a sense of identity and belonging to the nation. MCCY will work with its stakeholders to create an environment where Singaporeans can pursue their aspirations for a better quality of life and together, build a gracious and caring society we are proud to call home.

www.mccy.gov.sg

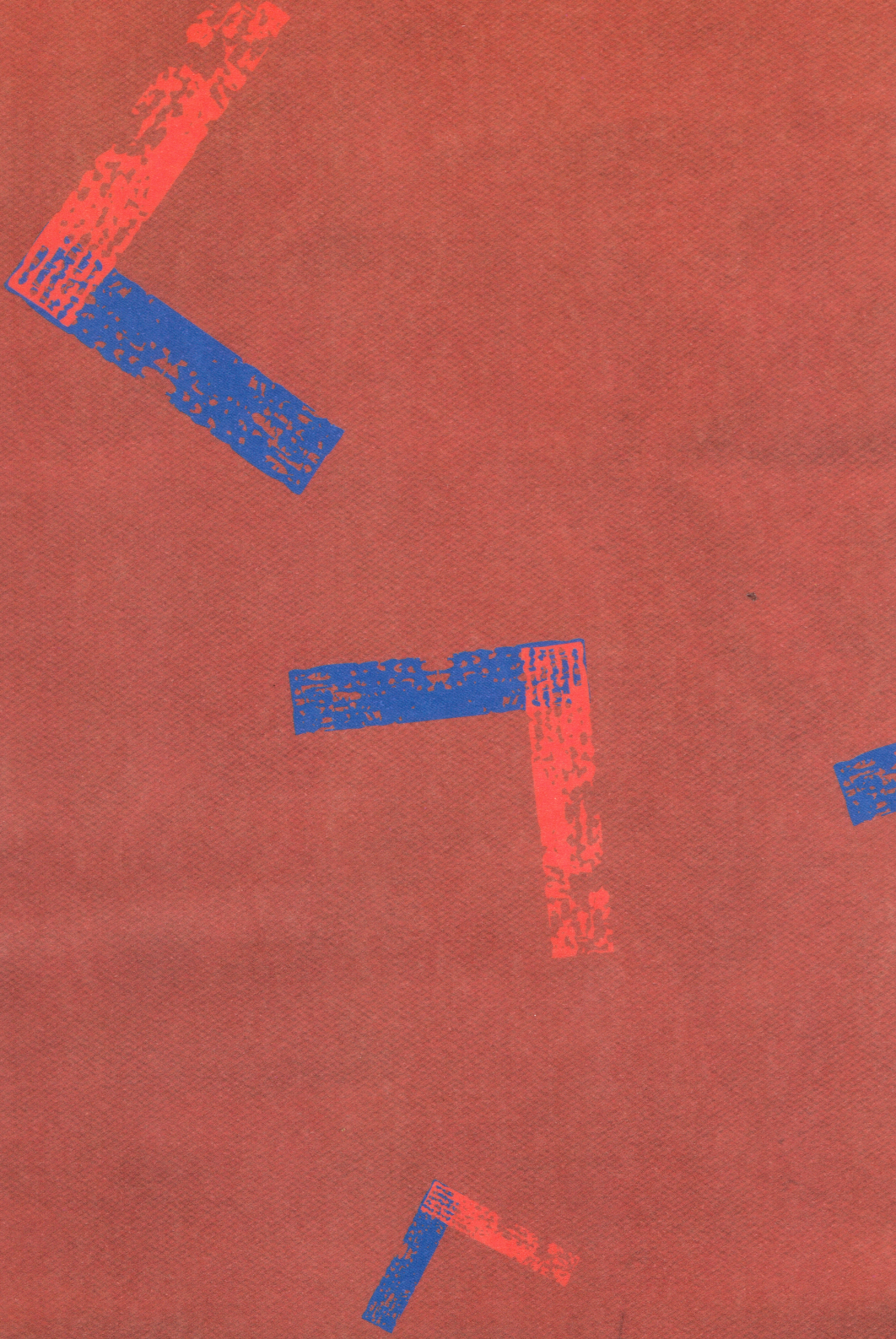
ABOUT CULTURELINK SINGAPORE

Founded and led by Goh Ching Lee, former director of the Singapore Arts Festival (1999-2009) and creative producer of Titian Budaya, CultureLink is a Singapore-based arts consulting and management agency engaging with creative content, artist tours, festivals and events, international cultural exchange, professional development, and cultural research on the global stage.

CultureLink collaborates with a wide range of cultural, educational and government organisations to produce bespoke quality programmes, events, tours, linkages and propositions in Singapore and beyond.

Valued for its wide network and empathy towards diverse disciplines and cultural environments, CultureLink has within a short period of time built a credible clientele among important innovative artists, companies, festivals, and institutions hailing from recognised cultural capitals to new emerging markets and territories.

www.culturelink.com.sg



TITIAN BUDAYA

BRIDGING CULTURES