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Presented by The Philharmonic Orchestra, Singapore & The ARTS FISSION Company
In Collaboration with Esplanade - Theatres on the Bay

22 JUNE 2013, SAT | 7.30 PM | ESPLANADE CONCERT HALL

Lim Yau

Music Director & Conductor

A very warm welcome, and thank you for joining us at this evening's special performance.

The Rite of Spring: A People's Stravinsky brings a satisfying close to The Philharmonic Orchestra's (TPO) *100 Years Later* concert series, which sought to present the three major ballets by Igor Stravinsky on the centenary of their respective premieres. In 2010, TPO performed *The Firebird*, and in 2011, *Petrushka*. This year, we turn to the last and most iconic of Stravinsky's ballets - *The Rite of Spring*.

The most substantial aspect of *The Rite's* musical legacy is its status as a revolutionary work in the canon of Western music. Stravinsky created a work that defied what an orchestral work, much less a ballet, should sound like to audiences of his time. Driven by a forceful vigour, *The Rite* shocked its initial audience with its savage rhythms, and continues to challenge how we hear and think about music today.

In commemorating the durable legacy of *The Rite of Spring*, TPO is proud to collaborate with The ARTS FISSION Company to present the work as it was originally intended - as a dance. Helmed by its brilliant and innovative Artistic Director Angela Liong, The ARTS FISSION



Company has brought their cutting-edge choreography and steadfast artistic vision to the project, renewing Stravinsky's masterpiece with relevance to the modern Singaporean community. Consequently, this production signifies a rare outing of the full orchestra with a dance performance in Singapore, and celebrates the synergy of this much-neglected combination.

We hope that, a hundred years later, audiences familiar and new to *The Rite of Spring* will experience both the enduring vitality of Stravinsky's masterpiece and its modern reinvention through contemporary dance. I wish you a truly memorable evening.

Angela Liong

Stage Director & Choreographer

The staging of *The Rite of Spring* centennial goes beyond just art-making. It is also about building bridges to reach out to the community through engaging them in artistic performance so we can all discover the joy of human connection.

A People's Stravinsky has allowed the arts professionals and persons from the community to interact meaningfully in a new experience. It is not about superficial activities that solicit feel-good moments. To call this performance A PEOPLE'S STRAVINSKY, we really had to make a genuine effort and commit sufficient time to the process of cultivating mutual understanding and friendship. In particular, working with the seniors involved a series of workshops that led to this final presentation.

At the same time, I wanted to respond to Stravinsky's centennial work in a vernacular voice that is familiar to people in this part of the world. I am thrilled that my collaborator - Music Director, Lim Yau shares my idea of reinterpreting *The Rite* with an Asian perspective. There are so many rituals relating to spring in the different Asian cultures that it is only natural to look to these customs like the 24 seasonal markers in the Chinese lunisolar calendar to set our very own season of spring. I was surprised to discover that the Chinese seasonal markers for spring matched closely with Stravinsky's original notes in his score. It feels like I had managed to "poke" Stravinsky across space and time.

To parallel Stravinsky's savage tale of the tribal sacrifice of a dancing virgin, I allude to the tribal customs of child-brides, a hideous but often hidden atrocity involving the sacrifice of innocence still practiced today in poor regions of Sub-Sahara Africa and South Asia. But I imagine theatre audiences of the 21st century would probably not be as easily shocked or provoked as those from the premiere of *The Rite of Spring* a hundred years ago.

Nonetheless, all great works of art have the capacity to engage people to enjoy and reflect. By Stravinsky's grace, I hope our humble offering tonight would serve to touch and inspire everyday life no matter what experience and background we all come from. Long live the Spring!





**Ko Siew Huey & Su-Lin Ngiam
(ArtsWok)**

Producers

When Angela first mentioned the collaboration with The Philharmonic Orchestra for *The Rite of Spring* centennial, with music and contemporary dance brought together under the artistic direction of two cultural medallion recipients, we were psyched about the possibilities. When she shared her vision of staging it with community members as performers, we knew this had the potential to be groundbreaking work. We were excited to be part of a process that combined art-making and community building in a meaningful way.

Putting the production together took a year, and it came close to being canned because of insufficient funding. We desperately need new, and additional supporters of such work which encourages community engagement and participation at a deeper level.

One of Angela's aims of involving seniors was to re-frame the way society currently views them - as old, frail, unseen. Stravinsky's *The Rite of Spring* has them as a council of elders, wise and venerable, having earned their place as leaders in their community. In our interactions with the seniors, we see their desire to be recognised as useful, contributing members of society, offering their most valuable assets - their stories and experiences.

As we are reminded as a nation that we are headed for a "silver tsunami", there is significant work to be done to reframe this understanding to perhaps one of a "silver harvest". There is much good to be reaped when we create enough space and opportunities for mutual engagement and participation, much wisdom to be passed down, resilience to be nurtured.

It is our hope that the arts, and the processes of art-making, which provides unique opportunities for meaning-making and connection, can be experienced by communities collaborating with artists. Likewise, that more artists will open and extend themselves to engaging meaningfully with communities, inviting them to be co-creators, producing work that is rich, relevant and transformative.

May tonight's experience inspire you to reflect on your relationships with seniors around you and connect more deeply with them, perhaps seeing our elders with new eyes, and recognising the power in your hands to make that difference for yourself, and them. May age never be a barrier to opportunities to experience excitement, wonder and freedom that comes from being creatively engaged, and accepted in community.

**The Rite of Spring:
A Community
Photography Showcase**

A group of community photographers came together to chronicle through photos, the story of this special collaboration – an intimate look at the everyday people who make this production truly *A People's Stravinsky*.

Library@Esplanade
(15 – 21 June)
Esplanade Concert Hall
Main Foyer (22 June)



THE RITE OF SPRING

A PEOPLE'S STRAVINSKY

春之祭

Synopsis

Stravinsky's original *The Rite of Spring* about the abduction of a virgin as sacrificial offering was conceived with savage sounds and furies in 1913. A century later, violence and savageries have escalated to an even more complex level.

This performance weaves into the dance the ancient custom of child brides, an atrocity still practiced today in some of the poorest regions of the world. The abduction of innocence becomes the sacrificial offering of the tribes or clans to trade for their survival and regeneration.

Six of the 24 seasonal markers in the Chinese lunisolar calendar are used to break up *The Rite of Spring* into six scenes, each with a muted mini-episode in between to parallel the main story. The dance reflects forces of nature which manifest themselves in various dynamics – at times hidden, and at times erupting in violent surges. Similar to Stravinsky's 1913 original work, the *Spring* of 2013 is also a restless one with suppressed rumbles.

Programme

PROLOGUE:

讲戏人 The Dramaturges
(Lim Yau & Angela Liong)

A Muted Act

Procession of the Musicians

THE RITE OF SPRING IN SIX SCENES:

Scene 1 立春

Beginning of Spring: a game of chance - balloting / bitter blooms / pounding to seed

Dancers and Children

A Muted Act



Scene 2 雨水

Rain Water: promenade of the venerable ones / divination and offering

Senior Performers with Dance Volunteers

A Muted Act

Scene 3 惊蛰

The Waking of Insects: distant rumbles / broken earth

Dancers

A Muted Act

Scene 4 春分

Spring Equinox: when ying & yang halved the sun & moon; where dark and light are the same / where short and long are equal

Duets: Mimi & Tomomi, Edwin & Mayu
Solo: Wei Wei

A Muted Act

Scene 5 清明

Pure Brightness: in attendance for ancestral thunders
Senior Performers with Dance Volunteers

A Muted Act

Scene 6 谷雨

Grain Rain: thousand raindrops for thousand seedlings / a game of chance - the variable of one

All performers

EPILOGUE:

赤田 Crimson Field

Le Sacre du Printemps (The Rite of Spring) Igor Stravinsky (1882-1971)

Part One: Adoration of the Earth

Introduction
The Augurs of Spring:
Dances of the Young Girls
Ritual of Abduction
Spring Rounds
Games of the Two Rival Tribes
Procession of the Oldest and
Wisest One
The Kiss of the Earth
The Dancing Out of the Earth

Part Two: The Sacrifice

Introduction
Mystic Circle of the Young Girls
The Naming and Honoring of the
Chosen One
Evocation of the Ancestors
Ritual Action of the Ancestors

1913 was a year of wonders for Paris and European culture – artists explored increasingly experimental ways of representing the complex life of the modern world. It saw Guillaume Apollinaire's *Cubist Painters*, the start of the publishing life of Marcel Proust's *Remembrance of Things Past*, and Roger Fry's Omega Workshops. 1913 witnessed international discussion of the 24-hour clock (which was adopted in France the year before) and the division of the globe into sequential and simultaneous time zones. The dominant theoretical concept of the year was simultaneity, an idea taken by many artists to advocate greater abstraction, multi-perspective viewpoints and simultaneous renditions of memory, intuition and experience.

It seems that all of the major musical events of Paris in 1913 took place in one theatre, the Théâtre des Champs Élysées. Gabriel Fauré's opera *Pénélope* was very well received on the 10th of May. But only five nights later in the same

theatre, all thought of *Pénélope* vanished when Debussy's music for *Jeux* was first performed there. This new ballet was choreographed and danced by the adored Nijinsky. He was teamed with Tamara Karsavina and Ludmilla Schollar as his female tennis partners, whose *jeux* – games – mixed racquets with erotics. Debussy had succeeded in his aim to make the sensual orchestra sound as if 'lit from behind', as he put it. He also made the ballet – built out of many sections and shifts – flow through what he called 'colours of rhythmicised time'. However, the actual dance never evoked a positive reaction from the audience.

But barely two weeks later, all thoughts of *Jeux* was eclipsed when a young woman was surrounded by a pagan mob whose action ended in ritual sacrifice to placate the supreme god. Igor Stravinsky's revival of ancient blood-rite caught audiences off guard. So much has already been written about the riot that erupted in the audience during the premiere of *The Rite of Spring* that it can be tempting to avoid the subject altogether now. However, is the music famous because of its infamous debut or does it merit its place on the topmost shelf of music history based on the brilliantly groundbreaking new language from which it was created? Certainly both. After all, the riot did happen and it was the result of many factors. In addition to the shocking nature of the score, there was much for the artistically conservative factions of the audience to deride in the costumes, the choreography and the pagan subject matter.

Ravel and Debussy were both present at the premiere and were enthralled by the music – Ravel defended Stravinsky as a genius and Debussy was trying to get the audience to be quiet so that the dancers could actually hear the music. Overnight, *The Rite of Spring* transformed perceptions of Stravinsky from talented if dutiful follower of Rimsky-Korsakov and Debussy to the ranks of such 'wild men' of music as Bartók and Schoenberg.

Just a year before, the influential French critic Louis Laloy invited Debussy, his wife, and Stravinsky to his home where a private reading of the not-quite-finished work was given at the piano in Laloy's home. The French critic recalled in his memoirs that Debussy agreed to play the bass, and followed Stravinsky without a hitch, making light of the difficulty. When they had finished, there was neither embracing nor compliments. But the memories of the private performance of *The Rite of Spring* pursued Debussy for months 'like a beautiful nightmare'.

The Rite of Spring is divided into two continuous parts: 1) 'The Adoration of the Earth' which depicts the gradual emergence of spring and the celebration of the new season through pagan ceremonies and dances; and 2) 'The Sacrifice', which depicts the selection of the chosen virgin whose sacrifice will fertilise the earth, and her frantic dance of death. Although the ballet has no clearly defined plot, the titles of the various sections do indicate the content and thrust of both the ballet and the music.

Stravinsky was a master orchestrator, and *The Rite of Spring* is a perfect example of his skill. It discovers joyous new sounds from familiar and unfamiliar instruments – the first time the bass drum is used as a solo instrument, the high pizzicato solo double bass in the 'Adoration of the Earth', the low and sinuous alto flute, percussion instruments such as the guiro in the 'Procession of the Oldest and Wisest One', the pair of tenor tubas that crash with such dull insistence into the 'Games of the Two Rival Tribes'.

Ironically, Stravinsky's enormously complex score is harmonically coherent from beginning to end. There were certainly more extreme harmonic experiments in the air – Schoenberg's first atonal works had only appeared five years before, and there are chords in Debussy and Richard Strauss as extreme as those found in *The Rite of Spring*. The masterwork is clearly not atonal – there are passages in B-flat minor, and the music also relies on combinations of

evolved modes, like Debussy's whole-tone scale. The music of each section evolves organically, often piling on new melodic motives and rhythms in keeping with the dramatic thrust of the dance.

The rhythmic invention of the score, however, is legendary and it does not have its source in the polite constraints and symmetries of Western European classicism. The hypnotic but somewhat chaotic rhythmic effect involves harsh, throbbing, irregularly spaced downbeats, with shifting metres whose relationship to one another sounds almost random on the surface, reaching their frenzied climax in the chosen virgin's death dance.

Few people have ever seen *The Rite of Spring* performed as a ballet; rather, it remains a strongly evocative concert work that is most often enjoyed without any reference to the original scenario. It opened up a new perspective on art, shattering the cultural deadlock at the end of the nineteenth century. Once thought of as an ugly, inartistic, and offensive work, *The Rite of Spring* today has achieved a popularity that Stravinsky could only have dreamed of on that first night a hundred years ago, and has become integral in the advent of modernist beauty in dance and music.

Ruth Rodrigues, May 2013

Production Credits

Music Director & Conductor Lim Yau
Stage Director & Choreographer Angela Liong
Assistant Choreographer / Rehearsal Director Edwin Wee
Lighting Designer Gabriel Chan
Costume & Props Designer Lim Chin Huat
Asst. Costume & Props Designer Loo An Ni
Producers (ArtsWok) Ko Siew Huey & Su-Lin Ngiam

ARTS FISSION Dancers Edwin Wee
Mayu Watanabe
Wang Wei Wei
Tomomi Aramaki
Mimi Tavoradilok
Project Dancer (NAFA) Kenneth Tan

The Philharmonic Orchestra, Singapore

Violin I Tan Wen-Yi
Chan Yoong-Han* Toh Xue Qian
Albert Phang
Deborah Seow
Didier Khoo
Guo Xing Chen
Han Xing Zhi
Joice Chan
Katrin Hasse
Margaret Teng
Ruth Rodrigues
Serene Hiew
Sum Yuan Liang
Tim Allen
Valin Wang
Wang Hao

Violin II Lin Juan*
Siew Yi Li* Chee Junsian
Andrew McGrath Chen Xin
Charmirose Durante Benjamin Goh
Charmayn Chua Ho Hui Yan
Goh Teck Koon Lee Mian Jun
Jack Lin
Kathleen Koh
Kotomi Matsushita
Lim Ni Ta
Lo Khin Marn
Man Sok Meng
Poh Jin Kiat
Zhang Weixiang

Viola Daniel Lim
Jonathan Lee* Duan Duoni
Amy Tan Rit Xu
Chu Tzy Ren
Karis Ong Xin Le
Lum Jian Yang
May Loh
Nyein Maung
Alto Flute Clement Lim
Oboe Veda Lin
Teo Qin Yi
David Yee
Peter Plunkett

Violoncello Lin Juan*
Chee Junsian
Chen Xin
Gao Tian
Kenneth Lee
Liao Kai Li Don
New K Yong
Roger Winter
Shernise Khor
Tan Xiao Rong

Double Bass Tan Si Pei*
Damien Kee
Dennis Khoo
Benjamin Goh
Ho Hui Yan
Lee Mian Jun

**Principal*

Flute Daniel Lim
Duan Duoni
Rit Xu
Piccolo Jasper Goh
Rit Xu

Alto Flute Clement Lim
Oboe Veda Lin
Teo Qin Yi
David Yee
Peter Plunkett

Cor Anglais Leow Rui Qing
Peter Plunkett

Clarinet Tan Yi Liang Colin
Miao Kaiwen
David Zechariah Kwek
Bass Clarinet Ralph Emmanuel Lim
David Zechariah Kwek
E flat Clarinet Benjamin Wong

Bassoon Yap Peiyong
Tan Kuo Cheang
Goh Mok Cheong
Emerald Chee
Contrabassoon Lim Sze Ai
Emerald Chee

Horn Kartik Alan
Linda Chua
Ong Hwee Ling
Bryan Benedict Chong
Alexander Ian Oon
Marcus Choo
Chang Mindy
Lim Shi Zheng
Tenor Tuba Terence Wong
Joseph Teo
Trumpet Lim An Chun
Andi Shafiq
Owen Choy
Lam Guan Yu

Piccolo Trumpet Jacob Dalagar
Bass Trumpet Vincent Tan

Trombone Don Kow
Jeremy Lee
Timothy Kok
Bass Trombone Aldwyn Tan

Tuba Tan Yao Cong
Shawn Yap

Timpani Eugene Toh
Sng Yiang Shan
Percussion Benjamin Boo
Daniel Ho
Ng Chen Yee

The Philharmonic Orchestra Management Committee
Tan Wen-Yi, *Chairperson*
Veda Lin, *Vice-Chairperson*
Ho Hui Yan, *Treasurer*
Ruth Rodrigues,
Committee Member
Lin Juan,
Committee Member

Children Performers
Melissa Chan Yi Xuan
Lana Victoria Chung Lajarca
Caitlyn Lee
Jasmine Lee Jie Min
Liau Wan Qian
Lily Mae Grace Derkenne
Kylie Ng
Daphne Yeo Puay Lin
Cheryl Yeo Kah Lin

Senior Performers
Chai Swee Lian
Chan Nyat Yeng
Chow Sow Yong
Cory Mariana
Heng Teng Yong
Ho Sau Lain
Ho Soh Har
Lee Chwee Sian
Margaret Lee
Lei Ah Ho
Ow Kum Seng
Benny Phang
Poh Peck Chin
Salbiah Bte Abdullah
Seah Mui Kee
P. Seeni
Soh Yong Kee
Tan Eng May
Tan Sein Kiew
Tham Oi Lin
Wong Lai Peng
Wong Soon Hock
Wong Yuen Tai

Dance Volunteers
Audrey Lim
Elizabeth Mak Yun Yeng
Yap Yi Tian
LASALLE-SIA College of the Arts (Dance Dept.)
Melyn Chow Jia Jie
Abigail Huan Ying Chern
Leong Ruiwen Stacie
Lip Jia Yi
Neo Jia Hui
Nor Liyana
Teng Hui Jun Melynda
Wah Yi Xin
Wong Xin Ping
Charmaine Wu
Paramita Yasodhara
Sammantha Yue
AWWA Elderly Services
Karen Choong
Lim Pek Geok
NTUC Eldercare
Mecar Mejia Cernardo
Abalos Sheila Santos
Tang Hiew Wai
Tay Zhen Wei

Production/Stage Manager Tennie Su
Asst Stage Managers Lin Juliana Yusoff
Ng Siaw Hui
Tan Xiang Yi

Costume Seamstress Cecilia Heng-Llewellyn
Ann Lim Sew Howa
Costumes Connection
Costume Makers Tracy Pang
Tai Yoon Moy
Pauline Ong
Chris Suan
Sim Siew Eng
Koo Yuan Hui
Koo Yuan Peng
Yap Yi Tian
Cher Pek Lang
Wah Yi Xin
Winnie Toh Sok Keng

Backstage Crew
Ngee Ann Polytechnic (Arts Business Management)
Inna Haziqah Binte Muhamad Yazid
Sara Lau Jin Ee
Nadia Amalina
Lee Yan Xuan
Yik Wannii Melissa

Performance Photography Tan Ngiap Heng of The Pond Photography
Performance Videography Michael Fu of Interfilm Productions
Video Recording Produced by National Library Board, Singapore 2013

Administrative Intern Chin PeiJia
Front-of-House Team
Ngee Ann Polytechnic (Arts Business Management)
Seraphina Leong
Gan Zhen Hui
Ngm Hui Ting, Vivian
Ong Li Shan
Chan Wei Wei
Deanna Tan Hui Yi
Renee Foo Rui Yi
Jazztine Goh
Shawn Ng Shao-En
Collin Tan Yang Hua

Community Photographers
Ezane Tan Yi Fang
Lee Siew Yan
Chua Boon Ping
Guek Peng Siong
Daryl Yeo
Ko Siew Huey



LIM YAU | Music Director and Conductor

Lim Yau's status as Singapore's preeminent conductor is underpinned by a distinguished and enduring career. In addition to a long association with the Singapore Symphony Orchestra since its founding, Lim Yau remains Singapore's most prolific conductor of choral music, opera, ballet, and contemporary music. He is a recipient of the Cultural Medallion (1990) and in 2011 was conferred the COMPASS Lifetime Achievement Award.

Currently the Music Director of The Philharmonic Orchestra and Head of Music at Nanyang Academy of Fine Arts, Lim Yau is devoted to the nurturing and development of young musicians. Simultaneously, he continues his association with the Singapore Symphony Chorus as its Choral Director. He is also founder and Music Director of The Philharmonic Chamber Choir, which is recognised as one of Singapore's finest unaccompanied choirs.

THE PHILHARMONIC ORCHESTRA (SINGAPORE)

The Philharmonic Orchestra (Singapore), formerly the Philharmonic Chamber Orchestra, is a project initiated by Maestro Lim Yau in 1998. The orchestra comprises young adults who are committed to training and developing as ensemble musicians, through the study and performance of seminal orchestral literature.

With a questing spirit, the orchestra has placed unique and innovative combinations at the forefront of its programming. Since its inaugural concert in 2002, the orchestra has undertaken the challenging and exciting task of staging several symphony cycles. These include the cycles of Beethoven based on Jonathan Del Mar's edition (2003), Schumann (2004), Schubert (2005) and Singapore's first Sibelius cycle (2007/8). Joined by NAC Young Artist Lim Yan, TPO most recently presented Beethoven's Piano Concerto cycle (2012) - the first in Singapore to feature a Singaporean pianist.

An avid advocate of outreach, TPO's recent seasons include its *Papa Haydn and You* series, narrated performances of *Stravinsky's 100 Years Later series (Firebird in 2010 and Petrushka in 2011)*, as well as a full scale production of *Stravinsky's Soldier's Tale*. Through its collaborations with actors and presenters, such explorations of orchestral repertoire through theatrical elements have created an accessible concert format for TPO's audiences. On the invitation of Esplanade - Theatres on the Bay, TPO has also accompanied Richard Einhorn's *Voices of Light* (music set to the 1928 silent film, *Joan of Arc*), and other artistes such as K.D. Lang, Omara Portuondo, Aska and David Foster. More recently, the orchestra has also accompanied world-renowned tenor, Andrea Bocelli at *YTL's Concert of Celebration 2010*.

Celebrating its tenth anniversary this year, TPO aims to continue to flourish as both a performing entity and a meeting point for dedicated musicians and to serve Singapore's orchestra scene for many years to come.

ANGELA LIONG | Stage Director & Choreographer

Angela is an active contemporary dance advocate and a prolific dance-maker. A significant body of Angela's dance works deal with the human sensibility in the fast changing landscape of new, urban Southeast Asia. Angela has presented many site-specific performances in public spaces, and uses dance experience to solicit place memory from urban oblivion. Her dance works have been presented in Indonesia, South Korea, Germany, Hungary, United Kingdom and Canada.

Angela's career is also closely linked to the development of professional dance in Singapore where she was invited to set up and head Singapore's first professional dance diploma programme at Nanyang Academy of Fine Arts in 1989, and was the Dean of the School of Performing Arts at LASALLE-SIA College of the Arts in 1998. Many of her students are now either professional dancers or have set up their own dance companies, actively contributing to the vibrant dance practice in Singapore.

The pioneering spirit of Angela remains strong as she sets new goals in sustaining professional dance practice in Singapore by maintaining The ARTS FISSION Company as one of a few local full-time operating dance companies. She has also been continuously providing her expertise to the National Arts Council and other arts education and cultural organizations in Singapore since 1984. Angela received Singapore's highest artistic recognition as Cultural Medallion recipient in Dance in 2009.

THE ARTS FISSION COMPANY

The ARTS FISSION Company is a Singapore-based dance laboratory with the vision to rekindle the human spirit with a new genre of dance theatre informed by Asian traditions, cultures, and aesthetics. Many of the company's original creations are acute responses

to the emerging contemporary Asian identity amidst the rapid developing urban environment. The 19-year old company has to date presented over 65 full-length productions locally and internationally.

Guided by the vision of artistic director Angela Liang, the company is also engaged in a wide range of diverse community outreach projects that connects everyday life to the arts. In 2009, a series of specially designed movement workshops for the elderly was initiated with the support of the Community Participatory Grant from National Arts Council (NAC). The programme, now into its fourth year, focuses on rekindling the individual spirit through creative dance movement. Other communities the company works with include children and young people.



Spotlight on the Community

This "People's Stravinsky" has brought together diverse groups of people from the community, integrating their creative energies into an inter-disciplinary and multi-generational artistic endeavor. We had community seamstresses make costumes, community photographers document the process and seniors from Homes and Activity Centres perform on the same stage as professional artists. Each contribution is a thread – weaving together a tapestry of stories making up the very soul of our community.



I've realized that music and dance gives the elderly energy and is proof that people can grow at any time in their lives. I hope this project casts a needed spotlight on the issue of ageing in Singapore and through the example of our inspiring seniors, motivate other elderly people to stay active and to continue to find meaning in their twilight years.

Ms Tay Zhen Wei, Centre Manager, NTUC Eldercare & Henderson Senior Citizens' Home

Our seniors took a bold leap of faith in agreeing to participate as they were initially apprehensive about not being able to master the moves. But with the dance facilitators creatively relating their movements to the seniors' daily life, we see them enjoying themselves and are encouraged that despite being in their golden years, our seniors are able to pursue their passions and are able to take pride in their work on this production team.

Ms Karen Choong and Ms Lim Pek Geok,
AWWA Elderly Services



Musician Features

ALEXANDER OON | Horn



Alexander has been learning the horn since the age of 12. He picked up the instrument under the tutelage of Mr Hoang Van Hoc in 2004. He joined his school's symphonic band from 2005-2008 and led as section

leader and student conductor. In 2009, he enrolled in Nanyang Academy of Fine Arts and graduated in 2012 with a Diploma in Music Performance under the tutelage of Mr Jamie Hersch.

Alexander has been performing regularly with local amateur orchestras and bands around Singapore, namely The Philharmonic Orchestra, Singapore National Youth Orchestra, Orchestra of the Music Makers, Philharmonic Winds, and Orchestra Collective. He represented Singapore in the ASEAN-Russia Youth Orchestra in Bali 2011, and freelanced with the Singapore Symphony Orchestra in 2012. Alexander will be playing 5th Horn in *The Rite of Spring: A People's Stravinsky*.

He is currently serving his National Service in the Singapore Armed Forces Ceremonial Bands. During his free time, he enjoys composing, piano improvisation, and full score analysis.

EUGENE TOH | Timpani



Eugene is a percussionist active in the local percussion performance as well as education scene. His initial steps into the world of percussion began with the study of Chinese percussion under the tutelage of

Mr Quek Ling Kiong when he joined the Dunman High School Chinese Orchestra

at the age of 13. Since then, he has been actively exploring various fields of percussion, including Classical percussion and hand drumming under the guidance of various teachers such as Ngoh Kheng Seng, Tan Loke Chuah, and Jonathan Fox. Eugene first performed with The Philharmonic Orchestra in 2011 in the annual TPO New Year Concert as a last-minute substitute player. Since then, he has joined the orchestra to perform more regularly at their concerts.

Eugene has also performed with the Singapore Chinese Orchestra, Singapore Symphony Orchestra, Orchestra of the Music Makers, Singapore Festival Orchestra, and City Chinese Orchestra, among others.

He is currently majoring in Percussion Performance at the Nanyang Academy of Fine Arts under the tutelage of Mark Suter. He also studies the South Indian mridangam and kanjira under Sri D Rajagopal at the Temple of Fine Arts. Outside of his busy school schedule, Eugene also makes time to teach percussion at various secondary and primary schools.

YAP PEI YING | Bassoon



Pei Ying graduated from Yong Siew Toh Conservatory with a performance degree and has held both principal and rank and file roles in orchestras like Singapore Lyric Opera Orchestra, Singapore Festival Orchestra, Nusantara

Symphony Orchestra (Jakarta), Japan ASEAN Festival Orchestra, Orchestra of the Music Makers, ASEAN Orchestra and a few others. Currently, she is active in The Philharmonic Orchestra, Singapore Lyric Opera Orchestra and Philharmonic Winds.

Pei Ying is excited to be playing *The Rite of Spring* with The Philharmonic Orchestra and hopes that the performance will inspire audiences to take on challenges that they never thought possible.

LIN JUAN | Cello



Juan started learning the cello at the age of 14 and has obtained both Bachelor and Master of Music degrees from the Royal Northern College of Music, UK. He performs with The Philharmonic Orchestra,

Singapore Lyric Opera Orchestra, re:mix, and freelances with the Singapore Symphony Orchestra.

Juan has been part of The Philharmonic Orchestra since its founding more than 10 years ago, and considers it his orchestral home. Since his return from the UK, he has been more active in the orchestra as its Principal Cellist and as a member of the managing committee. Juan is looking forward to performing *The Rite of Spring* with the dancers of The ARTS FISSION Company and members of the community, and believes that their involvement will augment the sheer force and impact of this great work.

TAN WEN-YI | Viola



Wen-Yi began her studies on the viola at age 13 under the tutelage of Tan Wee-Hsin. She was an active member of the Singapore National Youth Orchestra, participating in SNYO's concert tours to Vienna and

Italy as well as its chamber music concerts.

Wen-Yi first joined The Philharmonic Orchestra in 2009. Since 2012, she has served as the chairperson of TPO's managing committee. In *The Rite of Spring: A People's Stravinsky*, Wen-Yi looks forward to witnessing the artistic synergy in one of TPO's most exciting collaborations to date. She also hopes that *The Rite of Spring* will garner interest and enthusiasm

amongst its participants and audience, giving the project a new relevance for the community at large.

Wen-Yi is currently a final-year undergraduate student at the National University of Singapore, majoring in History. She is also a part of NUS' multi-disciplinary University Scholars Programme. She is an avid chorister, and has sung in the Raffles Junior College Chorale as well as The Philharmonic Chamber Choir.

HO HUI YAN | Double Bass



Hui Yan started learning the double bass at the age of 13, after gaining admittance to the Higher Music Programme in Nanyang Girls' High School. She was an active member in her string ensembles in schools, and joined

the Singapore National Youth Orchestra in 2007. She joined The Philharmonic Orchestra in 2010 and served as Concert Manager from 2011-2012. She is currently the treasurer for TPO.

Hui Yan has been looking forward to this exciting collaboration between TPO and The ARTS FISSION Company, and has also gained much insight through this process of putting together the performance. This will mark an important milestone in TPO's history and she hopes that musicians and audiences alike will enjoy TPO and The ARTS FISSION Company's presentation of *The Rite of Spring: A People's Stravinsky*.

Hui Yan is currently a third-year Psychology major at the National University of Singapore, and is also doing a minor in gender studies, a subject she is passionate about.



Dancers

EDWIN WEE | Asst. Choreographer/
Rehearsal Director



Edwin joined ARTS FISSION as an apprentice, was offered the position of full-time dancer in 2009 and was appointed the company's Rehearsal Director in January 2012. He graduated from Nanyang Academy of Fine Arts (NAFA) with a Diploma in Dance – majoring in contemporary dance. Upon graduation, he was invited by NAFA to present his graduating choreography, *The Shaman's Cat*, at the da:ns Festival 2008 at the Esplanade. He also performed in *Bik 33* (2008) choreographed by Aaron Khek Ah Hock, *Generations Spotlight: Moscow* (2008) directed by Ivan Heng where he performed for the President of Russia, Dmitriy Medvedev, and Singapore's Senior Minister, Goh Chok Tong. He later performed for His Excellency President of Singapore SR Nathan at the Singapore Design Awards 2008.



MAYU WATANABE
Mayu joined ARTS FISSION in May 2009

as a full-time dancer. She graduated from the prestigious Central School of Ballet in London and attained First Class Honours in her BA (Hons) Degree in Professional Dance and Performance.

A young dancer with an extensive performing background; Mayu was involved in a Central Ballet Tour at 25 theatre venues in UK (2007), performed in pieces like *Le Corsaire* by Marius Petipa, *Fleeting Moments* by Jenna Lee and the 'Mazurka' role from *Swan Lake* by Marius Petipa. Mayu was also awarded the Choreographic Competition 1st Prize and Central Friends Trust Awards 1st Prize by C.S.B (London) in 2006.



WANG WEI WEI
Wei Wei joined ARTS FISSION as an apprentice in July 2010 and was appointed as a full-time company dancer in October 2010. She graduated from Chinese Guyangdong Dance School, China in July 2005 and went on to pursue a Diploma in Performing Arts, Dance at Nanyang Academy of Fine Arts, Singapore, graduating in May 2010. During her time in the academy, she performed in all of the department's major showcases including *Crossings*, an annual Diploma Showcase. In 2009, she received 1st place in the Open Solo category - CSTD Competition.

TOMOMI ARAMAKI



Tomomi joined ARTS FISSION as an associate artist in December 2011. Trained in classical ballet since 1986, she began her contemporary dance study under Shinji Nakamura and Mako Kawano. She joined their dance company, Natural Dance Theatre in 1998 and toured with the company to Jacob's Pillow Dance Festival and the American Dance Festival in the United States in 2008. She also performed in the company's Germany tour to major cities like Frankfurt, Dusseldorf, Munster, and Potsdam.

MIMI TAVIVORADILOK



Mimi joined ARTS FISSION as a full-time company dancer in December 2011. In 2004, she performed with legendary ballerina Marcia Haydee in *The Tempest*, held in Bangkok. In 2005, she collaborated with artists from the UNESCO-Aschberg program in *The Travelling Artists* under the auspices of the Guangdong Modern Dance Festival.

KENNETH TAN TING FENG



Kenneth began his Chinese and contemporary dance training in Dance Horizon Troupe (Singapore) under the tutelage of Mr. Henry Ng Chay Kuang. He has danced and choreographed for several

major productions by the troupe between 2001 to 2011. He later received training in contemporary dance when he was in Singapore Polytechnic, taught by Wong Wai Yee. Kenneth is currently pursuing his Diploma in Dance at the Nanyang Academy of Fine Arts. He was placed first in the contemporary solo category when he represented the school in the CSTD competition in 2011.



Senior Performers

The seniors in this production are from AWWA Seniors Activity Centre & AWWA Community Home for Senior Citizens, and NTUC Eldercare & Henderson Senior Citizens' Home.

CHAI SWEE LIAN



Swee Lian is happy being a senior as she has more time to spend with friends and participate in activities. Previously, she worked as a cleaner in factories and managed equipment in an electronics firm. Her passions include singing, walking and spending time with her grandchildren. Her words of wisdom for those younger include studying hard and being filial to their parents and elders.

CHAN NYAT YENG



Nyat Yeng enjoys reading and watching TV.

CHOW SOW YONG



Sow Yong used to make a living washing dishes. She enjoys dancing, watching TV and listening to music.

CORY MARIANA



Mariana is originally from Jakarta and still flies home to visit family. A homemaker, her passions include reading, dancing and playing mahjong. Her words of wisdom for those younger are to be thrifty, to not be afraid of failure and to work hard to succeed.

HENG TENG YONG



Teng Yong is an octogenarian and his wife is also performing in this production. His passions include weight-lifting which he started doing when he was 25 years old. He has since discontinued his activities,

switching to a more sedentary but no less satisfying sport of mahjong playing. He used to work as a delivery clerk and security guard and is enjoying his senior years as he can still help to do things and contribute. He reminds the younger generation to obey their parents and to study hard.

HO SAU LAIN



Sau Lain is an octogenarian with 12 grandchildren. A former freelance waitress at Chinese restaurants, her other work included caring for her grandchildren. She loves singing Chinese oldies, as well as doing exercise. She thinks the most important aspect of being a senior is to be happy. Her words of wisdom for the younger generation are to be an honest person, and the importance of taking care of oneself.

HO SOH HAR



Soh Har has been looking forward eagerly to the performance date. Formerly a shipyard welder, he enjoys karaoke, brisk walking and being brought on outings by corporate volunteers. Being a senior to him means having the time to acquire more

knowledge, and embracing happiness. He hopes for the young to have good manners when relating to seniors, and to respect and care for them especially when they need help or assistance.

LEE CHWEE SIAN



Chwee Sian is an octogenarian who has enjoyed being part of this production. A former cleaner at a hospital, her passions include karaoke, gardening and watching TV. She is happy being a senior and believes that in this phase of life, it is important to be happy on a daily basis and to keep healthy. She would like to remind the younger generation to respect the elderly, and to take care of those seniors who are less fortunate.

LEE LAN YU, MARGARET



Margaret enjoys doing handicrafts and spending time with friends and former classmates. She used to work in various roles in the food and beverage industry. She believes that seniors should help each other when in need, and reminds the young to study hard so they can have better prospects.

LEI AH HO



Ah Ho is performing in this production together with her husband. She loves singing, dancing and doing exercise. A former shop assistant at a textile shop, she is proud to be a senior citizen as there are a lot of resources and help available. She reminds the young to help seniors so that in future when they themselves become seniors, they will receive help in return.

OW KUM SENG



Kum Seng is a reserved and shy person, and a man of few words. All he wants mentioned in his bio is that he used to be an ice-cream seller.

BENNY PHANG



Benny is less than a decade away from being the same age as *The Rite of Spring*. He is so proud that all his children are well educated, and believes strongly in the importance of continual learning and stimulation of the mind, as well as eating well and staying healthy. He used to be a third engineer on board a ship, as well as an instructor in mechanical engineering. His passions used to include mountain climbing, travelling, swimming and diving. His words of wisdom for fellow seniors is to try not to worry, and to take it easy. He encourages the younger generation to keep their mind alert.

POH PEK CHIN



Pek Chin has been excited about the performance and wearing the costumes specially tailored for each senior. A homemaker, being a senior means it is her turn to be loved and taken care of. Her passions include karaoke, praise dance, the cha cha, gardening, and watching movies. Her words of wisdom for those younger than her are to respect and assist those who are less fortunate.

SALBIAH BTE ABDULLAH



Salbiah is delighted to be selected to be a performer. She believes it is important to be happy every minute, to not think of the past and to keep healthy. A former hawkker assistant, her interests include watching TV and playing bingo. She hopes for the young to respect and be polite towards seniors.

SEAH MUI KEE



Mui Kee is grateful to be able to participate and experience being part of this production. She lives by the philosophy of the importance of happiness, and to enjoy every minute given to us with each new day, and to keep healthy. She previously worked as a hawkker's assistant, and she loves doing handicrafts, gardening, watching movies and window shopping. She reminds us to help those who need help, especially seniors.

P. SEENI



Seeni loves music and is glad to be part of the performance "gang". Her other interests include karaoke, singing in a choir, watching movies and playing the violin. She is proud to be an octogenarian, and believes being a senior means to live gracefully and enjoy everyday. She encourages the younger generation to take care of their

parents when they are in their senior years, to respect and contribute towards their happiness.

SOH YONG KEE



Yong Kee is enjoying himself being part of this production and is looking forward to the performance. A former hawkker assistant, his interests include dancing, watching Taiwanese drama series and eating. Being a senior means he gets to be loved and respected. His words of wisdom for the younger generation is to love your loved ones while they are still around.

TAN ENG MAY



Eng May loves dancing and singing. She used to work as a cleaner, and believes being a senior means one gets the best benefits and love. Her words of wisdom to share include the importance of obeying and honouring one's parents.

TAN SEIN KIEW



Sein Kiew loves listening to music. He encourages his fellow seniors to stay healthy and to be happy. He reminds the young to remember the importance of respecting their parents.

THAM OI LIN



Oi Lin used to work in a coffee-shop. She enjoys listening to music and watching TV.

WONG LAI PENG



Lai Peng is an octogenarian who is happy being a senior as she has a lot of time to engage in activities that she enjoys. She used to work as a former school bus driver for primary and secondary schools. Her passions include exercising and dance. She believes in the importance of helping others when able.

WONG SOON HOCK



Soon Hock is grateful for the opportunity to participate in this production. A former army officer, retirement and being in one's senior years is the time to relax and enjoy life. His passions include playing the harmonica, karaoke and brisk walking. He emphasises the importance of respecting others.

WONG YUEN TAI



Previously a trainer at Jurong shipyard, Yuen Tai enjoys being retired. His passions include karaoke and travelling. His words of wisdom for those younger than him are be authentic, and to enjoy one's life.

Production Team

ARTSWOK | Producers



At ArtsWok, our vision is to see communities thrive. We believe the secret sauce lies in evoking the creative potential of people through the arts so that they can freely imagine the solutions to their challenges.

It's about creating safe spaces for people to encounter difference, so that personal and social transformation can happen, which in turn strengthens community. Our work is about developing the capacity of artists as well as strengthening the ecosystem of interconnected stakeholders in the public, private and people sectors engaged in this field. We do this through consulting, providing training and networking opportunities, producing innovative arts programmes, as well as conducting research and advocacy.

ArtsWok is Ko Siew Huey and Ngiam Su-Lin. Huey brings her training and experience in the fields of media and communications, film, international development, and public policy while Su-Lin's background is in theatre and drama-in-education, company management and producing, counseling, and community work.

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TENNIE SU | Production/Stage Manager

Tennie's experience spans from arts management to production stage management. She has production stage managed for ECNAD's *Homage to the Phoenix*, a large-scale site-specific dance for the Gardens by the Bay opening finale and for the Singapore Arts Festival 2012, Kids Arts Village. She has also production stage managed productions for The ARTS FISSION Company since 2011.



Her project management credits include *Night Festival 2008* and *2009*, *The Dancing Sky* by Studio Festi (Italy) and *The Loop of Fortune* by Pan Optikum (Germany), organised by the National Museum of Singapore; outdoor light installations, *Night Lights 2011* and *2012* and *Singapore Biennale 2011 – Open House* organised by the Singapore Art Museum.



GABRIEL CHAN | Lighting Designer



A recipient of the NAC Overseas Bursary award and Strand Lighting scholarship, Gabriel graduated from the Hong Kong Academy for Performing Arts with First Class Honours in lighting design, and has completed an observer-ship at the Metropolitan Opera in New York.

Designing regularly for The Theatre Practice, Singapore Repertory Theatre, Toy Factory Productions, amongst others, notable credits include *I Love A-Ai*, *Venus in Fur*, *The Jade Bangle*, and *Lord of the Flies*. A painter of light and a sculptor of shadows, his signature design, *OCBC Garden Rhapsody*, a light and sound show, runs daily at Gardens by the Bay, Supertree Grove. www.gabrielchan.me

LIM CHIN HUAT | Costume and Props Designer



A visual artist turned performer, dancer, choreographer, designer and conceptualiser, Chin is known for his strong visual creative works which are cross-disciplinary, site-specific with elements of educational outreach. A recipient of the Young Artist

Award (2000), Professional Artist Grant (1999) and Spirit of Enterprise (2004), his creative work and designs have been well received by festivals. He has also done specially commissioned work for corporates and organisations.

Chin spent 5 years with Toy Factory Theatre Ensemble and subsequently, 17 years as Co-founder and Artistic Director with ECNAD. Some of his signature works were seen and presented in the Singapore Arts Festival, Belgrade International Theatre Festival, Gardens by The Bay Opening, Mercedes-Benz Asia Fashion Award, Artwine Festival and MediaCorp's Star Awards. Some of his costume designs were nominated for Life! Theatre Awards.

LOO AN NI | Assistant Costume and Props Designer



An Ni is fascinated with the creation of volumes and spaces. She studied product design in Nanyang Technological University. Her view is that every item is a product in its own right, and deserves a space to tell its story. She has explored fields ranging from model making, costumes, and set design. Past projects include *Homage to the Phoenix* (costume designer), *Eat a Bitter Bloom* (assistant set designer) and *Rainbow Palace of the Sea* (set designer).

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