

BRIDGES COLLECTIVE  
PRESENTS

# OUR ISLAND



*Australia-Singapore Friendship Concert*

• Singapore Premieres of works by John Sharpley and Bernard Tan •

19TH DECEMBER 2015 • 7.30PM  
LEE FOUNDATION THEATRE  
NANYANG ACADEMY OF FINE ARTS  
151 BENCOOLEN ST, SINGAPORE 189655

# PROGRAM

*All works in this program are Singapore premieres*

Stuart Greenbaum

## **Dance Music for Concert Halls**

*I. pairs / doubles*

*V. synthesis*

Bernard Tan

## **\* A Mini SG50 Suite (Singapore Premiere)**

*I. Chan Mali Chan*

*II. Home*

*III. Xi Shui Chang Liu*

Paul Stanhope

## **Morning Star III**

### ***INTERVAL (10 mins)***

John Sharpley

## **Singapore Dreams (Singapore Premiere) \*†**

*I. Sumatra Squall*

*II. Nightfall over Fort Canning*

*III. East Coast on a Sunday Afternoon*

*IV. Wild Orchids at Bukit Brown*

*V. Mangrove of Chek Jawa*

*VI. Singapore Dreams*

Mohamad Rasull (arr)

## **Singapura Medley\***

*Dayung Sampan – Munnaeru Vaaliba – Singapura*

Brett Rosenberg (arr)

## **My Island Home Medley \*†**

*My Island Home by Neil Murray –*

*My Island Home by Joshua Wan &*

*Zhang Mei Qi*

\*Works commissioned by Bridges Collective for the ***Our Island Home Project***

†Visuals and Text by Alexandra Serrenti

# BRIDGES COLLECTIVE

Bridges Collective is a Melbourne-based Australian-Singaporean fine art music ensemble which specializes in creating and performing intercultural, cross-genre music. Our mission is to foster cross-cultural interaction, understanding and appreciation between the peoples of the Asia-Pacific region through music education and performance.

***Our Artistic Vision:*** *We aim to make the music that bridges us one to another and bridges our past with our future.*

We believe that music captures the sound of the lands from which we originate, of diverse forms of human life and the dreams of our civilisations. In a world that has become increasingly porous, these sounds that distinguish us also give us a point of entry into each other's worlds. This is the music that Bridges sets out to create – the music of a future in which the sounds of our origins are honoured while being taken up in new ways, fused with alien rhythms, transformed by contact with a foreign tongue.

## ***How we work***

Each Bridges concert is curated by our artistic directors to feature a specific focus culture or genre of music. Performers and composers from the focus country with vast intercultural experience are sought and brought together to produce concert programmes that represent the distillation of our artists' collective talents, experiences and life journeys. Being a Melbourne-based ensemble, we are also committed to showcasing local Australian work alongside new and commissioned music from overseas.

## ***Music Education: What is the point of a gift if it is not shared!***

Bridges also spearheads a cultural exchange programme in which our associate artists participate in workshops and conduct master classes for young musicians from partner countries in institutions of higher learning in the Asia-Pacific region. This provides a rare opportunity for young musicians to access high-quality music education that would otherwise be unavailable.

The Bridges Collective Composition Prize (inaugurated in 2014) was created as an incentive to motivate young composers to write music which incorporates instruments and musical ideas from more than one culture. Winning compositions are internationally premiered by Bridges Collective in our concerts.

## ***International Tours***

Our performance and outreach arms are brought together by our international tours. Every two to three years, Bridges establishes partnerships with musicians and academies of music in one country in the Asia-Pacific region. Composers and musicians are invited to work with Bridges to produce new work. Each creative season includes performances in both countries as well as a period of musical and cultural exchange between Bridges' associate artists and young musicians from the partner countries in institutions of higher learning.

In 2015, our focus country is Singapore. We celebrate the 50th year of Singapore's independence and also 50 years of Australian-Singaporean Friendship. This project has special meaning for Bridges Collective as an ensemble founded by individuals from both countries.

## PROGRAM NOTES

### Stuart Greenbaum (b. 1966)

***Dance Music for Concert Halls (2012)*** for clarinet, violin, cello, piano

I. *pairs/doubles*

V. *synthesis*

Stuart Greenbaum's ***Dance Music for Concert Halls*** was born out of a curiosity to explore what it means to listen to dance music sitting down! In classical music, there is a form of 'dance music' whose purpose is not for dancing, most famously the 'dance' Suites of JS Bach. Movements 1 and 5 of Greenbaum's five-movement work are presented in this concert.

Greenbaum's music is very accessible and although primarily minimalist in style, has strong connections to the genres of jazz and pop. The broader feel of his music is best described in his own words:

*I often conceive of music in terms of journeys, but I also believe that music should be appreciable as pure, abstract sound in time. Either way, my music aims to evoke an atmosphere apart from the routine of modern life.*

*I believe in the need to cultivate space in a world increasingly filled with commercialism, light and noise pollution and 24/7 thinking. At times, I think we lose a sense of wonderment at our earthly surrounds.*

*Therefore, when I write, I seek an experience in sound to take me beyond mundane imperatives.*

Greenbaum currently holds a position as Senior Lecturer and Head of Composition at the University of Melbourne, the Victorian College of the Arts & Melbourne Conservatorium of Music.

### Bernard Tan (b. 1943)

***A Mini SG50 Suite (2015, Singapore Premiere)*** for clarinet, violin, cello & piano

I. *Chan Mali Chan*

II. *Home*

III. *Xi Shui Chang Liu*

Bernard Tan is a man of multiple talents and interests, with a career that straddles the two fields of physics and music. Currently a Professor & Head of the Department of Information Systems, National University of Singapore, he had also been Head of Physics, Acting Head of Music & Associate Director of the Centre for Musical Activities and Dean of Students. His research interests includes microwave solid-state properties and devices, digital musical analysis and synthesis, and directional perception of multiple sound sources. As a composer, U.S. music publisher Neil Kjos has published a number of his choral works, his Piano Concerto (2002) and a Violin Concerto (2006). More recently, he wrote a Cello Concerto for Bridges Collective's Artistic Co-Director, Noella Yan, which premiered in Singapore in 2014.

COMPOSER'S NOTES:

The ***Mini SG50 Suite*** was commissioned by Bridges Collective for the *Our Island Home* concerts, celebrating the 50th Anniversary of Singapore's independence as well as 50 years of Australia-

Singapore relations. “SG50” is the official designation for the nation-wide year-round festivities in Singapore during 2015.

In keeping with the commemoration of Singapore’s 50 years as an independent nation, the Suite is based on three well-known songs of Singapore. The first movement, an energetic Allegro Moderato, introduces the Malay folk song *Chan Mali Chan* (whose subject matter is centred on the peregrinations of a pet goat), well-known to generations of Singapore school children. The tune is first heard on the clarinet in a minor key, followed also on the clarinet by the more composed second subject. After a short development involving both themes, the folk tune enters jauntily in its more usual major key guise, and at the end is combined with the second subject in a lively conclusion.

The second movement, Andantino, is a liberal transcription of an organ piece first performed on the pipe organ of the Kampong Kapur Methodist Church on Singapore’s National Day, 9 August 2015. The Nation’s best-loved National Day song, Dick Lee’s “Home”, is the focus of this movement which consists of three statements of “Home”. First the song as it is familiar to most Singaporeans, prefaced by Dick’s original introduction (not often heard). The middle section brings “Home” into increasingly darker territory, moving into the minor with unfamiliar harmonies. A transition back into the light takes us to the third and triumphant statement of “Home”, exuding confidence in the nation’s future.

The third movement, Allegro Vivace, is a cheerful and uncomplicated romp based on one of Singapore’s most famous xinyao songs “Xi Sui Chang Liu” (細水长流) by Singapore’s unchallenged master of xinyao, Liang Wern Fook. The xinyao (i.e. Singapore songs) movement flourished in Singapore during the 1970s and 80s as a home-grown movement of Singapore songwriters producing Mandarin Chinese songs for young people, to challenge the dominance of such songs from China and Taiwan. “Xi Sui Chang Liu” which literally means “narrow stream flows long” is about the constancy of true friendship, and the song is still hugely popular in Singapore.

<b>Chan Mali Chan (Malay)</b> Traditional	<b>Chan Malli Chan</b> (English translation)
<i>Di mana dia anak kambing saya? Anak kambing saya yang makan daun talas Di mana dia buah hati saya? Buah hati saya bagai telur di kupas</i>	<i>Where is my little lamb? My little lamb that eats 'talas' leaves Where is my lover (buahhati = lover/partner)? My lover like a peeled egg (meaning fair, smooth-skinned; sounds more poetic in Malay!!)</i>
CHORUS <i>Chan mali chan, chan mali chan, Chan mali chan, ketipung payung (2X)</i>	CHORUS <i>Chan malichan, chanmalichan, Chan malichan, ketipungpayung (2X) (Ketipungpayung - a metaphor to refer to someone lovely and precious.)</i>
<i>Di mana dia anak kambing tuan? Anak kambing tuan di atas jambatan Yang mana dia bunga pujaan? Si bunga tanjung dihujung dahan</i>	<i>Where is your little lamb sir? Your little lamb on the bridge Which is your adored flower? The flower on the edge of the branch</i>
CHORUS <i>Kalaunak tahu anak kambing saya Anak kambing saya di dalam bilik</i>	CHORUS <i>If you wish to know my little lamb My little lamb in the room</i>

<p><i>Kalaunak tahu intan paying saya Intan paying saya yang kecil lah molek</i></p> <p><i>Di mana dia anak kambing tuan? Anak kambing tuan yang bulu nya kuning Yang mana dia buah hati tuan? Buah hati tuan yang putih lah kuning</i></p>	<p><i>If you want to know my jewel My jewel which is small and cute</i></p> <p><i>Where is your little lamb sir? Your little lamb with yellow fur Which is your lover sir? Your lover sir, who is fair and yellow</i></p>
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<p style="text-align: center;"><b>Home</b></p> <p style="text-align: center;">Music and Lyrics by Dick Lee</p> <p><i>Whenever I am feeling low I look around me and I know There's a place that will stay within me Wherever I may choose to go I will always recall the city Know every street and shore Sail down the river which brings us life Winding through my Singapore</i></p> <p>CHORUS <i>This is home truly, where I know I must be Where my dreams wait for me, where that river always flows This is home surely, as my senses tell me This is where I won't be alone, for this is where I know it's home</i></p>	<p><i>When there are troubles to go through We'll find a way to start anew There is comfort in the knowledge That home's about its people too So we'll build our dreams together Just like we've done before Just like the river which brings us life There'll always be Singapore</i></p> <p>CHORUS <i>For this is where I know it's home For this is where I know I'm home</i></p>
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<p style="text-align: center;"><b>细水长流</b></p> <p style="text-align: center;">Music &amp; Lyrics by Liang Wern Fook</p> <p><i>年少时候谁没有梦 无意之中 你将心愿透露 就在你生日的时候 我将小小口琴送 最难忘记你的笑容</i></p> <p><i>友情的细水慢慢流 流进了你我的心中 曾在球场边为你欢呼 你跌伤我背负 夜里流星飞渡 想象着他日的路途 晚风听着我们壮志无数</i></p> <p><i>年少时候谁没有愁 满腔愤慨唯有你能听得懂 每当我失意的时候 你将那首歌吹奏 琴声悠悠解我情愁</i></p>	<p style="text-align: center;"><b>Xi Shui Chang Liu</b></p> <p style="text-align: center;">(English Translation by Adrian Tan)</p> <p><i>Oh when we were young , we all had dreams One time, you divulged yours unknowingly So on your birthday I got you a harmonica And I can never forget the smile on your face</i></p> <p><i>Friendship, like a gentle stream, constantly flows And ceaselessly into your heart and mine I cheered for you on the basketball court When you fell, I carried you At night, under the shooting stars The evening breeze listens when we shared our noble aspirations</i></p> <p><i>Oh when we were young, we all had anxieties Only you understood my frustrations Whenever I was feeling low You would play that tune on the harmonica How that gentle sound relieved my melancholy</i></p>
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<p>岁月的细水慢慢流 流到了别离的时候 轻拍你的肩 听我说朋友不要太惆怅 霓虹纵然再嚣张 我们的步履有方向 成败不论 切莫将昔日遗忘</p> <p>多年以后又再相逢 我们都有了疲倦的笑容 问一声我的朋友 何时再为我吹奏 是否依旧 是否依旧</p> <p>人生的际遇千百种 但有知心长相重 人愿长久 水愿长流 年少时候</p>	<p><i>Friendship, like a gentle stream, constantly flows And soon it was time for us to part I put my hand on your shoulder and said, "My friend, let's not be sad For rainbows never really disappear. We have our own paths in life, But whether we succeed or fail Let us never forget our time together."</i></p> <p><i>Many years on, when we saw each other again We were both wearing tired smiles "So let me ask you, my friend When will you play that tune for me again? Will it be like before? Will it be like before?"</i></p> <p><i>Life might have its highs and lows But true friends will always have each other Let's hope that friendship will last forever, as water flows ceaseless from its source Oh when we were young...</i></p>
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## Paul Stanhope (b. 1969)

**Morning Star III, 1993** (clarinet, violin, cello, piano, percussion)

Paul Stanhope is recognised as a leading composer not only in Australia but internationally with prominent performances of his works in the UK, Europe, Japan, and both North and South America. After studies with Andrew Ford, Andrew Schultz and Peter Sculthorpe, Paul was awarded the Charles Mackerras Scholarship which enabled him to study for a time at the Guildhall School of Music in London.

He writes: *"My music presents the listener with an optimistic, personal geography – whether this is a reaction to the elemental aspects of the universe or the throbbing energy of the inner-city".*

Stanhope's international standing in 2004 was confirmed when he was awarded first place in the prestigious Toru Takemitsu Composition Prize. Many awards followed including most recently two APRA/Australian Music Centre Awards for Instrumental Work of the Year and Vocal/Choral Piece of the Year and in 2012 and a Sidney Myer Creative Fellowship for 2013-2014. Stanhope was Musica Viva's 2010 featured composer and many of his choral and chamber works received national tours by the Choir of Trinity College, Cambridge and the Atos Piano Trio from Berlin. Paul's music has also been featured at the Vale of Glamorgan Festival by the BBC National Orchestra of Wales in 2009 and also at the City of London Festival in 2011. Recent compositions have been premiered by the Melbourne Symphony Orchestra, the Adelaide and Tasmanian Symphony Orchestras.

### COMPOSER'S NOTES:

**Morning Star III** derives some of its material from central Arnhem Land (in the Northern Territory) clan songs. This piece deals with small musical fragments and motifs, twisting and transforming them

into ostinato patterns, where they are juxtaposed against a more melodic style of writing. The intensely rhythmic nature of the piece, with its frequently-changing time signatures and cross-rhythms briefly gives way to a slower more lyrical style of writing before launching, once more, into a final, hypnotic dance.

## **John Sharpley (b. 1955)**

**Singapore Dreams (2015, Singapore Premiere)** for clarinet, erhu, violin, cello, piano, percussion, tabla

*I. Sumtra Squall*

*IV. Wild Orchids at Bukit Brown*

*II. Nightfall over Fort Canning*

*V. The Mangroves of Chek Jawa*

*III. East Coast Park on a Sunday Afternoon*

*VI. Singapore Dreams*

**With Visuals and Text by Alexandra Serrenti**

John Sharpley earned a Doctorate in Music Composition from Boston University as well as music degrees from the University of Houston and music diplomas from the National Conservatory of Music in Strasbourg, France. His composition teachers include Carlisle Floyd, Michael Horvit, David Del Tredici, John Harbison and Leonard Bernstein.

Formerly composer-in-residence for the Singapore Symphony Orchestra and co-founder of OperaViva (Singapore), he has held recent residencies at Illinois Wesleyan University, the Australasian Piano Pedagogy Symposium (Melbourne), Across Oceans International Festival (Toronto) and the New Composition Festival (Bangkok). His honours include the Texas Music Teachers' Association Composition Prize and a New York Film Festival Award. The Singapore Symphony Orchestra, the China Philharmonic Orchestra, the Houston Symphony Orchestra, the St. Petersburg Philharmonic, the Novosibirsk Philharmonic, the Young Voices of Melbourne and the Taipei Chamber Singers are some of the prominent ensembles that have performed and recorded Sharpley's compositions.

Singapore has been Sharpley's home since 1985. He is currently Co-Founder and Artistic Director of OperaViva and lectures at both the Nanyang Academy of Fine Arts and LaSalle College of the Arts.

COMPOSER'S NOTES:

**Singapore Dreams** is as a collective of six movements, each capturing something about Singapore. My starting point was Chinese landscape paintings where nature, flora and fauna prevail. Human figures are usually small and remote. Singapore Suite is a tribute to the vast beauty of nature that constitutes this small island nation.

*Nature does not hurry, yet everything gets accomplished. – Lao Tzu*

**I. Sumatra Squall** opens with a musical thunderclap followed by a strong gust of wind. Human presence is whimsically acknowledged through the setting off of a car alarm. There is a pensive calm only to be broken by the gradually increasing fall of raindrops. After another thunderclap, high winds return. The drama is short-lived.

**II. Nightfall over Fort Canning** is inspired by a central park in Singapore. On the edge of this park is an alternative arts venue called The Substation. The movement commences with the beginning of nightfall. This is abruptly disturbed by a rousing concert at The Substation. Nature joins in the excitement, interconnected. As the concert finishes, nature gradually returns to her usual harmonized night-time.



**III. *East Coast Park on a Sunday Afternoon*** is the only movement of the suite that is fully focused on human activity. A seven-part frolicking fugue is symbolic of the paradigm of human society, highly patterned and self-reproducing. This coalesces in the second section to a more lyrical and reflective mood. This, in turn, triggers the next section that is more primal and less tamed. The tabla player cajoles the “others” to return to a “fun in the sun” state in the last section concluding with an explosion of human laughter amidst multi-lingual shouts of glee.

**IV.** Bukit Brown is an oasis of nature in Singapore. Bukit means hill in Malay. Brown refers to George Brown who bought the land in the 1840’s. It is also the largest Chinese cemetery outside of China. All the same, human development continues unabated and a road will soon be built through the cemetery and within 40 years the land is slated to give way to public housing. ***Wild Orchids from Bukit Brown*** aims to create a sense of the mysterious and haunting beauty of Bukit Brown. Punctuated by an occasional frog croak, orchids are suggested by soaring lyrical lines. The movement’s conclusion needs no explanation.

**V.** One of my favourite places in Singapore is the mangrove of Chek Jawa situated on Pulau Ubin, a small Singaporean island. Awesome ecosystems living between aquatic and terrestrial worlds, mangroves are a paradigm of harmony and interconnectivity. There is a mystery and heightened spirituality for me when inside a mangrove forest. In ***The Mangroves of Chek Jawa***, each musician plays an integral part of the mangrove ecosystem. Here is tranquility and oneness.

**VI.** Can a collective place or ecosystem dream? Dreams may, I believe, have a way to touch the cosmos, higher consciousness, a place of oneness. ***Singapore Dreams*** aspires to capture something of a collective mind that reaches for freedom...bliss. Is this within our reach? In our dreams? Are we in a dream?

VISUAL ARTIST’S NOTES:

These photographs and text were commissioned by Bridges Collective as a companion to John Sharpley’s *Singapore Dreams*.

Place matters. We are situated not just in geographies within space – coasts, hills, cityscapes -- but also in geographies of the interior –the emotional landscapes formed from our loves, joys, fears, losses, dreams.

This visual presentation is the product of a profound encounter framed by an exploration of how identical places are lived in and given expression through different lives. As such, it derives its aesthetic completion through its synchrony with but also through its tensions and departures from the musical landscapes presented in John Sharpley’s *Singapore Dreams*. Together, both companion pieces trace journeys through the realms of being and dreaming.

## Mohamad Rasull (arranger)

**Singapura' Medley (2015):** *Dayung Sampan – MunnaeruVaaliba – Singapura*

Mohamad Rasull pursued a Bachelor of Arts with Diploma in Education at the National Institute of Education (Nanyang Technological University). Majoring in both Music (Flute) and Mathematics, he graduated in 2003 and garnered the Mrs. Paul-Feng Pei Djen Gold Medal for outstanding achievement in his Music studies.

The **Singapura Medley** is a collection of well-loved traditional Singaporean national songs which are taught to children from a tender age and often performed and/or sung at National Day celebrations.

<b>Dayung Sampan (Malay)</b> Traditional	<b>Dayung Sampan</b> (English translation)
<i>Dayung Sampam, dayung dayung sampan Barlabuh tantang bendar China Sampai Singapura</i>	<i>Row the sampan, row row the sampan Anchored in the port in a Chinese town, You have come to Singapore</i>
<i>Dayung Sampam, dayung dayung sampan Datung mendayung sampan sampai ke Singapura Dayung dayung ..... hoi.</i>	<i>Row the sampan, row row the sampan An oar to row your sampan to Singapore Row row .... Hoi.</i>

<b>Munnaeru Vaaliba (Tamil)</b> Traditional	<b>Munnaeru Vaaliba</b> (English translation)
<i>Munnaeru vaalibaa munaeri endrum Thoduvaan noakkuvaai Kann theriyaatha Kaari rulil Olirum vinmeenae Thanimaiyaalae payantha naadugal Irulil oli pera unnai naadum Mael noakku vaaliba endrum munnaeri Thoduvaan noakkuvaai thoduvaan noakkuvai</i>	<i>Come forward youths! Let us progress! Let us reach out for the sky You are the sparkling star That shines in the dark Nations seek your guidance When in trouble. So, aim high and progress in life. You will reach the skies ( reaching your goals )</i>

<b>Singapura, Oh Singapura (Malay)</b> Traditional	<b>Singapura, Oh Singapura</b> (English translation)
<i>Singapura, oh Singapura, Saya hormat selamanya Singapura, oh Singapura, Negeriku yang sangat permai</i>	<u>Literal Translation:</u> <i>Singapore, oh, Singapore I respect you forever Singapore, oh, Singapore My country, ever peaceful</i>
<i>Tiap pemuda sedia membelanya Bekerja giat Bertekad bulat Singapura, oh Singapura, Saya hormat selamanya</i>	<i>Each young man/ woman stands ready to defend it Work hard, strong determination Singapore, oh Singapore I respect you forever.</i>
	<u>Popular version:</u> <i>Singapura, oh, Singapura Sunny island set in the sea</i>

	<p><i>Singapura, oh, Singapura</i>  <i>Pretty flowers bloom for you and me</i></p> <p><i>Come along, join the song in merry singing</i>  <i>Blend our voices, join in the chorus</i>  <i>Singapura, oh, Singapura</i>  <i>Pretty flowers bloom for you and me</i></p>
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## **Brett Rosenberg (arranger, b 1962)**

### **My Island Home Medley**

*My Island Home* by Neil Murray – *My Island Home* by Joshua Wan & Zhang Mei Qi

Brett was born into a musical family. His father Ron is somewhat of a local legend as a piano player and arranger, having played for the likes of Frank Sinatra, Ella Fitzgerald and Nat ‘King’ Cole. Brett’s first jobs were as a keyboard player around town, however he always had a strong interest in composing for film. Early on he took private lessons in composition from Brian May (Mad Max), who encouraged him to go and further his studies in Los Angeles. He went to LA in 1990 and took classes in Film Scoring at UCLA.

His first scoring assignment was in 1996, and since then he has worked in all areas of composition for the moving image, from fun-filled, multi award winning music for children’s television, to documentary, short film, advertising, and feature film. His scores have ranged from retro 60’s flavoured R’n’B, to large orchestral, to gypsy jazz, to ambient. All scores are written with the drama and story of the film uppermost in mind.

His most acclaimed score is for the romantic thriller *Half Light*, starring Demi Moore and Hans Mathieson, which was named by many score critics in their Top 10 scores of 2006.

<b>My Island Home</b> Music and Lyrics by Neil Murray	<b>My Island Home</b> Music by Joshua Wan; Lyrics by Zhang Mei Qi
<p><i>I come from the salt water people</i>  <i>We always live by the sea</i>  <i>They say home is where you find it</i>  <i>Will this place ever satisfy me?</i></p> <p>CHORUS  <i>[N’ my island home</i>  <i>My island home</i>  <i>My island home</i>  <i>Is waiting for me] x2</i></p> <p><i>Six years I lived in the desert</i>  <i>And every night</i>  <i>I dreamt of the sea</i>  <i>Now I’m down here living in the city</i>  <i>With all</i>  <i>Of my family</i></p>	<p><i>This is my home</i>  <i>She’s everything to me</i>  <i>Grace and beauty</i>  <i>In all that you see</i></p> <p><i>My island home</i>  <i>Wherever I may be</i>  <i>I never will forget her</i>  <i>Nor will she forget me</i></p> <p>CHORUS  <i>And I will sing</i>  <i>A song of home</i>  <i>A land of peace</i>  <i>Where dreams are born every day</i>  <i>My home</i>  <i>Wherever I may be</i>  <i>I believe</i></p>

<p>CHORUS</p> <p><i>In the evening the dry wind blows From the hills and across the plains I close my eyes and I'm standing In a boat on the sea again And I'm holding that long Turtle spear And I feel I'm close now To where it must be</i></p> <p><i>My island home is Waiting for me</i></p> <p><i>My home is Australia We are a land bound by sea Though I may travel far across the ocean It will never forget me</i></p> <p>CHORUS</p> <p><i>N' my island home My island home My island home Is surrounded by sea</i></p>	<p><i>You will always be a part of me</i></p> <p><i>My island home Home of my family This is my future Where I want to be (This is my future This is my home)</i></p> <p>CHORUS</p> <p><i>And I will sing A song of home A land of peace Where dreams are born every day My home Wherever I may be I believe You will always be a part of me</i></p> <p><i>My home Wherever I may be I believe You will always be a part of me A part of me</i></p>
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## ARTISTS BIOGRAPHIES

### **Brenna Wee, Founder & Artistic Co-Director, Piano**



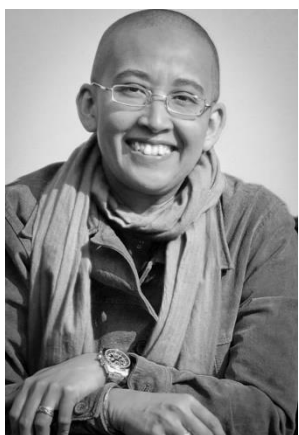
Brenna Wee was awarded a scholarship to study at the Elder Conservatorium in Adelaide where she graduated with a Bachelor of Music (Honours) in Piano Performance. She holds a Grad Dip Ed and has studied jazz and contemporary music at Western Australian Academy of Performing Arts. More recently, she completed two Masters, majoring in Collaborative Pianism and in Piano Pedagogy.

Bridges Collective is Brenna's brainchild and since its inception in 2010, it has quickly established itself among ethnomusicologists as Australia's most well-regarded ensemble for intercultural music. Through the Collective, Brenna has run a highly successful series of cross-cultural concerts featuring collaborations of classical musicians and composers in Western art music with their counterparts in the Chinese, Indian, Indonesian, Malay, Persian and Yemeni traditions. In particular, Brenna hopes that Bridges Collective can help enhance cross-cultural understanding by using music to bridge our differences in a world that is fast becoming borderless. She was awarded an ArtStart grant in 2014 from the Australia Council for the Arts in recognition of the unique work Bridges Collective was creating and doing.

The ensemble has toured Malaysia in 2012 and 2014 with grants from the Australia-Malaysia Institute, Department of Foreign Affairs and Trade, where it has a longstanding exchange and tertiary education programme with Universiti Teknologi MARA. Brenna has recently been featured on ABC Radio Australia, Vision Australia Radio and 3MBS FM Radio where she has spoken about the challenges of presenting culturally-unfamiliar ground-breaking work to audiences and the ensemble's highly successful *Encounters* tours to Malaysia.

Brenna currently holds teaching positions at Lauriston Girls' School and Cheltenham Secondary College.

### **Alexandra Serrenti, Founder & Director of Communications, Photography and Text**



Alexandra Serrenti is an educator and consultant for non-profit organisations. Working between Melbourne and Singapore, Alex currently lectures for the University of Wollongong in Singapore at Singapore Institute of Management Global Education. She is trained as a philosopher and her academic interests lie mainly at the intersection of ethics, moral psychology and political theory. She is particularly interested in issues pertaining to identity, intersubjectivity, interculturalism and community-building

Offered a chance to see how theoretical ideas about personal identity and social relationships could be applied in an intercultural setting, Alex teamed up with Brenna Wee to co-found Bridges Collective. Alex is Bridges Collective's resident intercultural consultant and facilitator and is responsible for the ensemble's Strategic Planning and Communications.

In her free time, Alex is what she calls "an accidental photographer and writer". Her texts and photographs have been presented in Australia, the United Kingdom and Singapore. Aesthetically, she is motivated by the ideal of "accidental art" – where the ordinary and mundane are rediscovered as sources of pre-existing aesthetic richness through art which forces momentary departures from the complacency of our everyday perceptions. Most recently, she provided creative text and the catalogue essay for *Ghost on the Wire* at The Bermondsey Project Art Space (UK) and photography and videography for *Mysterious Objects* at Noon at Objectifs (Singapore).

## Noella Yan, Artistic Co-Director, Cello



Born in Singapore, Noella has been a scholarship recipient of both Lee and Shaw Foundations, NAC Gifted Young Musician's Award, prizewinner of the Audi Young Musician and the Lesley Alexander Prize for outstanding performance at the Royal College of Music. Her teachers include Yan Yin Wing, Herminia Ilano, Pal Banda, Joyce Rathbone, Alexander Boyarsky and Erling Blöndal Bengtsson.

A fellow and resident cellist at the University of Michigan, Noella received a Double Masters in Performance and Chamber in 2005. Noella has appeared with orchestras in Australasia and given many concerts across Australasia, Europe and the United States. An avid musician of artistic collaborations, Noella has premiered the works of various composers during her time in Michigan and the UK. More recently, she premiered a cello concerto written for her by Bernard Tan in 2014.

Noella joined Bridges Collective in 2014 as Artistic Co-Director and begins the 2016 season as part of Trio Anima Mundi with Kenji Fujimura and Rochelle Ughetti.

Noella lives in Melbourne with her husband and 2 beautiful boys

## Adrian Tan, Guest Conductor



Adrian Tan graduated with honours in Theatre Studies from the National University of Singapore. His participation in both Music and Theatre has distinguished him as a unique multi-disciplinary artist with an impressive repertoire of work and achievements in Singapore and overseas. Adrian is the recipient of the prestigious National Arts Council (Singapore) Overseas Scholarship, and completed his Masters in Music Studies (Conducting) studying with Imre Pallo at the Sydney Conservatorium of Music. He also studied conducting with Harold Farberman, Robert Gutter and Ovidiu Balan, and participated in master classes with Gunther Herbig, Jan Cober and Hans Leenders.

In 2010, he was appointed Assistant Choir Master of the Willoughby Symphony Choir (Sydney, Australia). He has appeared with the Beecroft and Mosman Symphony Orchestras in Australia, Philharmonica "Mihail Jora" (Romania), Ho Chi Minh Conservatory Orchestra (Vietnam) and in numerous guest engagements with the Vietnam National Symphony Orchestra (Vietnam) since 2007.

Adrian Tan was appointed Music Director of the Singapore Wind Symphony and the Braddell Heights Symphony Orchestra in 2012.

## Shunta Goh, Erhu



Shunta started learning Erhu at the age of 9 under the tutelage of renowned Erhu master Zhang Yu Ming.

In 2002, he participated in the National Chinese Music Competition (NCCM) organized by the National Arts Council, and won 1st prize in the junior Erhu solo and ensemble categories. In 2010, he won 1st prize in the Erhu open category, and made his performance debut with the Singapore Chinese Orchestra with the Erhu Concerto "红梅随想曲" (Red Plum Capriccio), receiving rave reviews. Earlier this year, he was also invited to perform in Taiwan and Thailand as a guest soloist.

Shunta has also shown a passion and flair for orchestral conducting, and has received tutelage from Maestro Lim Yau and Maestro Tsung Yeh. He has conducted the Toa Payoh West

Community Club Chinese Orchestra to full house audiences at the Esplanade Concert Hall and the Singapore Conference Hall. He also serves as the Orchestra's sectional principal for Erhu.

Shunta believes that ethnic fusion music can play a part in cultivating awareness of the different cultures and music. He hopes to share his musical knowledge and develop the Chinese music scene in Singapore.

Having just graduated with a Bachelor of Music degree from the Nanyang Academy Of Fine Arts, Shunta is currently enjoying life as a freelance musician!

## **Yoong-Han Chan, Violin**



Yoong-Han Chan is currently the 4th Chair 1st violins in the Singapore Symphony Orchestra as well as concertmaster of the Metropolitan Festival Orchestras. His principal teachers have included Chan Yong Shing, Beryl Kimber, Sergiu Luca, Charles Treger, David Cerone, Kurt Sassmannshaus and Dorothy Delay. Yoong-Han is a graduate from Rice University and the University of Massachusetts at Amherst.

Yoong-Han has appeared as soloist with the Singapore Symphony Orchestra, the Szedeg Symphony of Hungary, the Singapore Chinese Orchestra, the Singapore Youth Orchestra, the SAF Chinese Orchestra and the Braddell Heights Symphony in concertos by Dvorak, Lalo, Berg, John Williams, Mozart, Martinu, Weniawski, Sibelius, appearing with conductors such as Lan Shui, Lim Yau, Erwin Acel, Matthias Bamert and Han Zhong Jie. He was featured as soloist in the 2003 Presidents Young Performers Series as well as the 1999 Presidents Charity Concert.

Yoong Han has performed in the Aspen Music Festival, Singapore Arts Festival, Adelaide Bach Festival, The Singapore Encore (Brussels), Cascade Head Music Festival and SSO Chamber Series amongst others. As a chamber musician, Yoong Han has performed with Cho Liang Lin, William Bennett, Claude Delangle, T'ang Quartet, the Choir of King's College (Cambridge), the Singapore Dance Theatre, Kamchàtka Theatre Company as well as the Magnetic Band.

Yoong-Han is the 2000 Shell-NAC Arts Scholar, the winner of the 2004 NAC Young Artist Award, and a member of the Advisory Committee of the National Piano & Violin Competition as well as a governing board member of the Yong Siew Toh Conservatory of Music. Yoong Han has taught in the University of Massachusetts and Amherst College, and as been teaching in SOTA since 2008.

Besides making music, Yoong-Han enjoys sharing life with his wife and two children.

## **Karen Heath, Clarinet**



Multiple award-winning clarinetist Karen Heath received her Master of Arts degree in 2005 having studied clarinet under Robert Schubert, Peter Handsworth, Suzanne Stephens and Wolfgang Meyer. Karen has performed twice in Freundschaft at the annual Stockhausen Course in Kuerten, Germany and was awarded prizes for best performances on both occasions.

Karen has performed with Libra Ensemble, Aphids, Orchestra Victoria, Sunwrae Ensemble, The Grand Silent System, Arcko Symphonic Ensemble, Bridges Collective, The Air Force Band, The New Palm Court Orchestra, and three-time Grammy award winning cello player Eugene Friesen. In addition to this, she has recorded for many classical and contemporary artists including Lior, David Ross MacDonald (The Waifs), Martin Mackerras, and ABC Classic FM. In a 2008 performance with Arcko Symphonic Ensemble, Karen earned an APRA nomination for 'Best Recording of an Australian

Work'.

An accomplished composer inspired to write about the human condition in all its complexity, Karen won the Best Music Award in 2006 at the Melbourne Fringe Festival for her 50-minute memorised and choreographed piece *Ananke* based on Gesamtkunstwerk principles. Over the years, Karen has been commissioned by Piazza Contemporary Collective (2007), Duo Harpwerk (2009) and Hiroshi Tanaka (2012) to produce works which have been performed internationally.

## Callum Moncrieff, Percussion



Callum is a highly versatile percussionist, drummer and sound artist based in Melbourne. He was awarded a Churchill Fellowship in 2012 to study the vibraphone in Europe and the USA and continues to enjoy his exploration of this amazing instrument. Callum currently performs with *Feter Hendel*, *Bridges Collective*, *Oliver Downes* and *Press, Play*.

Callum has spent over ten years working in arts management and is the Special Projects Producer for Radio 3MBS Melbourne. He was recently in New York to produce on a series called *An Australian in New York* which features ten interview segments with Australian members of the arts and culture scene. It has been broadcast around Australia on the Community Radio Network and features all new music composed and performed by Callum.

Callum believes music is an experience that communicates beyond language and strives to share his enjoyment of it. Callum has delivered workshops at the Western Australian Academy of Performing Arts and the Victorian College of the Arts & Melbourne Conservatorium of Music, University of Melbourne. In January 2015 Callum co-founded and directed the inaugural *Melbourne Music Marathon for Mental Health* that raises money for *Beyond Blue* and increases awareness around the issues of depression and anxiety.

## Govin Tan, Tabla & Percussion



Govin Tan started his music education at the age of 5 and started learning the art of Indian Music - Tabla at the age of 12 with Mr. Chandra Sekaran (Singapore) and subsequently furthered his craft with Ustad Jagjit Singh (India, Punjab). Now 22 years old, Govin was the first non-Indian to win the National Indian Music Competition in 2006 (tabla intermediate category) and 2008 (tabla open category) respectively.

Besides performing full-time with his group *Flame of the Forest*, Govin is an active learner and works extensively as a percussion educator. He is involved in playing various eastern and western instruments such as the Dholak, Dong Xiao – Bamboo Flute, Naqqara, Pot Drum, Pakhawaj, Drum-Kit, Marimba and Panderio.

As a soloist and accompaniment, Govin received tutelage from Pandit Birju Maharaj (world renowned Kathak Dancer) and Pandit Mukesh Sharma (India renowned Sharod player). Internationally, he has performed in the United States (Philadelphia), South Korea (Bussan & Seoul), Hong Kong, Taiwan, Macau, Malaysia (Kuala Lumpur, United Kingdom (Llangollen), India (New Delhi), China (Quan Zhou, Beijing, Xia Men) and Australia (Melbourne).



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If you would like to receive news of upcoming events and/or be a Bridges Collective subscriber, please forward your name and email address to:

[info@bridgescollective.com](mailto:info@bridgescollective.com).



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