

SMCC  
Contemporary  
Music Festival  
3:2017

ஒலி பாலம்

Jambatan Bunyi

SoundBridge 2017

6/10 — 7/10

Black Box, Damansara  
Performing Arts Centre  
(DPAC)



## SUPPORT MESSAGE

*from Our Patron*

*YAM Tunku Zain Al-'Abidin Ibni Tuanku Muhriz*

Once again I'm happy to welcome you to the SMCC SoundBridge Festival. I'm glad to see the festival growing with each edition, and this year we welcome composers and performers from Malaysia, the region and beyond. Although the three concerts and panel discussion each have distinctive themes, running through them is a common thread of collaboration and interaction, whether across geographies, media platforms or performing art forms. Thank you for supporting our efforts towards the creation and dissemination of serious music making in Malaysia, and I hope you enjoy yourself!



## ADDRESS

*By Director General of National Department  
for Culture and Arts*

*"Music is the greatest communication in the world. Even if people do not understand the language that you are singing in, they still know good music when they hear it". – Lou Rawls*

This festival will become a meeting point not only for talented musicians but also for professionals from the music industry. A place where musicians find opportunities to realize their ambitions (dream) and where new, vibrant creative ensembles are found to present before a huge audience of listeners. The current and the past, new and old, word and music, arts and science, song and play meet here today - people from different parts of the world, artists and art lovers, young and old, individual and society, East and West, North and South. I believe that the exchange of creative experiences between artists will be another important dimension of achievement and success which we will see created by this visionary festival.

I would like to congratulate the Society of Malaysian Contemporary Composers' on the implement of the 2017 SoundBridge Contemporary Music Festival. I wish the very best to all participants.

With Best Regards,  
TAN SRI NORLIZA ROFLI  
*Director General  
National Department for Culture and Arts  
Ministry of Tourism and Culture*

# AN INTRODUCTION TO THE FESTIVAL



## *Dr. Chong Kee Yong*

- > Executive producer and Artistic director of “SoundBridge” Contemporary Music Festival 2017
- > Creative director of Studio C and conductor of Ensemble Studio C
- > President of “Society of Malaysian Contemporary Composers” (SMCC)
- > 2016-2017 visiting professor of Shanghai Conservatory of Music



The Society of Malaysian Contemporary Composers (SMCC), co-organizers Studio C, SEGi University & Colleges (Subang Jaya), and supporting institutes Goethe Institut and DPAC join hands to host SMCC Contemporary Music Festival, “SoundBridge 2017”. This year, we will stage three concerts on 06th-07th October 2017. The three concerts titled “Connecting Cities II”, “SoundBridge III” and “Malaysian Voices V” will be held at Damansara Performing Arts Centre (DPAC), Black Box. In addition to these concerts, “SoundBridge 2017” sponsors five educational events: an open piano master-class and lecture by Germany-based Chinese pianist Ms Ya-Ou Xie, a mini-lecture and flute recital by Japanese flutist Daisuke Kino-Shita, open rehearsals, South East Asian young composers’ workshops and a panel discussion. All events involve SMCC composers, guest composers, musicians, and artists from Malaysia, Southeast Asia and international continents. This season, we made great efforts to bring on board illustrative musicians. With 60 of them, we hope our audience will gain a fresh experience and better understanding for contemporary music.

The festival will feature well-known local and international artists, including pianists Chong Mei Ling and Tham Horng Kent (Malaysia), conductors Lee Kok Leong, Susanna Saw and Mak Chi Hoe (Malaysia), percussionists Yon Nian Shee, Yap Siu Yan and Tan Su Yin (Malaysia), flutist Daisuke Kino-Shita (Japan), violinist Saori Nakazawa (Japan), percussionist Max Riefer (Germany), percussionist Kyle Acuncius (USA), percussionist Kamiya Hiromi (Japan), Sheng player Shen Ling Hsuan (Taiwan), pianist Xie Yashuangzi (China), pianist/conductor Xie Ya-Ou (Germany/China), violist William Lane (Australia), visual/Sound artist Jean-David Caillouët (France), painter Tjindra Peni (Singapore), modern dancer Wong Jyh Shyong (Malaysia), Javanese dancer Agung Gunawan and Deasylina da Ary (Indonesia), sound artist Sudarshan Chandra Kumar (Malaysia), gambus player Nor LeyZam Ali (Malaysia), Studio C Ensemble (Malaysia), UiTM Percussion ensemble (Malaysia), MIA Ladies Chorus (Malaysia), Young Choral Academy Chorus (Malaysia) etc.

The primary objective of this festival is to foster a deep intercultural exchange between artists from Southeast Asia and beyond. Malaysia and Southeast Asian countries have blossoming avant-garde music scenes that SMCC and co-organizers Studio C and SEGi University & Colleges (Subang Jaya) aim to highlight; This festival showcases original compositions by composers from this region. Besides, our guest artists will share their expertise with local audiences and emerging composers during the festival.

In this festival, a group of young composers from this South East Asia region will collaborate with the artists to bring interdisciplinary projects to fruition. Interdisciplinary art forms such as sonic arts, digital

images, painting, traditional instrument, modern and traditional dance and other live performance will be featured. These young composers will also benefit from working with the festival ensemble and artists, ultimately obtaining a professional video and audio recording of the performance of their piece.

The invited guests will conduct a series of open rehearsals to engage with local music students and audience through various dialogues.

At this juncture, I would like to express my deep appreciation all the individuals and organizations who have contributed to the success of the festival, especially the patron of Society of Malaysian Contemporary Composers (SMCC), Tunku Zain Al-Abidin Ibni Tuanku Muhriz, colleagues from SMCC and Studio C, my mentor and founder of The Peter Eötvös Contemporary Music Center prof. Peter Eötvös, director of Goethe-Institut Malaysia Mr. Rolf Stehle, Datin Jane Lew, Bernard Goh and his team from Dpac, director of JKKN Tan Sri Norliza Rofli (Malaysia), dean of College of Music UiTM Dr. Ramona Mohd Tahir (Malaysia), the head of the Faculty of Creative Arts and Design of SEGi college Mr Roslan (Malaysia), director of Deep Culture Datin Saidah Rastam (Malaysia), Managing Director of Nusantara Performing Arts Research Center Prof. Mohd Anis Md Nor (Malaysia), National Artist for Music of Philippine Prof. Ramon P. Santos (Philippine), Sheng master and director of Dragon Ensemble Prof. Wu Wei (Germany/China), Professor of composition at Sydney Conservatorium of Music, University of Sydney Prof. Liza Lim (Australia), artistic director of Studio Musikfabrik Mr. Peter Veale (Germany), music Director of C-ASEAN CONSONANT, Prof. Anant Narkkong (Thailand), CEO Australian Music Centre, Mr. John Davis (Australia), Curator of Music & Dance in Komunitas Salihara Mr. Tony Prabowo, Dean of College of Music, Mahidol University Dr. Narong Prangcharoen, Associate Professor of Tokyo College of Music, Prof. Keiko Harada (Japan), president of Composers Society of Singapore Dr. Hoh Chung Shih (Singapore), associate Professor of the Yong Siew Toh Conservatory of Music Prof. Ho Chee Kong (Singapore), Vice-President of Musikhochschule Lübeck Prof. Dieter Mack (Germany), Director of Manila Composer lab of the University of the Philippines Prof. Jonas Baes (Philippines), Director of Shanghai New Music Week of Shanghai Conservatory of Music Prof. Wen DeQing (China), Prof. Zou Xiang Ping from The Sichuan Conservatory of Music (China), Director of Yogyakarta Contemporary Music Festival Mr. Michael Asmara (Indonesia), Chairman of Indonesia Composer Association Dr. Otto Sidharta (Indonesia), prof. Koji Nakano from Burapha University (Thailand), William Lane from Hong Kong New Music Ensemble (Hong Kong/China), Dr. Tazul Tajuddin from Universiti Teknologi Mara (Malaysia), Mr. Yii Kah Hoe from SEGi College (Malaysia), Dr. Zechariah Goh from NAFA, as well as all the festival team, Checkmate Creative team, designer Kua Chia Chi, recording engineer Ong Yuan Shan from Stage Strange Studio, Video/Photographer Mr. Lee Kien Fei and volunteers of “SoundBridge 2017”, for their tremendous assistance and support. A special mention also goes out to the participants and artists of the festival for their contribution and cooperation. Our gratitude goes to Graceful piano for sponsoring two grand pianos, UiTM for lending us their percussion instruments, The Guitar Store for transporting instruments, One Avenue Hotel for offering special rates, Singaporean calligrapher master Lim Juay Phing for the gift of his calligraphy, Mr. Wong Poh Fong for printing materials, Mr. Chai Chin Chuan for the festival tote bag, Mr. Seat Wong for the festival T-shirt and Mr. Nelson Wong for the video recording.

Lastly, my deep appreciation goes out to my primary, high school and college classmates, Mr. Thor Hong Chuan, KK Ng, Jack Lim, Felen Lim, Tee Siew Chin, Ling Hwa, Wong Nan Nee, Hannya Yoshiko whose financial support continues to bring this festival to life. To my friends and SMCC SoundBridge Festival friends, thank you for your generosity and continuous funding for this festival.

## SUPPORT MESSAGES



**Roslan Bin Othman**

*Head, Faculty of Creative Arts & Design  
SEGI College Subang Jaya*

The management and academic team of SEGi College Subang Jaya, especially the School of Music from the Faculty of Creative Arts & Design is very proud to be part of SMCC Contemporary Music Festival 2017.

I would like to take this opportunity to congratulate the working committee members of the festival, and thank you to everyone who are in attendance to join in the festival. I am sure that SMCC Contemporary Music Festival will be an outstanding event and a great platform for the musicians and composers in the music scene within the Southeast Asian region, as well as all around the world. I am pleased to extend my warmest greetings for the grand success of the Festival. Let's enjoy the music and fun!



**Rolf Stehle**

*Director of Goethe-Institut Malaysia*

First of all, I would like to congratulate the Society of Malaysian Contemporary Composers and the organizers of the SoundBridge Festival 2017 for organizing this important cultural bi-annual event for the third consecutive time since 2013. The festival is so important because it helps to develop contemporary music and to establish its place in society. From its beginning, the festival has also supported innovative cross-media approaches. It is a great honor for the Goethe-Institut to cooperate with the festival and to be able to support it by inviting German musicians and conductors.

Three is a magical figure. In fairy tales, protagonists and heroes have to deal with three challenges and fulfill three tasks in order to achieve their goals and to win the prince or the princess over. I am sure that the festival will be another success and that it yet again will win the audience over. After three times it certainly will become a permanent event in the Malaysian cultural landscape.



**Dr. Ramona Mohd. Tahir**

*Dean of College of Music, UiTM*

Greetings from UiTM Faculty of Music! It is our pleasure to support and participate in Sound Bridge 2017. Sound Bridge provides an important and necessary outlet for musical expression within Malaysia, ASEAN and even beyond. We congratulate the Society for Malaysian Contemporary Composers and artistic director Dr Chong Kee Yong for their initiative with Sound Bridge and wish them much success with Sound Bridge 2017 and with future initiatives.

Thanks and all the best with the upcoming Sound Bridge 2017.



**Mr. Bernard Goh**

*Artistic Director of  
Damansara Performing Arts Center*

I would like to thank Dr. Kee Yong Chong, Malaysia's leading contemporary music composer and a very inspiring musician for joining us at the Damansara Performing Arts Centre (DPAC) to showcase some of his work and the work of his invited guests in SoundBridge 2017. SoundBridge is a platform for non-mainstream musicians organized by The Society of Malaysian Contemporary Composers (SMCC). A successful and encouraging platform for this genre, the music festival has grown from strength to strength. It has proven to be a gathering of musicians, artists and fans alike, sharing and appreciating great compositions. At DPAC we would like to support and encourage all kinds of music and musicians. With the potential of SoundBridge we hope that it opens up bigger and better avenues for contemporary music anywhere in Malaysia.



**Prof. Peter Eötvös**

*Composer, conductor and teacher  
Founder of The Peter Eötvös  
Contemporary Music Center*

I appreciate the vision of Dr. Kee Yong Chong, and congratulate him for the program of SoundBridge Contemporary Music Festival. Having an initiative to create a vibrant art festival by collecting works from Southeast Asia is an excellent platform for creative artists and audience alike. I am sorry for not being able to participate in person. I am positive I could understand Asian music, despite not speaking any of the local languages. Music as a language is international, and we hope to hear your compositions here in Europe as well in the coming years.



**Prof. Ramon P. Santos, Ph.D.**

*National Artist for Music (Philippines)*

The Soundbridges is truly a commendable project in the field of contemporary arts, with its focus on the music and sound arts. As its title suggests, it connects the artistic works of musical artists from Southeast Asia and the world at large. It also explores other possibilities in the expressive arena of both the performing and creative musical arts together with other artistic media, continuing the traditional concept of the arts in Asia which is integrative and all-encompassing. I therefore congratulate Dr. Kee Yong Chong as well as the Society of Malaysian Contemporary Composers for this initiative and hope that it will continue to flourish and reach the lives of many young artists especially in the region of Southeast Asia.



**Prof. Wen DeQing**

*Professor of composition and artistic director  
of Shanghai Conservatory of Music's New  
Music Week*

"SoundBridge Festival, at its best, has redefined contemporary music as the bridge between contemporary musical ideas and the musician's soul."



## SUPPORT MESSAGES



**Prof. Wu Wei**

*Sheng master  
Director of Dragon Ensemble*

SoundBridge Festival in Malaysia is the only festival in Asia that specializes in new music! This season, renown contemporary pianists Xie Ya-Ou and Xie Yashuangzi, will both have a hand or two in accompanying young Sheng Maestra Shen Ling Xuan's world premiere of Dr. Chong Kee Yong's transcendental piece: "Yuan Liu". Presenting along the masters is a piece by young Malaysian composer Leong Ching Chiang who, like the premier soloist, is himself a prolific sheng performer.

May Malaysia's SoundBridge Festival have a successful run this season!

May the new pieces of high art receive success in its maiden debut.



**Keiko Harada**

*Composer  
Associate Professor at Tokyo College of Music  
(Composition Dep.)*

It is simply amazing to realize such a big international festival which encourages the exchange of artistic ideas, and communication among multi-cultural musicians with many supporters including from sponsors, institutions, and many more.

I really appreciate all musicians and people involved who work hard to realize the idea behind the SMCC SoundBridge festival directed by my old friend, Dr. Chong Kee Yong, who is definitely one of the most active and energetic composers today.

I wish you all the best and I am dreaming to hear some nice sound, music, and enjoy good atmosphere from your festival. Congratulations!



**Datin Saidah Rastam**

*Director, Deep Culture  
Senior Research Fellow, Khazanah  
Nasional Berhad*

It is with admiration that I congratulate the Society of Malaysian Contemporary Composers (SMCC) on another edition of the Sound Bridge Festival. A Festival which has come to be known for interesting writing, innovative collaborations and new artistic visions. This Festival has over the years stimulated interest in contemporary music amongst many who had never encountered it before, and created links between artists of different countries and from diverse cultures, which have resulted not only in further interactions but also enduring friendships. This is due in some degree to the hard work, resourcefulness and ingenuity of the Society's committee members, working in an environment which is challenging in several aspects, not the least of which is financial support. Truly, this Festival can be said to be a labour of love and passion. May it grow from strength to strength!



**Prof. Liza Lim**

*Professor of Composition  
Sydney Conservatorium of Music,  
University of Sydney*

Congratulations on the 2017 edition of the Society of Malaysian Contemporary Composers' SoundBridge Contemporary Music Festival. The festival is now a key and highly anticipated event in the contemporary music landscape bringing together some of the most important established and new voices in performance and composition from across ASEAN and internationally. Such a forum is crucial in building a depth of culture founded on diversity and excellence through the sharing of artistic visions. Every Soundbridge festival relies on the enormous hard work behind the scenes of all involved and especially the Artistic Director, Dr Chong Kee Yong and the festival deserves the strong support of audiences and financial backers. I send you all my warmest best wishes for a successful and stimulating festival!



**Prof Mohd Anis MD Nor,  
PhD**

*Managing Director  
Nusantara Performing Arts Research Center  
(Kuala Lumpur)*

SoundBridge 2017 will once again showcase exemplary examples of up-and-coming avant-garde music and original compositions from Southeast Asia and beyond, performed in Malaysia, the epicentre of the East-West crossroad. Quite like in the days of yore, contemporary Malaysia is privileged to have the might of a multicultural mix of musicking soundscapes as the platform for interactive intercultural expressions, unyoke yet connected by the desire to create neoteric musical expressions. In this respect, I am owed by the successes of the Society of Malaysian Contemporary Composers in seeding the first SoundBridge in 2013 to the present highly anticipated Festival in 2017. Congratulations to the Society of Malaysian Contemporary Composer (SMCC) and the team of "SoundBridge 2017" for their inexorable efforts of pursuing their aspirations to bridge musicscapes from within and beyond Southeast Asia.



**Prof. Peter Veale**

*Oboist, Conductor and Artistic director of  
Studio Musikfabrik  
Cologne, Germany*

It is with great pleasure that I would like to congratulate the SMCC SoundBridge Festival on another fascinating and highly innovative program for 2017.

I have been following the activities of this renowned festival for a number of years and am absolutely impressed with this year's proposed collaborations with video artists, calligraphers, composers, dancers and instrumentalists.

This program is uncompromisingly future oriented, international and beautifully and intelligently planned.

I would particularly like to congratulate the director of the Festival Dr. Chong Kee Yong for this impressive work and planning.

## SUPPORT MESSAGES



**Prof. Anant Narkkong**

*Music Director, GASEAN CONSONANT  
Ethnomusicologist, Faculty of Music,  
Silpakorn University Thailand*

In a world with gaps and separations, we may call this area with “something” that dividing between the left and the right, the past/ traditional/conservative and the future/liberal/progressive, the white and the black, or “nothing” just an invisible gap that make one feels it’s different. Human builds the link between the ends of the gap to crossing from one world to the other. SoundBridge is one of travelling options that will bring its passengers experiencing some difference musical wisdoms from the original perspective to new perspective.

Walking across what so-called “Bridge”, there are both joyful and anxiety associated with each other. Of course, the distinction of feelings when one standing on firmly land, to compare with one traveling on the fragile bridge that created to cross the unpredictable world where the hidden hell is waiting for the day to snatch a lost life, it is challenging experience. Questions - What can we trust? Do we trust the bridge which we decided to step our foot on, or trust our way of travel? Can we really reach a new place? Also, If we successfully found another side of the world, will we still be interested in returning to revisit again the old land before crossing that bridge? Or shall we keep moving forward even forget the thinking back and forth about the bridge? Or should we stop questionings and say it’s enough to be remained in the comfortable zone?

In a transforming world, bridge would make life associated with more or less learnings - -Before we decide to stepping on the bridge - - While crossing the bridge - - and the moment of time that we reach the destination. Every seconds, every minute, the journey is always worth learning.

My faithfully wishes to all the Engineers-Labours-Comrades of 2017 SMCC SoundBridge, with extended to all Bravely Travelers and Friends.



**Professor Dieter Mack**

*Vice-president, Composition professor of  
Musikhochschule Lübeck*

Once again, the international “SoundBridge 2017” Festival is taking place in Kuala Lumpur, and I am proud having been asked to write some introductory remarks.

As in 2013 and 2015, the festival presents a broad spectrum of contemporary arts, and once again, the title seems to be partly the program of the festival. Sound, as the most basic parameter of music, can establish bridges between cultures that have different histories and developments. And if one gives sound a meaning in a music context, this can become an ideal medium for learning about each other.

This year again, I am thrilled how such an attractive and diverse program has been curated. We discover already known formats, but filled with completely new contents, like for example the opening model of “Connecting Cities”, representing especially the international approach of the festival. After that, the programs turn to more regional and then local art forms. By that, it strengthens Malaysia’s position in the centre of a complex global art scene, where the festival already has achieved an increasingly significant position during the last years.

Such an event includes both, a demonstration of classical contemporary pieces, as well as being the stage for new visions and experiments. The potentially unexpected becomes a challenging manifestation of the current role of an artist, who does not exist outside of his/her society, but reflects and comments it. The artist must be a constant critical mirror of his/her society and not at all a “far away dreamer on cloud 13”. Furthermore, there is hardly another region in this world with a similar and almost overwhelming variety of different cultural memories and aesthetical positions. Therefore, Southeast Asia is predestined to take a leading role in the global arts development. Southeast Asia shall be proud and celebrate or even cultivate that variety and its potential. Thanks to SMCC and all those Malaysian “aficionados”, (including their friends from other ASEAN countries), who have helped and have given support to make such an event possible. I feel deeply honoured to be a part of that event as well.



**Dan Yuhass**

*Vice Chairman ACL  
Director of the Israel Contemporary Players  
Artistic director “Hateiva” Jaffa*

I know from my own experience how difficult is to create a meaningful music festival with limited resources. I therefore congratulate Dr. Kee Yong Chong and the Society of Malaysian Contemporary Composers for their vision in creating this admirable festival, in spite of all the material and artistic hardships. Best wishes for a successful festival!

## SUPPORT MESSAGES



**John Davis**  
CEO Australian Music Centre  
Former President, ISCM

I send greetings and congratulations to SMCC on yet another edition of the SoundBridge mini-festival! SoundBridge provides a focal point for artists from across the region and beyond, to come together and explore new music, share expertise, and celebrate success. And in doing so, provide a reference point for new music activity in our region. For SMCC this is indeed an achievement of some significance, representing persistence, resilience, and optimism, demonstrating that such characteristics can not only enable survival, but develop an environment where such endeavour can thrive. I send you warmest wishes for your time together at SoundBridge, and look forward to hearing of its great success!



**Tony Prabowo**  
Composer and Curator of Music & Dance  
in Komunitas Salihara

Soundbridge 2017 is a worth observing meeting point of contemporary music community in Asia. This event raises some positive challenges to the musicians and offers significant public appreciation towards the spreading of contemporary music in Asia.



**Dr. Narong Prangcharoen, D.M.A.**  
Dean, College of Music, Mahidol University  
Artistic Director of Thailand International Composition Festival

Soundbridge Contemporary Music Festival is truly a festival that supports contemporary music among Southeast Asia and worldwide. It serves as the meeting point for composers to get to know each other, exchange and broaden their ideas, discuss direction of music in our region, and more. Therefore, it develops contemporary music society to be stronger and increases a number of audiences for new music. This festival, therefore, improves the standard of contemporary music not only at national level, but also at international level. I would like to congratulate Dr. Chong Kee Yong, the Artistic Director, for his contribution to this commendable and successful festival.



**Dr. Hoh Chung Shih**  
President of Composers Society  
of Singapore

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From Contemporary to **the Future!** HURRAH HURRAH HURRAH!!!

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# MINI LECTURE OF FLUTE SOLO RECITAL BY DAISKE KINO-SHITA (JAPAN)

Date: 6th October 2017

Time: 1.00pm

*The lecture recital is free admission for public and will be accompanied by Daiske's explanations of works and the various playing techniques that are involved in performing the works.*

## PROGRAMME

1. "After the Gentle Wind..." (2011/rev. 2014)\*\* by Koji Nakano (Japan)
2. "Switch" (2015/rev. 2016)\*\* by Chong Huey Ching (Malaysia)
3. "Conversations between wind and water" (2011) by Chin Hong Da (Malaysia)
4. "Gila" for flute solo (2017)\* by Otto Sidharta (Indonesia)
5. "Farbe I" (2017)\* by Daiske Kino-Shita (Japan)

\* World premiere; \*\* Malaysia premiere

## PROGRAMME NOTE

### 1. "After the Gentle Wind..." (2011/rev. 2014)\*\* by Koji Nakano (Japan)

Award-winning composer Koji Nakano's music reflects the relationship between beauty, form and imperfection through the formality of music. In 2008, Dr. Nakano became the first composer to receive the S&R Washington Award Grand Prize. Since then, he has been recognized as one of the major voices among Asian composers of his generation. His portrait concert has been presented at the Kennedy Center for the Performing Arts, at Tenri Cultural Institute of New York, among others. As a guest professor, Dr. Nakano has previously taught composition at Taipei National University of the Arts, National Taiwan University of Arts, and Seoul National University in South Korea. In 2016, he was the Scripps Erma Taylor O'Brien Distinguished Visiting Professor at Scripps College in USA. As the co-founder of the Asian Young Musicians' Connection (AYMC), he promotes new music by commissioning emerging composers to create music for worldwide professional musicians for its annual concerts, lectures and workshops. Currently, Dr. Nakano works as the Head of International Affairs for the Faculty of Music and Performing Arts at Burapha University in Thailand, where he also teaches composition as a full-time faculty member.

### 2. "Switch" (2015/rev. 2016)\*\*---Chong Huey Ching (Malaysia)

The first version of the piece was premiered at MALTA Music Festival in Nov 2015. The theme of MALTA Music Festival was to compose a short piece about Malaysia. In my perspective, the unique quality of Malaysia lies on its intercultural environment that encourages the nurtured of multi-lingual ability. Besides that, basing on my childhood memory, where I always have to switch among languages when I was communicating with friends during a conversation, that inspired me composed a piece that "switch" from one circumstance to another very suddenly and frequently. Just like how one could feel inside oneself when switching languages like a snap during a conversation. It was somehow very natural but also somehow very intense subconsciously. Concretely, in this piece, for example, I challenge the performer to jump from 1 technique to another in maximum possible speed which strain the mind and physical of the performer. It creates an intensity in both physical and mental. The sonority here acted as a "situation" to trigger the intended energy inside the performer which recreated the physical and mental state that are felt during the moment when someone switches languages very often within a conversation. The process that went through by the person is "translated" into this short piece.

### 3. "Conversations between wind and water" (2011)---Chin Hong Da (Malaysia)

I have long been passionate and enthusiastic about nature. As a flutist, the sounds of wind and water have been my targets of imitation. Through Conversations between Wind and Water, I used the sound of flute to imitate the sounds of wind and water with as many extended techniques as I could possibly use.

### 4. "Gila" for flute solo (2017)\*---Otto Sidharta (Indonesia)

Gila is a word in Bahasa Indonesia which has multiple meaning, depend of the context and expression, it could mean insane, crazy, cool, wonderful, amazing, strange and many other contradictory meaning.

### 5. "Farbe I" (2017)\*---Daiske Kino-Shita (Japan)

Farbe, the term for "Color" in German. While sound cannot be seen, it can paint evocative scenes in our hearts. This piece pursues tone to tone color and its possibilities. The colors of human voice with bass flute, which then melds with multiphonics create a stunning world of blending tone colors. Human voice and flute song no longer discreet.

Although this piece is written to feel natural to a flutist's training, it is mentally athletic and physically intense on the performer. For example, I ask that the performer jump from one technique to another as fast as possible. In score, this sonority creates a "situation" that triggers the intended energy inside the performer. The musical task itself induces a visceral feeling and mental state similar to an experience of someone switching between languages rapidly in a conversation. This short piece "translates" that experience.



## CONCERT 1 - CONNECTING CITIES II

Date: 6th October 2017

Time: 8.00pm

9 compositions by composers from different cities: Germany, China, Singapore, Indonesia, Thailand, Philippines and Malaysia.

### PROGRAMME

1. “Jonico” for 2 percussionists (2008)\*---Dieter Mack (Germany)  
*Max Riefer and Kyle Daniel Acuncius, percussion*
2. “Sari-Sarihan II” for piano (1995)\*---Conrado del Rosario (Philippines)  
*Xie Ya-Ou, piano*
3. “Lights” for Piano and percussion (2017)\*---Ho Chee Kong (Singapore)  
*Xie Yashuangzi, piano; Kyle Daniel Acuncius, percussion*
4. “Mountain trail of De-ang” for 2 pianos and 2 percussions with pre-recorded audio (2017)\*  
---Zou Xiang Ping (China)  
*Xie Yashuang Zi (Pno.1) and Chong Mei Ling (Pno.2), piano; Max Riefer (Perc.1) and Kamiya Hiromi (Perc.2), percussion; conductor, Xie Ya-Ou*  
  
--Intermission--
5. Two selected “Bagatelles no. 3 & 4” for piano solo (2009)\*---Jonas Baes (Philippines)  
*Xie Yashuangzi, piano*
6. “Whistle down the wind” for 37-reed soprano sheng and percussion (2017)\*---Tan Yan Jing (China)  
*Shen Ling Hsuan, sheng; Max Riefer, percussion*
7. “Man against Machine” for percussion solo and visual projection  
---Jiradej Setabundhu and Prinda Setabundhu (Thailand)  
*Max Riefer, percussion*
8. “Lament II” for flute, piano, and percussion---Michael Asmara (Indonesia)  
*Daiske Kīno-Shita, flute; Chong Mei Ling, piano; Kamiya Hiromi, percussion*
9. 源。流 “Yuan. Liu” for 37-reed soprano sheng, 2 pianos, and 2 pianos (2009/rev. 2014)\*\*  
---Chong Kee Yong (Malaysia)  
*Shen Ling Hsuan, Sheng; Xie Yashuang Zi (pno1) and Chong Mei Ling (pno2), piano; Max Riefer Perc.1) and Kyle Daniel Acuncius (Perc.2), percussion; conductor, Xie Ya-Ou*

\* World premiere; \*\* Malaysia premiere

### FESTIVAL ENSEMBLE

Xie sister duo  
Xie Ya-Ou, piano and conductor  
Xie Yashuang Zi, piano  
Chong Mei Ling, piano  
Shen Ling Hsuan, Sheng  
Daiske Kīno-Shita, flute  
Max Riefer, percussion  
Kyle Daniel Acuncius, percussion  
Kamiya Hiromi, percussion

### PROGRAMME NOTE

#### 1. “Jonico” for 2 percussionists (2008)\*---Dieter Mack (Germany)

*Dedicated to Johannes Fischer & Domenico Melchiorre*

When Johannes and Domenico (the percussion duo “eardrum”) asked me to write them a duet, I was excited at once. Yet, at the same moment I was afraid as well to compose for percussion only, because I feel too comfortable with percussion instruments. Almost every piece of mine uses percussion instruments. Therefore I had to think about a peculiar compositional concept, where I would not use percussion instruments in my usual way for rhythmical counterpoint or colotomic devices. Furthermore I did not want to repeat certain “patterns” of my percussion writing. On the other hand, I did not intend to leave completely my world of musical expression. After all, it was Domenico’s ongoing research on a new type of metal instrument, the “nicophone” that gave me some basic ideas for the composition, which in this case means that I would focus on a limited sound world, namely metal sounds. A limitation caused by the peculiar material has not yet been an element of my compositional considerations. A second point was – and here I am again in concordance with my usual approach and aesthetics – I tried to analyse the styles of percussion playing of Domenico and Johannes, who astonishingly are quite different characters and personalities. Finally “Jonico” was born as a piece with some “functional virtuosity”, but also including an attempt to compose with different fields of playing energy, causing - beside others – various levels of spacial depth.

For the set-up I suggest that the players face each other. The nicophone should be slightly above the vibraphone in front, and the tamtams should hang above it. Basically from one playing position, every instrument should be reachable as easy as possible.

#### 2. “Sari-Sarihan II” for piano (1995)\*---Conrado del Rodario (Philippines)

Sari-Sarihan II for Piano Solo (1995), the second from the composer’s Sari-Sarihan (mixed, combined, assorted) series of works which uses indeterminacy, aleatoric and improvisation. In it is a musical phrase and about 27 short musical colors and events, which can be combined by the performer in different ways but in a specific mood or character. In this case is a sort of a gentle lulling lullaby.

#### 3. “Lights for Piano and percussion” (2017)\*---Ho Chee Kong (Singapore)

Lights is reworked from an earlier piece, Light Dances. In that work, it was for those who suffer from migraines or headaches, which I had since young, where the blinding light dances in the head each time the eyes close during a migraine episode. Now when there is migraine, I just see lights.

#### 4. “Mountain trail of De-ang” for 2 pianos and 2 percussions with pre-recorded audio (2017)\* ---Zou Xiang Ping (China)

We can never hear that ancient song anymore, cause it has been gone. Hope this is a man-initiative piece contains grief, long-cherished wishes and beliefs in love. No idea since when exactly it is that our ancestors were no likely to displace themselves but settled down. Life and death intertwining with destiny coagulates into the sad melody, regardless of the noisy world, and wafts over the land where the De’ang ethnic minority live on. (*translated by Bai Zuo*)

#### 5. Two selected “Bagatelles no. 3 & 4” for piano solo (2009)\*---Jonas Baes (Philippines)

The Five Bagatelles were completed in December 2009. Interest in writing a set of short pieces that were to be taken as an integral whole came in an encounter with Adorno writing on Beethoven’s Sechs Bagatellen Opus 126, and then in analyzing this Beethoven’s genius as an integral miniaturist, the set of Bagatelles OP 126 being very comparable in depth to the Diabelli Variations. With such interest did I plan out my own set of five bagatelles; three of which numbers 1, 3 and 5 based on my equally growing interest on the Burmese Sandaya tradition, with the other two in between them, numbers 2 and 4 acting as dialectical opposition to that kind of appropriation in the odd-numbered pieces. The even-numbered pieces are two variations of the popular standard “All the things you” (music by Jerome Kern), while the odd-numbered pieces based on imaginary layered gong-chime music. Putting one extreme sonic vocabulary side-by-side is the main intention of the ordering in the five bagatelles.

## PANEL DISCUSSION - THE TREND OF CROSS-MEDIA IN CONTEMPORARY MUSIC III

Date: 7th October 2017

Time: 10.00am

*The discussion will explore ways to promote cross-media collaboration with contemporary music.*

### PANELISTS

Koji Nakano (Japan)  
Otto Sidharta (Indonesia)  
Jean-David Caillouët (France)  
Zou Xiang Ping (China)  
Yii Kah Hoe (Malaysia)  
Wong Jyh Shyong (Malaysia)  
Bernard Goh (Malaysia)

### MODERATOR

Chong Kee Yong (Malaysia)

## CONCERT 2 - SOUNDBRIDGE III

Date: 7th October 2017

Time: 4.00pm

*7 new works by three Malaysians and four South-East Asian young composers. Each piece features a cross-media collaboration between contemporary music with traditional music, dance, modern dance, visual arts, painting, improvisation or live electronics.*

### PROGRAMME (NO INTERMISSION)

1. “Jampi-Jampi” for ensemble and dancer (2017)\*---Muhammad Arham Aryadi (Indonesia)  
[Nominated by artistic director of Yogyakarta Contemporary Music Festival Mr. Michael Asmara]  
*In collaboration with Javanese dancer Agung Gunawan (Indonesia), violist William Lane (Australia) and Ensemble Studio C:*  
*Chan Hoi Phang, Dizi; Teo Jian Xiang, Guzheng; Ooi Wei Chern, Yang Qin; Saori Nakazawa, Violin; Nelson Wong Cheong Lum, Oboe; Max Riefer, percussion; Xie Ya Ou, conductor*
2. “Ancient winds” for ensemble and live electronics (2017)\*---Siraseth Pantura-umporn (Thailand)  
*In collaboration with visual artist Jean-David Caillouët (France) and Ensemble Studio C:*  
*Teo Jian Xiang, Guzheng; Sim Teck Sing, Pipa; Chan Hoi Phang, Dizi; Saori Nakazawa, Violin; Chong Chun Khoi, Bassoon; Kyle Daniel Acuncius, Percussion; Xie Ya Ou, conductor*
3. 《鸟鸣》(Tweet) for ensemble and live electronics (2017)\*---Leong Ching Chiang (Malaysia)  
*In collaboration with sound artist Sudarshan Chandra Kumar (Malaysia) and Ensemble Studio C:*  
*Shen Ling Hsuan, Sheng; Tee Jun Hui, Er Hu; Sim Teck Sing, Pipa; Tan Wei Harn, flute; Chong Chun Khoi, Bassoon; Kamiya Hiromi, percussion; Xie Ya Ou, conductor*

### 6. “Whistle down the wind” for 37-reed soprano sheng and percussion (2017)\*

---Tan Yan Jing (China), 7'

I wandered lonely as a cloud  
To those lichen  
Secret woods  
Stream  
And  
Weald

### 7. “Man against Machine” for percussion solo and visual projection

---Jiradej Setabundhu and Prinda Setabundhu (Thailand), 6'

Music and new technological invention have coexisted since the early days, often in a beautiful symbiotic relationship. But as usual, conflicts do happen even in the best relationship. The Linn LM-1 and LinnDrum, for example, caused an uneasy feeling among the studio drummers in early 1980s as they felt that the instrument might put them out of job. This piece attempts to capture the small tableau of man, music and machine that might be interesting to you.

### 8. “Lament IIb for flute, piano and percussion”---Michael Asmara (Indonesia) 6'

Lament II is about birds singing, I use “improvariation” in this piece. It is mean I develop the “melody” I like to call as phrase and motive to build the structure of the composition in improvise way in many variations. This is an opposite with composing using a certain formula and which I have to follow the formula I made. On this piece, I just write what is my mind want to hear. As where the water will flowing.

### 9. 源。流 “Yuan Liu” for 37-reed soprano sheng, 2 pianos and 2 pianos (2009/rev.2014)\*\*

---Chong Kee Yong (Malaysia), 11'

In Chinese, “yuan” is “source, origin or root” and “liu” is “flow, circulate, stream of water”. “Yuan-Liu” is composed for the traditional 37-reed soprano sheng, 2 pianists and 2 percussionists and it is the second piece of the “Yuan” series. The first piece of the series is “Yuan-Fei” (Origin-Fly) for dizi (Chinese bamboo flute) and 5 Western instruments and the third piece is “Yuan-He” (Origin-Harmony), a concerto for 5 Chinese instruments and 5 Western instruments. In “Yuan-Liu”, the sheng represents the oldest Eastern traditions; the pianos represent strong Western traditions in general but also have a significant relationship with the percussion instruments; the percussion instruments are an intermediary between the East and West. I wanted to avoid using keyboard percussion instruments with well-tempered pitches by using mostly unpitched percussion instruments. The “Yuan” series is based on the “Wu Xing”, the Chinese philosophy of five elements. The five basic elements are wood, fire, earth, metal and water. This order of presentation is known as the “mutual generation” sequence. In the order of “mutual overcoming”, they are wood, earth, water, fire, and metal. In “Yuan-Liu”, the system of the five elements is used for describing interactions and harmonic relationships between natural phenomena. As such, in this composition, I interpret tranquility and movement as abstract space where the elements—every point and line, bright and dark, strong and weak, silence and action—transform and influence each other.

4. “Globalization” for ensemble and painter (2017)\*---Erica Ngiam (Singapore)  
[Second prize winner of SEA young composer 2015 at Manila Composer Lab]  
*In collaboration with painter Ms. Tjindra Peni (Singapore) and Ensemble Studio C:*  
*Chan Hoi Phang, Dizi; Ong May Yi, Zhong Ruan; Ooi Wei Chern, Yang Qin; Tan Wei Harn, flute;*  
*Nelson Wong Cheong Lum, Oboe; Chong Chun Khoi, Bassoon; Lee Kok Leong, conductor*
5. “Perceived” for ensemble and dancer (2017)\*---Melita Ruth E. Cruz (Philippines)  
[Nominated by Director of Manila Composer Lab Prof. Dr. Jonas Baes] (Philippines)  
*In collaboration with modern dancer Wong Jyh Shyong (Malaysia) and Ensemble Studio C:*  
*Sim Teck Sing, Pipa; Ooi Wei Chern, Yang Qin; Tee Jun Hui, Er Hu; Saori Nakazawa, Violin;*  
*Tan Wei Harn, flute; Nelson Wong Cheong Lum, Oboe; Lee Kok Leong, conductor*
6. 日落 (Sunset) for Gambus solo and ensemble (2017)\*---Chan Hoi Phang (Malaysia)  
*In collaboration with Sape/Gambus player Nor LeyZam Ali (Malaysia) and Ensemble Studio C:*  
*Tan Jie, Dizi; Tee Jun Hui, Er Hu; Ong May Yi, Zhong Ruan; Saori Nakazawa, Violin; Tan Wei Harn,*  
*flute; Chong Chun Khoi, Bassoon; Lee Kok Leong, conductor*
7. 苦→花 (Blossom) for ensemble and dancer (2017)\*---Teh Tian Yoon (Malaysia)  
*In collaboration with Javanese dancer Deasylina da Ary (Indonesia) and Ensemble Studio C:*  
*Shen Ling Hsuan, Sheng; Ong May Yi, Zhong Ruan; Teo Jian Xiang, Guzheng; Saori Nakazawa, Violin;*  
*Nelson Wong Cheong Lum, Oboe; Kamiya Hiromi, Percussion; Lee Kok Leong, conductor*

\* World premiere; \*\* Malaysia premiere

## FESTIVAL ENSEMBLE

Ensemble Studio C  
Ong May Yi, Zhongruan  
Teo Jian Xiang, Guzheng  
Tee Jun Hui, Erhu  
Sim Teck Sing, Pipa  
Ooi Wei Chern, Yang Qi  
Tan Jie, Dizi  
Chan Hoi Phang, Dizi  
Nelson Wong Cheong Lum, Oboe  
Tan Wei Harn, Flute  
Terence Chong Chun Khoi, Bassoon

## SPECIAL GUESTS

Saori Nakazawa, Violin  
Shen Ling Hsuan, Sheng  
Max Riefer, Percussion  
Kyle Daniel Acuncius, Percussion  
Kamiya Hiromi, Percussion  
Lee Kok Leong, Conductor  
Xie Ya-Ou, Conductor

## PROGRAMME NOTE

### 1. “Jampi-jampi” for dancer and ensemble (2017)\*---Muhammad Arham Aryadi (Indonesia)

This piece was written for Ensemble Studio C. Jampi-jampi is a spatial composition that combines noise and melody (pentatonic scale). It is an adaptation from Tarawangsa player from Sunday, West Jawa. Tarawangsa uses a minimal repetition theme and sacred music in Sunda tradition. The performers are asked to hear the subtle harmonics and spatial sounds as if playing gamelan instruments. In this composition, there is a collaboration with a masked dancer.

### 2. “Ancient Winds” for live electronic & video and ensemble (2017)\*

---Siraseth Pantura-umporn (Thailand)

From the limitless silence of the dark universe, the particles began to move to create sound. Vibrating through space and time, the creative waves that sculpt and shape our ephemeral reality are revealed through the invisible voices that resonate from within all living matter. Like the breaths that punctuate our lifetime of experiences, the ancient winds carry the memories of distant times and the sinuous melodies of our collective past.

### 3. “《鸣》” (Tweet) for live electronic and ensemble (2017)\*---Leong Ching Chiang (Malaysia)

——For live electronic and ensemble (2017)

This piece of music is rich in the rivalry between innocent acoustic instruments and ever-changing electronic sound. When the uncertainty of the electronic sound breaks the stability of acoustic sound, two sounds, in terms of rhythm, texture, color, and characteristics, take turns to collide and fuse with each other, creating an interesting and humorous imaginary scene.

### 4. “Globalization” for painter and ensemble (2017)\*---Erica Ngiam (Singapore)

“Globalization...” reflects on the dynamic process of globalization, as observed in the perspective of a Singaporean. Like 2 faces of the coin, globalization offers many dichotomies such as clashing of ideas, position, and power yet also having a harmonious blend of perspectives and wider worldview due to the exposure to different cultures. This piece also deals with the larger issue at hand: the search for a tangible identity, which Singapore, as a young nation, is still struggling to find. There is a constant fear that our identity and voice will be eroded due to the openness of our society. Are we allowing our environment to shape us such that we camouflage into the background or we stand out as unique individuals? Can we really find our sense of identity and voice in this day and age?

### 5. “Perceived” for dancer and ensemble (2017)\*---Melita Ruth E. Cruz (Philippines)

This piece, as commissioned for Soundbridge Festival attempts to challenge both the music and the art form it is tied with. The composer and the featured dancer, JS Wong tries to bring another perception of what is music and dance when existing in one space at a point of time. Both of the artists situate themselves to explore the meanings of “Music for Dance” and “Dance for Music” and the conglomerating ideas within it.

### 6. “日落” (Sunset) for Sape/Gambus and ensemble (2017)\*---Chan Hoi Phang (Malaysia)

The work uses a minor second interval as its basis for further development. The Gambus, as the leading instrument in this piece, contrasts with the orchestra on many levels, creating a vague and indistinct feeling of insecurity, whilst the repeating patterns of the music bring out a ritualistic feeling.

### 7. “《苦→花》”(Blossom) for dancer and ensemble (2017)\*---Teh Tian Yoon (Malaysia)

Based on a true story, this piece narrates the mental reality of a trauma survivor who is re-experiencing a traumatic past. The piece depicts altered perceptions of time, stimulus generalization, juxtaposing realities, and splitting psyche that occurs when stage five post-traumatic stress disorder triggers in a survivor.

苦 Grass 古 Old 化 Transform  
苦 Bitterness grows upon the old  
花 Flower grows upon transformation  
苦→花 This piece walks the transition from old to Blossom.

As 苦→花 transmutes old memories as something worth offering back to the world, this piece rethinks music making as a movement dialogue between finger practices and finger dance. Whereas spindles of a hand shall caress the necks of moving air, spindles between closed teeth grips for urgency. When choreographed music stimulates new choreography, blossom as just movement, blossom just as sound.

## CONCERT 3 - MALAYSIAN VOICES V

Date: 7th October 2017

Time: 8.00pm

*10 works written by Malaysian composers, performed by Malaysian musicians!*

### PROGRAMME

1. 击 “Beat” for piano solo (2015)---Teh Tze Siew  
*Chong Mei Ling, piano*
2. “Komburongo” for percussion trio (2017)\*---Lee Chie Tsang  
*Yon Nian Shee, Tan Su Yin, Yap Siu Yan, percussion*
3. “Invisible Pace” for two pianos (2017)\*---Sayyid Shafiee  
*Chong Mei Ling and Tham Horng Kent, piano*
4. “Sounds from the woods” for percussion solo (2017)\*---Yii Kah Hoe  
*Tan Su Yin, percussion*
5. “Cairan Topografi II” for percussion ensemble (2017)\*---Tazul Tajuddin  
*UiTM Percussion Ensemble; Max Riefer, conductor*  
  
--Intermission--
6. “Tiang” for ladies choir and 2 percussionists (rev. 2017)\*---Yeo Chow Shen  
*MIA Ladies Chorus; Tan Su Yin, Yap Siu Yan, percussion; Susanne Saw, conductor*
7. 瞬間。蒲甘 “In the moment of Bagan” for ladies choir, piano and percussion (2017)\*---Tee Xiao Xi  
*MIA Ladies Chorus; Yon Nian Shee, percussion; Tham Horng Kent, piano; Susanna Saw, conductor*
8. 姬别霸王 “Farewell my King” for Choir and percussion trio (2017)\*---Choke Yuan Teng  
*Young Choral Academy Chorus; Yon Nian Shee, Tan Su Yin, Yap Siu Yan, percussion; Susanna Saw, conductor*
9. “Spirit of the Rattling Earth” for Mixed Chorus and Piano (2009)---Chow Jun Yi  
*Young Choral Academy Chorus; Tham Horng Kent, piano; Susanna Saw, conductor*
10. “Letter From The Bird Community To The Lord Mayor” for Choir and 2 percussionists (2017)\*  
---Wong Chee Wei  
*Young Choral Academy Chorus; Yon Nian Shee, Yap Siu Yan, percussion; Susanna Saw, conductor*

\* World premiere; \*\* Malaysia premiere

### FESTIVAL ENSEMBLE

Yon Nian Shee, Yap Siu Yan, Tan Su Yin, percussion  
UiTM Percussion Ensemble lead by Max Riefer  
Young Choral Academy Chorus  
MIA Ladies Chorus  
Susanna Saw, conductor  
Mak Chi Hoe, assistant conductor  
Jessica Chong Mei Ling, piano  
Tham Horng Kent, piano

### PROGRAMME NOTE

#### 1. 击 “Beat” for piano solo (2015)---Teh Tze Siew

Ji, means beat or hit, convey high spirit combination of variety Chinese and Malay percussion instruments with used of minor 2nd interval and irregular rhythm. This piece is full of excitement and eagerly to reach the tranquility of mind.

#### 2. “Komburongo” for percussion trio (2017)\*---Lee Chie Tsang

Komburongo (or the sweet flag plant) refers to a sacred instrument practised by the Aboriginal people, Kadazandusun, in North Borneo who believed that it is a form of spiritual guardian used by the bobolian (local ritual specialist) to obstruct evil spirits and prevent them from doing harm during spiritual healing. The piece explores an ‘in-betweenness world’ in which forms, interactivities, and dialogues between positive and negative; physical and spiritual world are contacted through movements and sounds.

#### 3. “Invisible Pace” (2017)\*---Sayyid Shafiee

Invisible Pace (2017) was constructed with minimal musical materials that are employed in a manner that differentiates between two groups of instrumentation within the ensemble. Both groups play similar Javanese minor arpeggios, but written in two different keys and registers. All of these ideas appear in irregular meters written in various time signatures taken directly from the series of numbers found in the Magic Square of the Sagrada Familia. These complex time signatures became my controlled element, where all the musical content must be carefully composed within these irregular metres. A series of numbers were created by manipulating the arrangement of the columns, rows and regions within the whole block of the Magic Square found in Sagrada Familia, Barcelona, Spain. There were two different speeds contrasting simultaneously as this piece built, which were; 1) arpeggios speed - the arpeggios gradually became passive, 2) arpeggios materials - alternate arpeggios gradually became active. Invisible Pace managed to create contrasts in rhythmic density throughout the piece, as the musical subject disappears in the middle of the piece, and gradually returns towards the end. This idea inspired the title, Invisible Pace, which refers to that lost or unseen pace. Additionally, this piece aims to create a sense of a loop whereby the first bar connects with the final bar of the piece.

#### 4. Sounds from the woods (2017)\*---Yii Kah Hoe

“Sounds from the Woods” for solo percussion is a work collaborated between me, a composer and an artist, Khoo Boon Want. Mr. Khoo created a new instrument made of wood. This new instrument is totally based on his aesthetic judgment as a fine wood artist who works with wood for many years. As a result, the expansion of possibilities in the area of instrument’s timbres and spatial modulation, and this will be reflected in my new composition.

#### 5. “Cairan Topografi II”\*---Tazul Tajuddin

UiTM percussion group; Max Riefer, conductor

It is written for 6 player players and pre-recorded.

*Dedicated to Max Riefer and UiTM Percussion Ensemble and in memory of Derek Shiel, an artist, sculptor.*

The piece is a hybrid, a continuation of gamelan numbering organization with intuitive ‘rasa’ as applied method in the process of composition. The process consists of determined and intuitive ‘rasaning’, inspired by ideas of topography with time and chaos, fractals iterative patterning. It is a hybrid process of basic simple numbers with random human ‘rasa’; with addition of simple additive and subtractive math in the uneven perception of sound. Our human timing is a fraction micro-time unaligned distinguished us from mechanic time, mechanical time. The micro-time in human is enhanced in in-deterministic framework in the compositional process as well as in the performance of the work. The end result produce a hybridization of micro-time and micro-intervallc of sounds, a collection of in-determined ‘rasaning’ iterative fluctuations in the sound. Notation is hybrid topography to confined sound in visual symbols for recreation of the sound by performance. From basic numbers of 7 which derived from pelog pentatonic of gamelan scale, it transformation becomes the source of metric modulations and collection of rhythmic entities in compositional frame structure. ‘Rasaning’ is also relates to improvisation in creating sound from the range of percussive instruments.

During working on the piece, I passed through New York, Washington DC, New Hampshire, Kuala Lumpur, Subang Jaya, San Francisco, Taipei, Osaka, Kanazawa, Muscat, Luxembourg, Frankfurt, Amsterdam and London.



6. “Tiang” for ladies choir and 2 percussionists (rev. 2017)\*---Yeo Chow Shen

The title Tiang is taken from a Penang Hokkien ditty Ting Tong Tiang! In this piece, the composer wants to portray the childhood scene where the kids are playing games and recite the rhymes.

7. “In the Moment of Bagan” 《瞬间.蒲甘》(2017)\*---Tee Xiao Xi

This piece draws its inspiration from the heritage scenery and atmosphere of the ancient city Bagan, Myanmar. But to label it as “ancient” is an understatement. Finding the delicate balance between meditative awe and time driven rush; the sound goes beyond space, and the concept of time.

8. “姬别霸王 (Farewell My King)” (2017)\*---Choke Yuan Teng

In the Chu–Han Contention, Xiang Yu, Overlord of Western Chu, was in retreat and backed into Gaixia by Liu Bang’s forces and then he committed suicide at the bank of the Wu River. “The Song of Gaixia” was a lament composed by Xiang Yu while he was trapped in Gaixia, sighing that in front of God’s will that cannot be violated, the human being was so small and even could pull mountains down, he cannot reverse the miserable fate.

“I could pull mountains down, oh! with main and might,  
But my good fortune wanes, oh! my steed won’t fight.  
Whether my steed will fight, oh! I do not care.  
What can I do with you, oh, my lady fair!?”

“The Song of Gaixia” belongs to “Lyrics of Guqin Songs” of Yue Fu Poetry, entitled “Strength to Pull Mountains Down”. When Xiang Yu knew he was defeated, he drank down sorrow in the tent and sang “The Song of Gaixia” facing his love Consort, Yu. She danced with the song in sadness, singing with tears in her eyes.

“The Han army has conquered our lands,  
Surrounded by the Songs of Chu on all sides.  
(My) emperor’s resolve is exhausted,  
How can I speak of living!”  
After singing, Yu committed suicide with a sword.

“The Song of Gaixia” is not only a rare lament in history but also a love elegy.

9. “Spirit of the Rattling Earth” for Mixed Chorus and Piano (2009)---Chow Jun Yi

This piece describes the life of the Malay villages in South East Asia. It is composed using the unique tonality and the rhythm of Gamelan music and the joyous rhythm of the Malay Kompangs (Malay hand drums) were also used to bring out the regionalism. The chorus also performed body percussion and made use of small percussive accessories such as tambourine, triangle, shaker etc. while singing to further portray the joyous and happy occasions of the villages.

10. “Letter From The Bird Community To The Lord Mayor” for Choir and 2 percussionists (2017)\*---Wong Chee Wei

The Malay poet, Usman Awang ingeniously interspersed a bird’s conference in his poem. Through the meeting, a provoking letter on the topic of environmental protection was presented to the Mayor. In the letter, from the bird’s point of view, and by using their unique way, they accused human’s selfish and abominable behavior in destroying the environment. The music is based on poetry, and to match the music to the closest artistic conception of the poem, the voices of the birds and the consciousness of environment protection could be conveyed through music, to ..... human beings.

## BIOGRAPHIES OF COMPOSERS & MUSICIAN

### MINI LECTURE OF FLUTE SOLO RECITAL BY DAISKE KINO-SHITA (JAPAN)



**Koji Nakano (Japan)**  
*Composer*

Award-winning composer Koji Nakano’s music reflects the relationship between beauty, form and imperfection through the form of music. In 2008, Dr. Nakano became the first composer to receive the S&R Washington Award Grand Prize. Since, he is recognized as a prominent voice among Asian composers of his generation. His portrait concert has been presented at the Kennedy Center for the Performing Arts, and at Tenri Cultural Institute of New York. Dr. Nakano taught composition at Taipei National University of the Arts, National Taiwan University of Arts, and Seoul National University in South Korea. In 2016, he was the Scripps Erma Taylor O’Brien Distinguished Visiting Professor at Scripps College in USA. As co-founder of the Asian Young Musicians’ Connection (AYMC), Dr. Nakano promotes new music by commissioning emerging composers to write music for worldwide professional musicians in AYMC’s annual concerts, lectures and workshops. Currently, Dr. Nakano works as the Head of International Affairs for the Faculty of Music and Performing Arts at Burapha University in Thailand where he also teaches composition as a full-time faculty member.



**Chong Huey Ching (Malaysia)**  
*Composer*

HueyChing CHONG (1986-) began her composition studies in August 2008 with composer, Mr. YII Kah Hoe. From 2010 to 2017, with the support of Monbukagakusho Scholarship Award, she continued her musical exploration under the tutelage of Prof. Keiko HARADA. Besides that, she has also studied with Prof. Akira NISHIMURA, and Prof. Michio KITAZUME. On 23rd October 2017, she will obtained her Doctorate in Musical Arts (Composition) from Tokyo College of Music.

Her music had been performed in Malaysia, Philippines, Japan, Taiwan, Australia, Germany, Netherland, Switzerland, and Lithuania. She had participated in International Ensemble Modern Academy (IEMA) 2016/17, Atlas Lab 2016 etc.

In her works, energy is formed prior to sonority. The energy in her music refers to the details that can be sensed and physically felt inside oneself (for example, the changes of speed in physical breathing) when emotions are awoken within a human being.

Website : [hueychingchong.jimdo.com](http://hueychingchong.jimdo.com)



**Chin Hong Da (Malaysia)**  
*Composer*

Born and raised in Malaysia, Hong-Da Chin won the 47th Annual BGSU Competitions, Young and Emerging Composer Award at NEOSonicFest (twice), Dolce Suono Ensemble Young Composers Competition, and the 2014 PARMA Student Composers Competition (finalist). Chin's music has been performed by the Orkiestra Muzyki Nowej (Poland) and the Bowling Green Philharmonia. Recent performances of Chin's music include "A Withering Sunflower with Uneven Legs" at NEOSonicFest with Cleveland Chamber Symphony and "Two Broken Records", commissioned by Ogni Suono Saxophone Duo. Chin is also an active Chinese flutist. He recently performed at Carnegie Hall, Alice Tully Hall, Metropolitan Museum of Art in New York City, Kennedy Center in Washington D.C., Boston, Chicago, Charleston, and Poland. Chin is currently a doctoral candidate at Bowling Green State University. He studies composition with Marilyn Shrude and Mikel Kuehn.

For more information, visit [hongdachin.wordpress.com](http://hongdachin.wordpress.com).



**Daiske Kino-Shita (Japan)**  
*Composer & Musician*

Daiske Kino-Shita was born in 1977 in Kanazawa, Japan. He pursued his music studies at Hamburger Konservatorium, and Hochschule für Musik und Künste, Bremen. Daiske Kinoshita received numerous prizes and scholarships, including the Asahi Contemporary Music Competition (jury special prize), the Ishikawa Prefecture Dispatched Overseas Program, and residency scholarship by Tokyo



**Otto Sidharta (Indonesia)**  
*Composer*

Otto Sidharta finished his post-graduate study in composition and electronic music composition at Sweelinck Conservatorium in Amsterdam under the guidance of Professor Ton de Leeuw. He later received his doctoral degree at Institut Seni Indonesia Surakarta. Sidharta's interest in using environmental sounds to express musical ideas developed when he was a student at Institut Kesenian Jakarta. He performed his first electronic music piece, Kemelut, based on water sounds at the First Indonesian Young Composer Festival (Pekan Komponis Muda) in 1979. In 1979 he collected nature and animal sounds on Nias, in the Borneo (Kalimantan) jungle, Riau islands, and other remote places. These sounds were used as material for "Ngendau", "Hutan Plastik" and "East wind". Sidharta is previously the Chairman of the Music Committee of Jakarta Art Council (Komite Musik Dewan Kesenian Jakarta) and Indonesian Composers Association (Asosiasi Komponis Indonesia). Today, he teaches at Jakarta Institute of Arts (Institut Kesenian Jakarta), Sekolah Pascasarjana IKJ (IKJ Graduate School) and in Cantus (Music Education and Information Center, Jakarta).

Wonder Site. Kinoshita was the principal flutist of Guiyang Symphony Orchestra, and after that, he is active internationally as a soloist and also a chamber musician. He has performed at many international music festivals, including the Donaueschingen Festival (Germany) and East Asian International Contemporary Music Festival (Thailand). In addition, Kinoshita is also active as a composer. His first opera, "Tokyo Faust"; (2013), was well received. Kinoshita is the chairman of Asian Contemporary Music Society (ADOK), music director of Kanazawa Citizen's Art Center, and Associate Professor of Tokyo Seitoku College.

## BIOGRAPHIES OF COMPOSERS

### CONCERT 1 - CONNECTING CITIES II



**Dieter Mack (Germany)**

Dieter Mack, born 1954 in Speyer, Germany, studied composition, piano and music theory in Freiburg. After various lectureships, he became a professor of music theory and ear training in Freiburg in 1986, and professor for composition in 2003 in Lübeck. In 1978 he began his ethnomusicological studies in Bali, where he lived for about five years. In 1988 he extended his foreign activities to other places. In 1992-1995, he was long-term lecturer at UPI Bandung/ Indonesia, and he was responsible in renewing the Indonesian music education system. From 1995-2007, he worked as a consultant in a pedagogical research project in Indonesia, sponsored by the Ford Foundation. Since 1990, he has been giving many guest lectureships and participating in residencies in New Zealand, USA, Southeast Asia, China, Japan and Korea. Currently, he is the head of the music selection committee of the DAAD (German Academic Exchange Service), the head of the music advisory board of the Goethe Institut, as well as the vice president of Musikhochschule Lübeck.



**Conrado del Rodario (Philippines)**

Conrado del Rosario was born in Angeles City, Philippines. He won a scholarship to study composition, conducting and flute at the University of the Philippines College of Music with Lucio San Pedro, Francisco Feliciano and Ramon Santos. He received Young Artists of the Philippines Foundation Scholarship for Further studies at the Berlin Hochschule der Kuenste where he studied composition with Isang Yun and Witold Szalonek.

1985 Hambacher Composition Competition Prize  
1988 Hitzacker Composition Competition (2nd prize)  
1988, 1991, 1992, 1997 Work Scholarships from the Berlin Cultural Senate  
1995 IRINO Composition Prize in Japan (Finalist)  
1997 Concert-Lecture tour in the Pacific Music Festival in Canada  
1998 Berlin representative for a half year. Scholarship at the Cite International des Arts in Paris. Member of the Gamelan--Ensemble, Banjar Gruppe Berlin.  
1989 Founded BICE--The Berlin Improvising Composers Ensemble; Performed at various European and American cities.  
2013 Returned to his hometown, Angeles City and has continued his musical activities in his country.



### Ho Chee Kong (Singapore)

Dr. Ho Chee Kong is Associate Professor and Head of Composition at the Yong Siew Toh Conservatory of Music, National University of Singapore. His international commissions and works for both Western and Chinese ensembles have been performed at festivals and concerts in Asia, Europe and North America. His other interests include exploring pedagogical strategies in music composition and issues related to Asian music in modern society. He was the founding President of the Composers Society of Singapore and serves as Vice-Chairman on the Asian Composers League Executive Committee, arts advisor to the National Arts Council, and on the Board of Directors for the Singapore Chinese Orchestra and the Singapore School of the Arts.



### Zou Xiang Ping (China)

Composer Zou Xiangping is a professor and composer in the Sichuan Conservatory of Music. He was admitted to study in piano at the Sichuan Conservatory in 1962, and graduated in 1989 with a Master's degree in Composition Theory. Between 1977 and 1999, Professor Zou was awarded a research grant by the Asian Cultural Council in the U.S. as a visiting composer, and the United Board for Christian Higher Education in Asia.

Zou's work focuses on the concept of combining national characteristics and individual innovation, resulting in a distinctive style and unique musical language. His "The Don Drum Tower - An Improvisation for piano (1987)" was a prize winner at the 1992 Himalayan Cup International Composition Competition for Piano Music in the Chinese style, and later this composition was selected as one of the "Twentieth Century Masterpieces by Chinese Composers" in 2004.



### Tan Yan Jing (China)

Tan Yanjing is a PhD candidate in Shanghai Conservatory of Music. She studied music composition with Chinese Swiss composer Prof. Wen Deqing and Malaysian composer Prof. Dr. Chong Kee Yong. Tan's Works have been performed frequently in China Mainland and Europe. Recently, Her series "Mirages... (II)" was first played in Czech Republic by percussionist Max Riefer in 2017. Her piece "The light interrupted" was first played by Shanghai Philharmonic Orchestra in 2016. Her series "Sudden in a shift of Sunlight" was first played in Contemporary Music Centre concert in 2016.



### Jiradej Setabundhu (Thailand)

Jiradej Setabundhu studied music with Bruce Gaston at Chulalongkorn University and was a guitarist and composer of the Fong Nam Ensemble, whose musical style combined elements of Thai traditional music with contemporary Western idioms. He attended the University of Southern California for his master's degree and later received his doctoral degree in composition from Northwestern University. His teachers include Donald Crockett, M. William Karlins, Michael Pisaro, Marta Ptaszynska, Stephen Syverud and Amnon Wolman. In Thailand he worked as Associate Dean for Academic Affairs at the College of Music, Mahidol University and Rangsit University. Currently he is a lecturer at the Faculty of Fine and Applied Arts, Chulalongkorn University. Jiradej Setabundhu has been the recipient of the Michael Mason Scholarship, the NSCO Composers Award, the William T. Faricy Composition Award, the Yoshiro Irino Prize and the Composers Guild Award. His composition has been performed in China, Italy, Japan, Malaysia, Poland, Slovenia, Thailand and the United States.



### Jonas Baes (Philippines)

Jonas Baes: composer, ethnomusicologist, cultural activist studied with Jose Maceda at the University of the Philippines and with Mathias Spahlinger at the Musikhochschule Freiburg in Germany. His music compositions for traditional Asian instruments and vocal techniques, which also explore the aesthetization of philosophies and social theories from among those like Heidegger, Sartre, Baudrillard, Bourdieu and Giddens have been performed in various international festivals in Asia, the United States, Australia, and Europe. His writings about marginality and the sociology

of music among indigenous peoples like the Iraya-Mangyan are published in international academic and refereed journals. Baes has been invited as a guest professor in the United States, Malaysia, Japan and Germany. He is professor of composition and music theory at the University of the Philippines.



### Prinda Setabundhu (Thailand)

Thailand born Prinda Setabundhu began her formal education in traditional Thai music. She received a BFA degree in Music and an MA degree in Philosophy from Chulalongkorn University. After working as a studio assistant at the Evanston Art Center in Illinois, she received a scholarship and teaching assistantship from the Tyler School of Art, Temple University in Philadelphia, where she obtained an MFA degree in Fine Art. Graduating with Outstanding Graduate Award, Prinda became

Assistant Professor of Art at Washington University in St. Louis and Viterbo University in Wisconsin. At St. Louis, Prinda helped design a new interdisciplinary curriculum that integrates her knowledge in dance, 3-D applications, web and graphic design, digital video and audio technologies with traditional practice. In Thailand, Prinda worked as an Associate Dean for Student Affairs at the International College, Rangsit University. She is currently the coordinator for the Foundation Bilingual program at the Faculty of Art & Design, Rangsit University. Prinda has exhibited work in Australia, Korea, Malaysia, Thailand and the United States.



**Michael Asmara (Indonesia)**

Michael Asmara is a composer from Yogyakarta. He has written for both Western instruments and Javanese gamelan that has been performed in Germany, New Zealand, Taiwan, China, Vietnam, Thailand, U.S, Japan, and the Netherlands. Notable events are: the Asian Music Festival, the International Composition Symposium, Art Summit Indonesia, Festival Pekan Komposer Indonesia, China-ASEAN Music Week NanNing Guangxi 2015. He has received commissions from Izumi Hall in Osaka, Japan, Shin Nakagawa and Gamelan Marga Sari in Osaka, Trio To Be Sung in the Netherlands, Eduard van Beinum Foundation in the Netherlands (premiered by the Dutch Chamber Music Company), and Asian Contemporary Music Ensemble (Singapore, Malaysia and Thailand). He has also received commissioned work by soloists Kees Wieringa (Netherlands), Nadya Janitra (Indonesia), Allan Von Schenkel (USA), and Rieko Suzuki (Japan). In 2003, he founded the Yogyakarta Contemporary Music Festival that he continues to serve as artistic director.



**Chong Kee Yong (Malaysia)**

Dr. CHONG Kee Yong, one of Malaysia's leading contemporary music composers, possesses one of the most exciting voices in new music today. Indeed, his work has been hailed as "imaginative and poetic" by leading conductor-composer Peter Eötvös, and as "very inventive and artistically pure" by composer Jonathan Harvey. The uniqueness of his music stems not only from a rich palette of sounds, but his experimentation into traditions, infusing his own Chinese and multi-cultural Malaysian heritage into his work.

Dr. Chong's distinctive style has won him international prizes and residencies in Germany, USA, Belgium, Korea, Switzerland, UK and Italy. To recognize Dr. Chong's contributions to Southeast Asia's contemporary music scene, Huddersfield University (UK) awarded him a full scholarship for PhD by publication 2014-2016 under the guidance of Prof. Liza Lim. Prof. Dr. Chong is the current creative director of Studio C, president of Society of Malaysian Contemporary Composers (2017-2019), where he served as artistic director since its 2009 season. In 2016-2017 he was a visiting professor of Shanghai Conservatory.

[www.chongkeeyong.com](http://www.chongkeeyong.com)

## BIOGRAPHIES OF COMPOSERS

### CONCERT II - SOUNDBRIDGE III



**Siraseth Pantura-umporn**

Born 1982, Siraseth Pantura-umporn studied music composition with Prof. Narongrit Dhamabutra and Prof. Weerachat Premananda in Bangkok. Between 2002-2017, he received awards of the 23rd Irino Prize, Young Thai Artist Award, Thailand International composition competition for saxophone, Takemitsu award, Asia Pacific saxophone composition competition, and Mata Festival commission. He participated in composition masterclasses with important Karlheinz Stockhausen, Sidney Corbett, and Toshio Hosokawa. In 2016, He was a composer in residence of the Herrenhaus Edenkoben, Germany. His compositions have been published by Babelscores.

Recently, He has founded a new music ensemble in Thailand called "Ensemble Multiphony". His works have been performed by New Japan Philharmonic, Tokyo Philharmonic, Orchestra Internazionale d'Italia, Bangkok Symphony Orchestra, Ensemble Kochi, Ensemble TIMF, Luxembourg Sinfonietta, Friend of MATA ensemble, Ensemble Multilaterale, Amigo saxophone quartet, and Asia Pacific wind ensemble.



**Erica Ngiam**

Influenced by classical, contemporary, jazz and electronic music, Erica seeks to explore new sounds from all different mediums that blends and creates the right soundscapes for her ideas and emotions. She completed the first year Music BMus course from the University of Birmingham under the mentorship of Dr Hoh Chung Shih and Dr Ruth Rodrigues. In 2013, She was commissioned by ACME-Singapore (ASEAN Contemporary Music Ensemble-Singapore) to represent Singapore in the 2014 Darmstadt New Music Festival. This piece titled 'A Concerto?' was also premiered in the UK, where Erica attended a masterclass with Professor Liza Lim from Huddersfield University. Erica is a member of the Electronic Music Lab at National University of Singapore. Apart from composing, Erica is a proficient pianist, cellist and trumpeter. She emerged as finalist in the National Piano and Violin Competition in 2009 and Cristofori's International Piano Competition. Erica is currently interested in interdisciplinary collaboration with artists to create works that evoke different senses.





### Melita Ruth E. Cruz

Melita Ruth E. Cruz is a graduating student at the University of the Philippines College of Music under the tutelage of Dr. Jonas Baes. She is an active member of the Manila Composers Lab since 2012 and participated in 2014 Yogyakarta Music Festival and the 2014 Goethe Institute Silent Film Festival. Cruz composed for several music recitals and collaborated with visual arts, dance and spoken poetry. She is also part of Composers of New Music - a composition organization inside her college where she honed leadership skills from treasury positions to being president twice. Cruz recently won First Place in the 2016 Southeast Asian Young Composers Competition held by the Goethe Institute. Most of her works are performed by the Ripieno Ensemble, the official ensemble of Manila Composers Lab dedicated to the performance of contemporary music in our country and in Southeast Asia.



### Muhammad Arham Aryadi

Muhammad Arham Aryadi (b.1989) is an Indonesian Composer. He is a known founder and music director of Indonesian Contemporary Gamelan Ensemble (ICGE). He completed his bachelor of arts in music composition at Conservatory Of Music Pelita Harapan University under the guidance of Otto Sidharta. He attended several composition workshop with Slamet Abdul Sjukur (Indonesia), Dieter Mack (Germany), Carlos Michans (Argentina), Johannes Schollhörn (Germany), Manfred Stahnke (Germany), Magnus Andersson (Sweden), Ensemble Modern (Germany) and Pow Ensemble members Guy Harries (UK), Luc Houtcamp and Wiek Hijmans (Netherlands). In 2015, he pursued a master's degree in urban arts creation at Sekolah Pascasarjana Institut Kesenian Jakarta (IKJ). His works have been performed at the 5th Malaysian Composer Series at KLPAC Kuala Lumpur (2014), 7th Yogyakarta Contemporary Music Festival (YCMF). He has received Commission from Goethe Institute Jakarta and KFW Stiftung where "Ruang Suara" was performed with Ensemble Modern (2015), Arts Summit (2016) and Commission for Ensemble Multilatérale (2017).



### Chan Hoi Phang

Chan Hoi Phang was born in Kuala Lumpur, Malaysia, in 1990. At the age of 13, he began to learn Chinese bamboo flute ("Dizi") from the renowned Dizi musician from China National Traditional Orchestra, Mr. Wang Ci Heng. He was subsequently apprenticed to the acclaimed Dizi musician, Professor Zhan Yong Ming in Singapore from 2004. In 2006 he furthered his music education at the Hangzhou Zhejiang Vocational Academy of Art under Mr. Deng Shi Hui. In 2008 he passed the entry examination and was admitted to the Department of Chinese Traditional Instruments at the Shanghai Conservatory of Music, with a major in Dizi performance under Professor Zhan Yong Ming. In 2012 he gained acceptance to the graduate school (master's degree program) at the Shanghai Conservatory of Music, and conducted a research on "Musicology - The Theory of Chinese Traditional Music", under the supervision of Professor Huang Bai and Professor Xiao Mei.



### Teh Tian Yoon

Tian Yoon is an interdisciplinary performance artist who choreographs music. By adopting choreography methods as her composition process, she first embodies an expression in physical movement, then generates material with collaborators, scores, and finally linearizes the idea as music notation. Tian Yoon received training in composition and vocal performance at the Malaysian Institute of Art. Currently at Oberlin College and Conservatory, she majors Interdisciplinary Composition (Dance and Music) with supplemental training in improvisation performance, lighting design, education pedagogy and therapy. In her productions, she features theatrical music to evoke a scene for trauma prevention, intervention and rehab through art making.

~ "Darkness of a Womb - Laughing at Trauma in the Face" at Warner Dance Center, Oberlin, May 2017

~ "愛 As Letter of Love - I Love" at La Mama ETC, New York, December 2016

~ "Seven Facades - Fragments of My Ego" at DPAC, Petaling Jaya, June 2014



### Leong Ching Chiang

Leong took a different path to study architecture in Kuala Lumpur Infrastructure University College from 2009 to 2012. In 2013, he pursued his strong interest in the Keyed Sheng at the Shanghai Conservatory of Music (SCM) sponsored by the Shanghai Municipal Education Commission. There, he received mentorship from Prof. Xu Chao Ming and Mr. Wu Wei. In 2015, Leong has participated in the Summer Gala Concert organized by the International Student Office of SCM and performed

"Zigeunerweisen". Apart from soloing, Leong also indulges himself in rearranging music, he has successfully rearranged a grand scale Chinese-Western Fusion Orchestra of Molihua (茉莉花), which includes Chinese Orchestra, Western instruments, vocals and choir, performed in the Christmas New Year concert organized by the International Student Office of SCM. Leong won the silver prize of the youth category for traditional Sheng in 2016 "HongFuBei" International Art Chinese Sheng.

## BIOGRAPHIES OF COMPOSERS

### CONCERT III - MALAYSIAN VOICES V



**Teh Tze Siew**

Teh Tze Siew is a music teacher and composer. She gained her Diploma, majoring in composition and minoring in piano from the Malaysian Institute of Arts. She then pursued her studies in composition with Rao Yu Yan in Xi'an Music Conservatoire, China, and obtained her degree in 1994. Teh taught harmony, music theory and piano in China for more than 10 years. She is inspired by the Chinese culture, and combines western and eastern cultures through her compositions.

Tze Siew was the finalist of the Malaysian Philharmonic Orchestra Forum for Malaysian Composers II in 2007. Her composition, "Bamboo Forest" for chamber orchestra, was performed by the Reykjavik Chamber Orchestra in Iceland, conducted by Vladimir Stoupel in The Women From The East concert. The Chinese orchestra version premiered in Penang. Other compositions include Temple of heaven for orchestra (performed by MPO), and a short piano piece, Growing Scenes: I (recorded by the Malaysian Institute of Arts).



**Lee Chie Tsang**

Malaysian composer Chie Tsang LEE is greatly influenced by his cultural/educational background. His current work re-frames interdisciplinary perspectives related to hybrid oral traditions found in East Malaysia. His music evokes the notion of energy as flowing movement and colour that brings together Asian performance aesthetics, western contemporary approaches and aspects of indigenous (Kadazandusun) ritual forms. Chie Tsang received composition training from Tan Chin Ho (SEGi College) and Professor Roger Smalley, Yitzhak Yedid and Dr. Christopher Tonkin (University of Western Australia). In 2010, the Goethe Institute sponsored his participation at the Darmstadt International Summer Course where he received instruction from Brian Ferneyhough, Liza Lim, and Manos Tsangaris. He became a full-time instructor at the Universiti Malaysia Sabah (UMS). In 2011, The Universiti Malaysia Sabah (UMS) and The Malaysian Ministry of Higher Education sponsored him to complete his Master of Arts by research at the Centre for Research in New Music (CeReNeM) in Huddersfield. Chie Tsang is currently a full-time PhD student studying music composition from Professor Liza Lim and Professor Aaron Cassidy.



**Sayyid Shafiee**

Sayyid Shafiee (b.1987) is a Malaysian composer currently based in Birmingham, United Kingdom. His music has been featured in festivals including Drusko manija, China-Asean Music Festival, Startford On Avon Music Festival, etc. His recent work, "Jinsei Kouro" will represent Malaysia for young composers award in Asian Composers League 2015 in Philippines. Sayyid received his MMus from the University of Manchester, where he studied with Kevin Malone and Philip Grange. He is currently working on a PhD in composition at Birmingham Conservatoire, where he studies with Joe Cutler, Howard Skempton and Sean Clancy. He also studied with Tazul Tajuddin and had a chance to work with Dieter Mack. The ensembles Sayyid worked with are Psappha, BCMG, KROCK, and Quatour Danel. Sayyid started of as a saxophonist that toured Canada, Holland, Italy and France on marching band competitions. He performed with various local and international artists from 2006-2012 before pursuing contemporary composition in the UK.



**Tazul Tajuddin**

Tazul Tajuddin (PhD) is a Malaysian composer and Associate Professor in composition at the Faculty of Music, Universiti Teknologi MARA (UiTM). Since 2010, he spearheaded the UiTM-klpac Composers Concert Series to promote the commission and performance of new works. He was former President of the Society of Malaysian Contemporary Composers (SMCC) and current Vice-President. Tajuddin received many awards including Toru Takemitsu Composition Award and Witold Lutoslawski Award.



**Yii Kah Hoe**

Yii Kah Hoe is the winner of the Malaysia Philharmonic Orchestra Forum for Malaysian Composers II (2007) and 11th BOH Cameronian Arts Awards (best music and design), and a recipient of the Third Prize at the International Competition for Chinese Orchestral Composition organized by the Singapore Chinese Orchestra (2006). He was also a finalist in the International Competition for Composers Città di Udine (Italy, 2010). Yii's music, often perceived as bold and avant-garde, uses the sounds and rhythms of traditional instruments from various ethnic cultures. A sensitivity to space, which Yii mastered as an artist in fine arts in his younger years, is also evident in his works. His interest in ethnic and traditional music has prompted him to embark on an ongoing research project to collect folk and ethno-music materials of different regions. Yii was the festival director various contemporary music festivals in Malaysia, and is currently the president of the Society of Malaysian Contemporary Composers and a senior lecturer at SEGi College, Subang Jaya.

His opera, Opera Puteri Saadong received major Malaysian Ministry of Culture's Creative Industry Grant funding.

As conductor, Dr Tajuddin lead his own works with Carnegie Contemporary Ensemble (USA). As a researcher, he received LESTARI, Fundamental Research Grants (FRGS) and Exploratory Research Grants (ERGS) research grants from Malaysian Higher Education to research Malaysian traditional music. His music such as the Arabesque Tenunan, Mediasi Ukiran, Gamelbati and Pantun cycles have been inspired by Malay-Asian cultures, Islamic geometrical patterns and designs, and western European art combined with diverse contemporary cultural ideals.

[www.tazultajuddin.com](http://www.tazultajuddin.com)



### Yeo Chow Shern

Malaysian composer YEO Chow Shern graduated from the Yong Siew Toh Conservatory of Music with a major in composition and minor in violin. He also studied at the Malaysian Institute of Art and was an exchange student at the Peabody Institute of Music in Baltimore, USA. His principal composition teachers include Chong Kee Yong, Steven M. Miller, Ho Chee Kong, Kevin Puts, Yuan Leow Yunn, and has worked with composers Branko Stark and Cecilia Kim in master classes. His choral work "The Sound of Portuguese Malacca" was selected for CD recording by the Lisbon Chamber Choir in Portugal for the "Asian Music" project. In February 2013, he represented Malaysia/Singapore to participate in MODART13 in Sydney by The Song Company directed by Roland Peelman. Chow Shern won the 2013 Southeast Asia Competition and Festival with his work "What is a Tree?" for ZhongRuan and ensemble. His work "Teo" for Flute, Oboe and Bassoon, was premiered at the ACME Darmstadt and Cologne in August 2014.



### Tee Xiao Xi

Tee Xiao Xi is born in in Seremban, Malaysia. She is the excellent award winner of the 2017 China-ASEAN piano composition competition in Nanning, Guangxi. Festivals that featured her works are "Risuonanze 2017 - incontri di nuove musiche" Festival (Italy), SoundBridge Contemporary Music Festival 2015 (Malaysia), 7th Shanghai Conservatory of Music New Music Festival, Damansara Performing Arts Centre Arts Festival etc.

Tee's has worked with Ensemble Mosaik and Ensemble Scenatet with conductors Enno Poppe and Rei Munakata, Sirius Quartet, Beat Percussion Group, Indian dance master Datuk Ramli Ibrahim, choreographer Wong Jyh Shyong and many more. She also attended master classes with Liza Lim, Aaron Cassidy, Koji Nakano, William Blank, Bruno Mantovani and Chong Kee Yong. Tee graduated from Malaysian Institute of Arts, under the tutelage of Tan Chin Ho and obtained her Bachelor's degree in Music Composition from SEGi University Subang Jaya (Collaboration with York St. John University, UK) under the tutelage of Yii Kah Hoe.



### Chow Jun Yi

Malaysia-born New York-based Composer, Multi-instrumentalist and Improviser. Chow's music has been lauded by Financial Times for its "skilful contrasts in both volume and texture". His music explores the indefinite possibilities of tone colour and sound. Chow's thorough knowledge of skills and characteristics of both Chinese and Western instruments has made him a leading figure in merging music of East and West. March 2017, he received the Grand Prize of Best Orchestra Work by Hong Kong Chinese Orchestra International Composition Competition. He is currently the Composer-In-Residence of Teng Company (Singapore) and Vivo Experimental Orchestra (Malaysia). Chow's music has been performed in many places, including Malaysia, Singapore, China, Taiwan, Hong Kong, Indonesia, Japan, Korea, Germany, Italy, Lithuania, United States, and Canada.



### Wong Chee Wei

Wong graduated from Dpt. of Music in Malaysian Institute of Art, majoring in composition. He attended Xi'an Conservatory of Music under tutelage of China renowned composer Prof Rao Yu-Yan and obtained Degree in Music. Wong since then serviced as Choir conductor, and actively work as a music composer and arranger back in Malaysia. Year 2009/2010, invited to participate in "Forumplus"- local composer music concert which organized by Malaysia Philharmonic Orchestra. Year 2010, two percussion compositions was commissioned and world premiered by Beat Percussion Group. Year 2011, Butterfly Lovers for Music, Dance, Video Art commissioned by Malaysian famous dancer Lee Swee Keong. Year 2012/2014, invited to participate in "Hark! the songs of homeland" - Malaysia contemporary new art songs and choir songs concert which organized by Chin Yong Music Festival. His music has been performed in China, Taiwan, Hong Kong, Japan, Philippines, Australia, Singapore, Vietnam and Malaysia. Wong is currently a visiting scholar of Nanjing Normal University, China and a lecturer of Malaysia Institute of Arts, music department.



### Choke Yuan Teng

Born and raised in Ipoh, Perak, Choke Yuan Teng started her composition study with Neo Hup Hiang during her music diploma studies in Malaysian Institute of Art (MIA). Before coming to MIA, she was trained in fine art under the tutelage of Lydia Ong and learned piano from Priscilla Phoon, Lok Lay Keng, and Yuan Leow Yunn. Realising her great passion in music composition, she has been actively participating in many masterclasses

conducted by Liza Lim and Aaron Cassidy to improve her skills and knowledge of various composition styles and techniques. As a result, she won the championship of the 2015 Modern Poet Composition Contest in Malaysia with her work 'Janji Demokrasi' for soprano and piano. She was selected to participate Manila Composer's Lab 2016 in Manila, Philippines with her work "Silencing Silence" She was an active member of MIA Ladies Chorus which has an international reputation under the tutelage of Ms. Susanna Saw. Currently, she is learning composition under Yii Kah Hoe.

## BIOGRAPHIES OF MUSICIANS

### CONCERT I - CONNECTING CITIES II



#### Xie Sisters Duo

Xie Sisters Duo is founded by the Chinese pianists Ya-ou and Yashuangzi Xie. Having played together since their early youth, the two sisters started teamed up after a concert at the Festival Shanghai New Music Week in 2009. Since they have toured in China and to Germany where Chinese new music and French impressionistic music makes the prominent presence in their performance repertoire.

Born in Guiyang, South-western China, Ya-ou Xie performed at the Berlin Philharmonie, Cité de la Musique, Paris and Salle Cortot, Paris, Hong Kong Art Centre and Beijing Concert Hall. She has made solo performances with the China National Symphony Orchestra, Sinfonie Orchester Berlin, and National Orchestra Lille under the batons of Victor Yampolski, Lutz Köhler, Madame Zheng Xiaoying, and Li Xincuo. Her festivals appearances include Gaudeamus Music Week in Amsterdam, MaerzMusik Berlin, and the Beijing New Music Festival. As the winner of Orléans Concours XXème Siècle, Concours Olivier Messiaen, Concorso Premio Jaén, and the International Piano Competition Lake Como, she received accolades for her interpretation of compositions by Franz Liszt, Claude Debussy, Arnold Schönberg, George Crumb, and Luciano Berio. Xie personally worked with composers George Crumb, Hugue Dufourt, and Helmut Lachenmann and gave frequent premieres around the world. In 2008 Xie co-founded Ensemble Berlin Piano Percussion. This year, Xie

performed as a soloist at the opening concert of the Elbphilharmonie. She is the guest professor of Ningxia University, Hainan University, and Guizhou Normal University.

Yashuangzi Xie was born in Guiyang, South-western China. She studied at Staatliche Hochschule für Musik Stuttgart with Madame Wan-Ing Ong in Germany. Xie received her Artist Diploma (2003) and Meisterklasse Diploma (2005) at Staatliche Hochschule für Musik und Theater München under the tutelage of Professor Michael Schäfer. International piano competitions won includes the Carlet Competition in Spain, 2nd 'San Nicola di Bari and Marsala International Competitions in Italy. Yashuangzi Xie teaches at the Shanghai Conservatory since 2007. Amidst a rigorous teaching schedule, she continues to play at domestic concerts and international music festivals, including the International Music Festival "Shanghai Spring" and "Shanghai New Music Week". She has collaborated with Sofia Gubaidulina and Bruno Mantovani. Xie is a specialist for Chinese contemporary music who premiers solo and chamber new music. In 2008, her project "Chinese Piano Music from 1980 - Present" received sponsorship from the Shanghai Pujiang Talents Scheme. This project became a CD of contemporary Chinese piano compositions. Xie founded Asian New Music Ensemble with outstanding international musicians in Shanghai.



#### Chong Mei Ling

Malaysian pianist Chong Mei Ling received her master degree in piano performance with full Graduate Assistantship from Miami University. She has received mentorship from Dr. Siok Lian Tan (Miami University, USA), Madam Larisa Rachmanova (University Putra Malaysia, Malaysia) and Prof. Christopher Oakden (Hochschule Musik und Theater Hannover, Germany), and Mr. Loo Bang Hean (Malaysia) throughout her piano education. Mei Ling is interested in collaborative piano. She was appointed as staff pianist at Miami University, USA and at the National Art Academy (ASWARA), Kuala Lumpur. Her local engagements included The Divas' Night 2015, 41 st Klang Music Festival 2015, 12th JB Arts Festival-The 2015 Colour of Music Concert, "Soundbridge" Contemporary Music Festival 2015, TITI Classical Recital 2016, OperaKUL 2016, and Ang Mei Foong Soprano recital 2016 Johor Bahru. Mei Ling is currently adjunct music faculty at University Putra Malaysia (UPM), SEGI College Subang Jaya, ASWARA and external presenter for Trinity College London (Malaysia) on Apps Teaching. She currently pursues a Ph.D.'s research in musical storytelling for special needs children while playing an active role in a community drum circle as a trained facilitator.



#### Shen Ling Hsuan

Ling Hsuan received her master degree in sheng performance from the Chinese Culture University in Taiwan. She has given solo recitals at many prestigious venues, including the National Concert Hall, Taipei City Government Performance Hall, The Metropolitan Hall of Taipei Cultural Center, and Forum Music.



#### Max Riefer

Max Riefer is currently Chair of Percussion Studies at Universiti Teknologi Mara UiTM Faculty of Music Selangor/Malaysia. He performed as soloist and chamber musician at international festivals like MaerzMusik (Berlin), Tokyo Experimental Festival (Japan), Wien Modern (Austria), SoundBridge (Kuala Lumpur, Malaysia), Two Days and Two Nights of New Music (Odessa, Ukraine), CRACKING BAMBOO (Vietnam, Thailand), and the Soundways Festival (St. Petersburg, Russia). He currently plays with Inverspace (Switzerland) and Zero Crossing (Germany/Singapore). Riefer served as a lecturer of the Percussion Faculty at the Conservatory of Music Lugano (Conservatorio della Svizzera Italiana), Switzerland from 2010 to 2012. He has given masterclasses and lectures at Birmingham Conservatoire (UK); Toho Gakuen School of Music and Tokyo Ongaku Joigaku (Japan) and the National University of Singapore (Singapore). After focusing mainly on instrumental-acoustical projects, Riefer ventured into intercultural and interdisciplinary projects involving dance, acting, electro-acoustic music and video. Riefer studied with Prof. Bernhard Wulff at the Freiburg Music University and with Prof. Yoshiyuki Tsukada at the Toho Orchestra Academy.





### Kyle Daniel Acuncius

Multifaceted percussionist, Kyle Acuncius, enjoys a diverse career as soloist, educator and orchestral musician.

He is currently Artist/Professor of Percussion at Mahidol University's College of Music while serving as Assistant Principal Percussionist with the Thailand Philharmonic Orchestra. Acuncius previously held positions as Principal Percussionist of the Terre Haute Symphony and the Ann Arbor Symphony Orchestra. He performed with the Syracuse Symphony, Rochester Philharmonic Orchestra, Owensboro Symphony Orchestra, Malaysia Philharmonic Orchestra, Eastman Wind Ensemble, Columbus Philharmonic Orchestra, Rome Festival Orchestra and the Distinguished Concerts International New York. Kyle is an active chamber musician and a founding member of Latitude 49. Currently, he performs with Contemporary Enclave that performs new and trending chamber music. He has previous collaborations include Contemporary Directions Ensemble, Musica Nova, New Music Ensemble, OSSIA and Fifth House Ensemble. Kyle holds degrees from the Interlochen Arts Academy, the Eastman School of Music (BMA), Indiana University (MM), and the University of Michigan (Specialist and MM-Chamber Music).



### Kamiya Hiromi

Born in 1984 in Nagoya, Japan. In 2007, she earned her bachelor's degree from the Aichi Prefectural University of Fine Arts and Music. She graduated with top honors. In 2010, she earned Graduate Artist Certificate degree with The University of North Texas where she majored in marimba performance.

She won First Prize at the Japan Wind and Percussion Competition 2017, First Prize at the SCPEF International Marimba Competition 2009 in California and First Prize at the KOBE International Music Competition 2003 in Kobe.

She had been invited as a guest artist at the National Conference on Percussion Pedagogy 2009 in Oklahoma. She will be invited as a guest artist to present recital at the SCPEF International Marimba Competition 2010 in California and will play on the showcase concert as a member of UNT classical percussion ensemble at the PASIC 2010. She is an endorser of KOROGI marimba and Encore Mallets, Inc.

### Daiske Kino-shita

(Please refer to Mini lecture of Flute Solo Recital composers' bio.)



### Ong May Yi

Ong May Yi graduated from the Beijing China Conservatory of Music in Ruan performance under the tutelage of Associate Professor Wei Wei. As a student, she participated in the "Sea Silk" Cultural Festival in Quanzhou, where she learned Nanyin from local folk artists. She also received awards in chamber music composition competition hosted by the Ministry of Culture, while performing numerous recordings by CCTV China. She became involved in contemporary music in 2009 as the guest performer with outfit Ensemble Mosaik in a Ruan and Strings concerto, "Cursive". In the subsequent years, she formed the Ruan Chamber Orchestra, that presents the "Four Dialogues With The Ruan" concert series and won accolades for Ruan performance in the musical "Green Snake and Fa Hai". Ong is currently coaching multiple plucked instrument sections of Ruan and LiuQin in the country. She is also a visiting performer with the ORKESTRA TRADISIONAL MALAYSIA (OTM) and a member of the Singapore Ruanxian Chamber Orchestra, actively promoting the Ruan in Malaysia.



### Lee Kok Leong

Kok Leong began his foray in the local orchestra scene as a violist. He has been involved in several orchestras including Friends of Strings Chamber, National Symphony Orchestra (NSO), Galaxy Chamber Orchestra, klpac Orchestra, Penang Philharmonic Orchestra (PPO), Kuala Lumpur City Hall Orchestra and

## BIOGRAPHIES OF MUSICIANS

### CONCERT II - SOUNDBRIDGE III



### Teo Jian Xiang

Mr. Cloud Teo (Zhang YunXiang) is one of Malaysia's new generation of guzheng performers. He received guidance from Guo Cheng Huan for early music education. He landed admission into the China Conservatory of Music for an undergraduate instrumental music course in 2003 where he received tutelage from renowned guzheng performer, Lin Ling. In 2007, he graduated from the Conservatory with three consecutive years of "Beijing International Students and Scholars" 1st class honors. Teo successfully organized "Cloud Teo's Guzheng Solo Recital" and subsequently graduated as a master in professional Guzheng in 2010. He emerged silver in 2007 for the CCTV Traditional Chinese Music Instrument – Overseas Youth Group, Outstanding Instructor Award in 2008 World's Rising Star Music Competition. Other awards include 2009 Asian Art Festival Music Competition, Best Instructor Award at the 2012 Hong Kong International Youth Guzheng Contest, and Best Instructor Award at the 2015 Taiwan International Guzheng Contest.

RTM Orchestra. He is also actively involved in sacred classical concerts organised by Yin Qi. He made his conducting debut with Galaxy Chamber Orchestra in 2005 and was appointed Resident Conductor from 2007 to 2011. In 2010, he became the training conductor for the klpac Orchestra under the tutelage of the late Mr. Brian Tan, then Resident Conductor and Music Director of the orchestra. Later, he received conducting masterclasses from renowned pianist and conductor Mdm. Elaine Pao. Kok Leong was appointed as the conductor of Friends of Strings Chamber and held a concert in May 2014. Besides conducting, he is frequently engaged in ensemble playing, sharing his passion in music with his friends. He is now the Music Director and Resident Conductor of the klpac Orchestra.



**Tee Jun Hui**

Tee Jun Hui graduated from the China Conservatory of Music with a major in erhu performance under the tutelage of Song Fei. His outstanding performance during this apprenticeship leads to the opportunity to perform as the soloist for three consecutive years at the Gong Xian Qing Concert. Tee is the winner of the First National Youth Chinese Music Strings Section Solo Competition in South Malaysian (regional), and second runner-up at the national level. He is the recipient of the Outstanding Performance Award at Zhong Lu Cup in China, and the winner at the first Yue Lang competition - a national Chinese Music Strings Section Solo Competition. Tee actively cultivates musical talents in his hometown, where he instructs at Chinese High School Chinese Orchestra, Pei Chun High School Chinese Orchestra, and Batu Pahat Senior Citizen Choir. He has staged several solo recitals and has been a guest performer with the Malaysia Philharmonic Orchestra.



**Sim Teck Sing**

Mr. Sim was born in Muar, Johor Malaysia. He received Pipa instruction from Mr. Soh Ah Lik and Mr. Lim Yong Hong and joined the Chinese Orchestra of Muar Chung Hwa High School. In 2006, he successfully enrolled into Central Conservatory of Music. Under the guidance of the well-known Pipa soloist and educator, Professor Zhang Qiang, Mr. Sim's Pipa skills have improved greatly to the next level. In 2009, Mr. Sim joined Central Conservatory of Music Youth Chinese Orchestra as a Da Ruan player and participated in various performances. July 2010, he completed his Bachelor of Music in Pipa Performance in Central Conservatory of Music and graduated. Mr. Sim then came back to Malaysia and committed himself in promoting Chinese traditional music to the youths by giving Pipa lessons and workshops in Malaysia.



**Nelson Wong Cheong Lum**

Nelson Wong Cheong Lum, 王昌男 started learning the Oboe at the age of 18 and decided to be a professional Oboist as he loves the oboe very much. He studied with Mr. Duncan Thorpe, Mr. Joost Flach and Mr. Simon Emes during his diploma studies in Malaysia Institute of Arts (MIA, 2009). He has performed with the Malaysian Philharmonic Youth Orchestra (MPYO), Klpac Orchestra, Penang Philharmonic Orchestra (PPO) etc. In 2009, the Malaysia National Symphony Orchestra (MNSO) offered him the opportunity to pursue his career in oboe performance. He received the award of a full scholarship from the Korea National University of Arts (KNUA) to pursue his master degree in Oboe Performance under the guidance of Prof. Ingo Goritzki and Mr. Jong-Duk Kim. Nelson currently works as principal oboe in Malaysia National Symphony Orchestra (MNSO) at Istana Budaya, principal substitute for Malaysia Philharmonic Orchestra (MPO) and provides oboe instruction at various tertiary education institutes.



**Tan Wei Harn**

Wei Harn Tan completed his Bachelor of Music Degree (Classical Music) at the UCSI University under the tutelage of Keiko Nakagawa and Foo Chie Haur. His trio won the first prize at the Malaysian Youth Orchestra Foundation Chamber Music Ensemble competition in September 2012 under the guidance of Yong Sue Yi. In 2013, he was offered a scholarship to pursue his studies at UCSI University. In the same year, he joined the Malaysian Philharmonic Youth Orchestra and the KLPAC Symphonic Band. Tan also performed at the 47th International New Music Festival in Darmstadt, Germany, and participated in the 11th Silpakorn Summer Music School camp in Thailand in 2015. Tan has participated in masterclasses by Huascar Barradas, Davide Formisano, Roberto Alvarez and Worapon Kanweerayothin. He also performed in the masterclass by Krzysztof Kaczka and the chamber music masterclass by James Miltenberger and his granddaughter, Lillian Green.



**Ooi Wei Chern**

Ooi Wei Chern received piano instruction at a very young age under the tutelage of Patricia HC Lim. Apart from his interest in piano, he also had the chance to learn the dizi, erhu and pipa from Chow Chee Fatt in his primary school days. Ooi started to learn the yangqin under the tutelage of Teh Beng Huat. In 2008, Professor Huang Xiaofei and Yang Shi Chang instructed him in conducting, while Professor Li Ling Ling the Yangqin. The China Conservatory of Music accepted him as a yangqin performance

undergraduate student in 2010, under the tutelage of Wu Huang Huang. During his time at the Conservatory, Ooi actively participated in various orchestras, ensembles, and performances in China, both in and outside of Beijing. He also managed to pick up composing through his own studies and has arranged and composed in addition to his studies in yangqin. He obtained his bachelor's degree from the Conservatory in 2014.



**Terence Chong Chun Khoi**

Terence Chong graduated from Audio Technology Institute in 2004 and started working in theater. He has worked as a sound engineer and also a sound designer in local dance productions. He started playing the bassoon under the Malaysian Philharmonic Orchestra's Encounter Education Program. During that period, he became one of the first members of the Malaysian Philharmonic Youth Orchestra. In the past years, Chong has been involved professionally in many ensembles,

such as the High Winds Ensemble, the Penang Musica Sinfonietta, the Yin Qi Orchestra, and others. He is also an accomplished composer in local TV shows and dance productions. Chong was the head of sound at the Kakiseni Art festival 2013-2014.

**Tan Jie**

Tan Jie joined the Catholic High School Chinese Orchestra in 1997 learning the Chinese flute – Dizi. His first mentor was Mr. Wong Hong Cheong, and later Mr. Yii Kah Hoe. In 2004 he graduated from SAE Institute Malaysia (School Of Audio Engineering). He attended masterclasses for Dizi with Yu Xun Fa, Sun Yong Zhi, Peng Tian Xiang; Suona masterclasses from Guo Ya Zhi, Gao Xiao Peng; Shakuhachi masterclass from Kakizakai Kaoru. In 1999 he joined the largest Chinese Orchestra in Kuala Lumpur (PCCO), and participated in numerous concerts locally and abroad. Highlights include “The Heroine” and “The Emperor” in Istana Budaya, Xi'an Music Conservatory Lecturers and PCCO combined concert “The Winds Of Qin” in Malaysian Philharmonic Hall, and also a four-country combined concert (Hong Kong, Australia, Singapore, Malaysia) “The Days We Walked Together” hosted in Hong Kong, etc. Aside from coaching in schools around Kuala Lumpur, Tan Jie has been actively promoting Chinese Traditional Music by doing cross-cultural work with musicians from different backgrounds.

**Saori Nakazawa**

Saori Nakazawa studied at the Toho Gakuen music high school and college. She won prizes in the Student Music Concours of Japan, the Japan-Austria Cultural Association's audition. Saori was appointed Seiji Ozawa Music Academy Orchestra concertmaster by recommendation of Maestro Ozawa. She is passionate about chamber music and collaboration with other genres, and she has performed with dancers, poets, artists, musicians including Chinese traditional orchestra, and Orchestre de Paris concertmaster Roland Daugareil. She is also actively performing and premiering new music by composers such as Younghee Pagh-Paan, Regis Campo, Joji Yuasa, Toshi Ichianagi and so on. She has been invited to perform at international festivals and concerts including Sound Bridge Festival (Malaysia), Hong Kong New Music Ensemble (Hong Kong), and Suntory Summer Festival (Japan). Saori Nakazawa was selected as Tokyo Wonder Site's artist-in-residence 2013. She is a current member of Japan Finland Contemporary Music Society.

**Jean-David Caillouët**

Jean-David Caillouët is a French sound and visual artist. Mixing the old with the new, his work often combines together various disciplines such as film, music (acoustic and electronic), choreography and poetry in a live performance context.

He has performed internationally, playing well respected festivals such as Celtic Connections, the Edinburgh Fringe or the Big Mountain festival in Thailand or KLEX in Malaysia. He has produced soundtracks for films, animations, theatre and dance. His work has been performed in the Royal Opera House and the Queen Elizabeth Hall in London and his installation projects have been exposed in places as varied as the historical caves of Kent's Cavern in the UK, Quai Branly in Paris, the Angkor Temples in Cambodia or Bangkok's Art and Culture Center (BACC).

He studied at Brussels Royal Conservatory, Dartington College of Arts in England and completed his PhD at Edinburgh University in Scotland. He currently lectures at PGVIM in Bangkok, Thailand.

**Tjindra Peni**

Tjindra Peni is an Indonesian-born Singaporean artist. Currently serving as the Secretary of Modern Art Society Singapore (MASS), Peni graduated from National University of Singapore (NUS) with a BA in Economics & Statistics and completed the Western Art course from Nanyang Academy of Fine Arts (NAFA) from 1999-2000. The wide variety of courses she took in Mix-Media, Abstract Painting, Sculpture etc. from NAFA and Chinese Calligraphy from Singapore Calligraphy Centre increased her versatility as an artist. A veteran artist, Peni has participated in numerous local and international exhibitions over the past decade: Singapore Art Society Annual Competition & Exhibition (2004-2015), NAFA Alumni Annual Art Exhibition (2009-2015), Club NAFA Exhibition (2012-2015), Asia Invitation Art Exhibition, Seoul (2005), 17th Asia International Watercolour Exhibition (2005) and International Women's Art Exhibition (2004). She was also awarded the 1st prize in the Tan Tsze Chor Art Competition in 2012 and is a 6 times Tan Tsze Chor Art Competition – Outstanding Work award recipient.

**Chan Hoi Phang**

(Please refer to Concert 2 – SoundBridge III composers' bio)

**Shen Ling Hsuan**

(Please refer to Concert 1 – Connecting Cities II artists' bio)

**Max Riefer**

(Please refer to Concert 1 – Connecting Cities II artists' bio)

**Kyle Daniel Acuncius**

(Please refer to Concert 1 – Connecting Cities II artists' bio)

**Kamiya Hiromi**

(Please refer to Concert 1 – Connecting Cities II artists' bio)

**Xie Ya-ou**

(Please refer to Concert 1 – Connecting Cities II artists' bio)

**Wong Jyh Shyong**

Wong Jyh Shyong received his Master of Fine Arts from Graduate Institute of Choreography, Taipei National University of the Arts in 2013 and Bachelor of Fine Arts from The Hong Kong Academy for Performing Arts with First Class Honors in 2005. He was previously a dancer with Cloud Gate Dance Theatre of Taiwan from 2005 to 2009. In the 9th and 11th BOH Cameronian Arts Awards in Malaysia, he

received the Best Featured Performer award for his homecoming performance with JS Dance Theatre's “Fragile” (2011) and Niche Design & Pentas Project's “Double Punctum” (2013). Thus far, JS has staged his own choreography and commissioned pieces in various festivals and venues in Australia, Taiwan, Japan, Hong Kong, Singapore, India and Malaysia.



### Sudarshan Chandra Kumar

Sudarshan Chandra Kumar has performed for the Asian Meeting Festival, a project of acclaimed Japanese musician and composer Otomo Yoshihide (2016), the CHOPPA Music Fest (2016-2017), Playfreely Festival (2014), Switch On Fest (2014-2016) and the KLEX Festival (2013-2016). He participates regularly in Serious Play Improv Lab (2014-2017), a monthly experimental music series in Kuala Lumpur. He is also the vocalist of harsh noise/power electronics outfit "HKPT" which recently played for the Jogja Noise Bombing Festival (2017). Sudarshan teaches circuit bending and is also the music facilitator for Main Wayang (2015-2016), a children's theater workshop which guides students through the basics for orchestrating D.I.Y multimedia performances.



### William Lane

William Lane performs as a soloist, orchestral and chamber musician in Australia, Asia, Europe and North America. He studied under Jan Sedivka, Bruno Giuranna and Garth Knox, as well as in Germany at the International Ensemble Modern Academy, and in Switzerland at the Lucerne Festival Academy under Pierre Boulez. He was a prizewinner of Valentino Bucchi Competition in Rome in 2005. Lane was Principal Viola of Ensemble Resonanz and a member of the Hong Kong Philharmonic; and has appeared as guest violist of Ensemble Modern and the Lucerne Festival Strings. Based in Hong Kong since 2008, he is Founder, Artistic Director and Violist of Hong Kong New Music Ensemble, Asia's most active professional chamber ensemble dedicated to new music. In 2013 he was awarded the Award for Young Artist (Music) from the Hong Kong Arts Development Council.



### Nor LeyZam Ali

A professional full-time musician at Istana Budaya. Specialises in Malaysian traditional guitar. Has performed in many performances across the region.



### Deasylina da Ary

Born in Pacitan, East Java in 1981, Deasy learned to dance as a child in her father's studio. She received formal training at the Department of Dramatic Arts, Dance and Music, Faculty of Language and Arts, Surabaya State University. She then earned both her master and doctoral degrees at Indonesia Arts Institute Surakarta. Her extensive collection of works date from 1986, that has been performed locally, nationally, internationally, and in various festivals. Notable pieces include Ruuung Sarung (winner of Parade Tari Nusantara 2005), Lekoh (staged in the Indonesian Dance Festival (IDF) at Graha Bhakti Budaya Taman Ismail Marzuki 2006), Pasar Krempyeng, Rumah Pintar, and Kidung Beber. Deasylina was also involved in Opera Diponegoro by Sardono W Kusumo 2008 & 2012, Kembang Ati (Duet Dance - Work with Agung Gunawan in Melaka Art & Performance Festival Malaysia 2012 and Tong-Tong Festival Netherland 2013, Pangkur (Duet Dance - Work with Agung Gunawan in Melaka Art & Performance Festival Malaysia 2013), Mimpi (Duet Dance - Work with Agung Gunawan in Tong-Tong Festival Netherland 2015), Kidung Beber (Melaka Arts & Performance Festival 2015).



### Agung Gunawan

Born in 1971 in Klaten, Central Java, Agung studied Yogyakartaese classical dance in Surya Kencana and Kraton (Palace) where he continues to perform. He studied traditional forms of Sumatranese, Betawian and Kalimantan with Bagong Kusudiharjo, and contemporary dance with Miroto. Agung is presently an Assistant Choreographer for the Miroto Dance Company that toured Holland, Belgium, Germany, Africa and Indonesia. He also toured Vermont, Boston and Washington DC, USA with Padepokan Seni Bagong Kusudiharjo. His projects range from residencies in Bucharest, Romania, to collaboration with composers like Vincent McDermott in Indonesia, and film choreography for 'Opera Jawa' directed by Garin Nugroho.

Agung recently brought the project Grobak Padi to the Melbourne International Arts Festival 2012. He also completed an artist residency program in Melbourne which was supported by Multicultural Art Victoria and the Australian-Indonesian Institute. In 2013 Agung received awards for the 'Best Feature Performance' and 'Best Choreographer' at the Cameronian Arts Awards, Malaysia for 'Catan Kulit'.



## BIOGRAPHIES OF MUSICIANS

### CONCERT III - MALAYSIAN VOICES V



**Yon Nian Shee**

Yon Nian Shee holds Master in Music in Percussion Performance, Professional Studies Certificate in Percussion Performance at The Boston Conservatory, and Bachelor of Performing Arts (Music) from University of Malaya. Her instructors include Keith Aleo, Nancy Zeltsman, Kyle Brightwell, Samuel Solomon, Douglas Perkins, Paul Philbert, Darcey Timmermann, and Matthew Prendergast. Nian Shee is currently based in Kuala Lumpur. Nian Shee toured Malaysia, Singapore and Australia with the Malaysian Philharmonic Youth Orchestra (MPYO) in between 2009-2013 under the baton of Kevin Field. She attended a music camp in Germany under Klingaufmusik Management in 2011 and studied with Bernhard Schmidt. In summer 2014 and 2015, she joined the Brevard Music Centre in North Carolina and studied with Charles Ross and Gwendolyn Dease. As an active performer, Nian Shee had performed with Akron Symphony Orchestra, New England Philharmonic, and OperaHub during her studies in Boston. In Malaysia, she played with Malaysian Philharmonic Orchestra, National Symphony Orchestra, Philharmonic Winds of Malaysia, Selangor Symphony Orchestra, KLPAC Orchestra and Symphonic Band.



**Yap Siu Yan**

Malaysian percussionist Yap Siu Yan has been an active performer in Malaysia, Singapore and the USA. She performed with the Malaysian Philharmonic Orchestra, Singapore Symphony Orchestra, Westmoreland Symphony, Resonance Works, and NSO of Malaysia. As a somewhat crazy artist, Siu Yan enjoys exploring music with unlimited possibilities. Being a percussionist allows her to make music with a vast selection of percussion instruments and the non-conventional "instruments" such as papers, trash cans, and duct tapes. Besides performing, Siu Yan enjoys teaching too. She currently serves as the Mallet Percussion Lecturer of the Universiti Pendidikan Sultan Idris. She also started the Percussion Ensemble for Non-Percussionists class in the Malaysian Institute of Art. Siu Yan received her Master of Music from Carnegie Mellon School of Music in 2015, in the studio of Chris Allen, Jeremy Branson, and Paul Evans. In 2013, she received her Bachelor Degree from Yong Siew Toh Conservatory of Music under the tutelage of Jonathan Fox. She received prior instruction from the Opera North Principal Timpanist, Paul Philbert.

### Chong Mei Ling

(Please refer to Concert I – Connecting Cities II artists' bio )



**Tan Su Yin**

As a performing artist based in Kuala Lumpur, Suyin is a frequent guest percussionist with the Malaysian Philharmonic Orchestra and also working closely with the Hands Percussion Group as a guest artist, music director, and educator. Through performances, she shared the stage with world-renowned conductors and artist including Vladimir Ashkenazy, Fabio Luisi, Tan Dun and SISU percussion. Suyin's passion towards the marimba brought her to Japan in 2009 making her debut international solo marimba performance. She was a semi-finalist in the Great Plains Marimba Competition held in Oklahoma City, Oklahoma and also won Best Performance award in the Thailand World Music Championship. In June 2014, she made her debut percussion concerto performance with the Malaysian Philharmonic Youth Orchestra in Dewan Philharmonic Petronas. Suyin received her Master's in Classical Percussion at the Manhattan School of Music, New York, where she studied with Duncan Patton, Chris Lamb, She-E Wu and Erik Charlston.



**Tham Horng Kent**

Dr. Tham Horng Kent graduated from Royal Conservatoire of Scotland (previously the Royal Scottish Academy of Music and Drama) in Glasgow with distinction in Master of Music (Performance) degree in 2011. In 2012-2016, he the Malaysian Higher Education Ministry and Sultan Idris Education University sponsored his education at the Royal Irish Academy of Music in Dublin, where he was graduated with a Doctor in Music Performance degree under Dr Denise Neary, Peter Tuite and Prof. Hugh Tinney. In 2015, he studied with Prof.



**Mak Chi Hoe**

Award-winning Malaysian bass-baritone Chi Hoe enjoys a varied career in opera, concert and for consort work. A graduate from Birmingham Conservatoire in the UK with an MMus in Vocal Performance and the Advanced Postgraduate Diploma in Professional Performance, international activities include engagements in China, France, Germany, Indonesia, Spain, Singapore and throughout the UK. He has performed with ensembles and companies such as Arton Ensemble, Adur Vocalensemble, Birmingham Bach Choir, Birmingham Opera Company, Ex Cathedral, English Chamber Orchestra, Festival ensemble Stuttgart, London Voices, Royal Ballet Sinfonia and Singapore Lyric Opera. In Malaysia, he has made solo appearances with the Malaysian Philharmonic Orchestra, EST Opera, High Winds Ensemble, Penang State Symphony Orchestra and Penang Symphony Orchestra. As a performer of new music, he has performed at Frontiers Festival in Birmingham (UK), Sounds New! Contemporary Music Festival (UK), 2013 BBC Proms (UK), 2013 SoundBridge Festival (Malaysia) and the 2014 2nd China-ASEAN Music Week (China).

Margit Rahkonen and Prof. Lauri Suurpaa as an Erasmus Doctoral Student at the Sibelius Academy, Helsinki, Finland. In 2016, Dr. Tham was invited by the European Academic Artists Association to give a piano recital in the Tallinn Town Hall, Estonia and won the First Prize in the 26th Young Musician International Competition Citta di Barletta (Duo and Ensemble category) in Italy. Most recently, he was invited to be one of the juries of Kingsburg International Piano Competition as well as Kota Kinabalu Music Festival in Malaysia. He is currently a senior lecturer at Sultan Idris Education University in Malaysia.



### UiTM Percussion Ensemble

The UiTM Percussion Ensemble was founded in 2015 by its Artistic Director Max Riefer, Director of Percussion Studies at the UiTM Faculty of Music, Shah Alam/ Malaysia.

After a remarkable debut at KuAsh Theatre TTDI in Kuala Lumpur, the Ensemble was invited to the 2016 international percussion festival “Gongs & Skins” in Myanmar with concerts in Yangon and Hpa An. In the same year, they went on a concert tour to Germany with performances in Freiburg and Mannheim, where they collaborated with the internationally renowned percussion studios with the German Music Universities. They hosted the first International Malaysian Contemporary Percussion Festival in Kuala Lumpur in 2016. In 2017, their concert tours brought the group to the Philippines and China.

The Ensemble’s focus lies on the contemporary and experimental percussion repertoire of the last 50 years as well as on new pieces written by composers from and living in Southeast Asia.



### MIA Ladies Chorus

The M.I.A Ladies Chorus was formed in 2005 under the auspices of the Malaysian Institute of Arts Department of Music. The choir currently numbers 55 students under the direction of Ms. Susanna Saw. The choir’s proudest moment was at the 6th World Choir Games in Shaoxing, China, 2010 where they won the gold medal and the World Championship for Malaysia in the Female Chamber Chorus Category. The choir has won competitions and awards in Australia, Philippines, Vietnam and Malaysia annually since. In 2014, they made their debut with the Malaysian Philharmonic Orchestra, performing Mahlers Symphony No. 3. In 2016, they staged their second full-length Production, Precious. In June, 2017, the choir appeared Category Winner for Female Chamber Category at the 5th Vietnam International Choir Competition and look forward to appearing as the Guest Choir at the Hainan Choir Festival, China in November.



### Young Choral Academy Chorus

Young Choral Academy Chorus is a mixed chamber choir of around 40 singers and is based at Young Choral Academy (YCA) - Malaysia’s first centre and hub for choral activities and choral education. Its members consist of students and staff from both the academy’s internal and external choirs. The choir is project based and have performed with different ensembles and conductors, most recently with Selangor Symphony Orchestra in ‘Kingdom Hearts’ World Tour Concert conducted by Yannis Pouspourikas in May 2017. Upcoming engagements include ‘Symphonic Rock’ concert with KLPac Wind Orchestra in November. The choir is delighted to be making its festival debut in Soundbridge 2017.



### Susanna Saw

Susanna Saw is an active music educator promoting music and choral education in Malaysia. She is currently a lecturer and choir director at the Faculty of Music at the Malaysian Institute of Art (MIA), where she conducts the MIA Ladies Chorus, which has won many Gold Medals from various international competitions. In 2007, Susanna established the Young Choral Academy in Kuala Lumpur, a venue for choral lovers to learn more about choral education. She was instrumental in bringing the Kodály Training Course to Malaysia to improve local standards of classroom music teaching. From 2007 on, Susanna has been regularly invited by the Interkultur Foundation, Germany, to be a member of the Jury for the Asia Pacific and World Choir Games. Susanna has been appointed a Working Committee for the Asia-Pacific Choral Council, under the auspices of the International Federation of Choral Music (IFCM). She is the Organizing Chairperson for the 24th International Kodály Symposium 2019, in Kuching, Sarawak, Malaysia, and through this, hopes to bring more awareness on the Kodály teaching philosophy to the Asia Region.

## BIOGRAPHIES OF PANELISTS

### Prof. Koji Nakano

(Please refer to Mini lecture of Flute Solo Recital composers’ bio.)

### Dr. Otto Sidharta

(Please refer to Mini lecture of Flute Solo Recital composers’ bio.)

### Dr Jean-David Caillouët

(Please refer to Concert 2 – SoundBridge III artists’ bio.)

### Zou Xiang Ping

(Please refer to Concert 1 – Connecting Cities composers’ bio.)

### Yii Kah Hoe

(Please refer to Concert 3 – Malaysian Voices composers’ bio.)

### Wong Jyh Shyong

(Please refer to Concert 2 – SoundBridge III artists’ bio.)

### Dr. Chong Kee Yong

((Please refer to Concert 1 – Connecting Cities composers’ bio.)



### Bernard Goh

Founder and Artistic Director of Hands Percussion Malaysia, Head of Hua Zong 24 Festive Drums Development Department, Vice Chairman of 24 Festive Drum Association Malaysia. Artistic Director of Damansara Performing Art Centre (DPAC).

Bernard began his artistic journey long before 1997, the year in which HANDS was formed. This Graphic Design graduate from the Malaysian Institute of Arts (MIA) was a multi-award-winning instructor of a high school brass band for 6 years. He learnt shigu drumming from Mr. Tan Fui Choong, founder of ‘24 Festive Drumming’, a unique Malaysian drums performance. This led to the formation of HANDS who are now a leading percussive group in Malaysia. They have travelled around Asia, Europe and the US representing Malaysia at music festivals and business functions. Bernard remains involved in the local performing arts scene through the group’s many productions and through collaborations with The Actors Studio, RiverGrass Dance Theatre, Nyoba Kan and many others.

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7. Ms. Yoshiko Hannya	14. Dr. Zechariah Goh

We wish to express our gratitude to all guest composers, artists, musicians and panelist for contributing their works, suggestions, advice and effort!

### Composers:

Prof Dieter Mack, Conrado del Rosario, Prof Ho Chee Kong , Zou Xiang Ping, Prof Jonas Baes, Tan Yan Jing , Jiradej Setabundhu, Michael Asmara, Dr. Chong Kee Yong, Daisuke Kino-Shita, Siraseth Pantura-umporn, Erica Ngiam, Melita Cruz, Muhammad Arham Aryadi, Leong Ching Chiang, Chan Hoi Phang, Teh Tian Yoon, Teh Tze Sie, Lee Chic Tsang, Sayyid Shafiee, Yii Kah Hoe, Tazul Dajuddin, Yeo Chow Shen, Choke Yuan Teng, Chow Jun Yi, Tee Xiao Xi, Wong Chee Wei, Prof Koji Nakano, Chong Huey Ching, Chin Hong Da and Otto Sidharta.

### Musicians and artists:

Prof Prinda Setabundhu, Xie Ya-Ou, Xie Yashuang Zi, Chong Mei Ling, Shen Ling Hsuan, Daisuke Kino-Shita, Max Riefer, Kyle D. Acuncius, Kamiya Hiromi, Dr Jean-David Caillouët, Tjindra Peni, Wong Jyh Shyong, Agung Gunawan, William Lane, Sudarshan Chandra Kumar, Nor LeyZam Ali, Deasylina da Ary, Lee Kok Leong, Chong Chun Khoi (Terence), Nelson Wong Cheong Lum, Ong May Yi, Ooi Wei Chern, Sim Teck Sing, Tan Jie, Tan Wei Harn, Tee Jun Hui, Teo Jian Xiang (Cloud), Saori Nakazawa, Yon Nian Shee, Yap Siu Yan, Tan Su Yin, UiTM Percussion Group, The Young Academy Choir, MIA Ladies Chorus, Susunna Saw, Mak Chi Hoe and Tham Horng Kent.

### Panelists and Moderator:

Prof Koji Nakano, Dr Otto Sidharta, Dr Jean-David Caillouët, Prof Zou Xiang Ping, Yii Kah Hoe, Wong Jyh Shyong, Bernard Goh (Malaysia) and moderator Dr. Chong Kee Yong.

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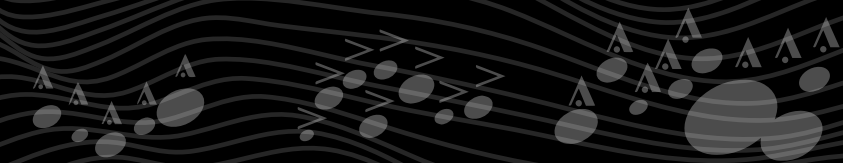
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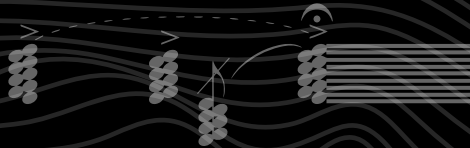


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