

**SINGAPORE  
FESTIVAL  
OF ARTS  
1984**







"Art is part of man's work. It represents a way of communicating his thoughts, ideas and doubts. In man's environment, it exalts, educates and comforts him. To be near art means living close to our cultural origins; close to our own selves".

*Aldo Gucci*

In 1980, Aldo Gucci spoke these words at the opening of the Gucci Galleria in New York. A unique gallery which embodies his personal celebration of taste and quality in the creation of both art and craft. It is in the spirit of these ideals that we wish the Singapore Festival of Arts every success during the 1984 season.

"The Archeologists" (above) in gilded bronze by Georgio de Chinico is just one work from the fabulous Gucci collection at the Galleria where art, architecture and design unite in harmony.

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*Gerald Genta*  
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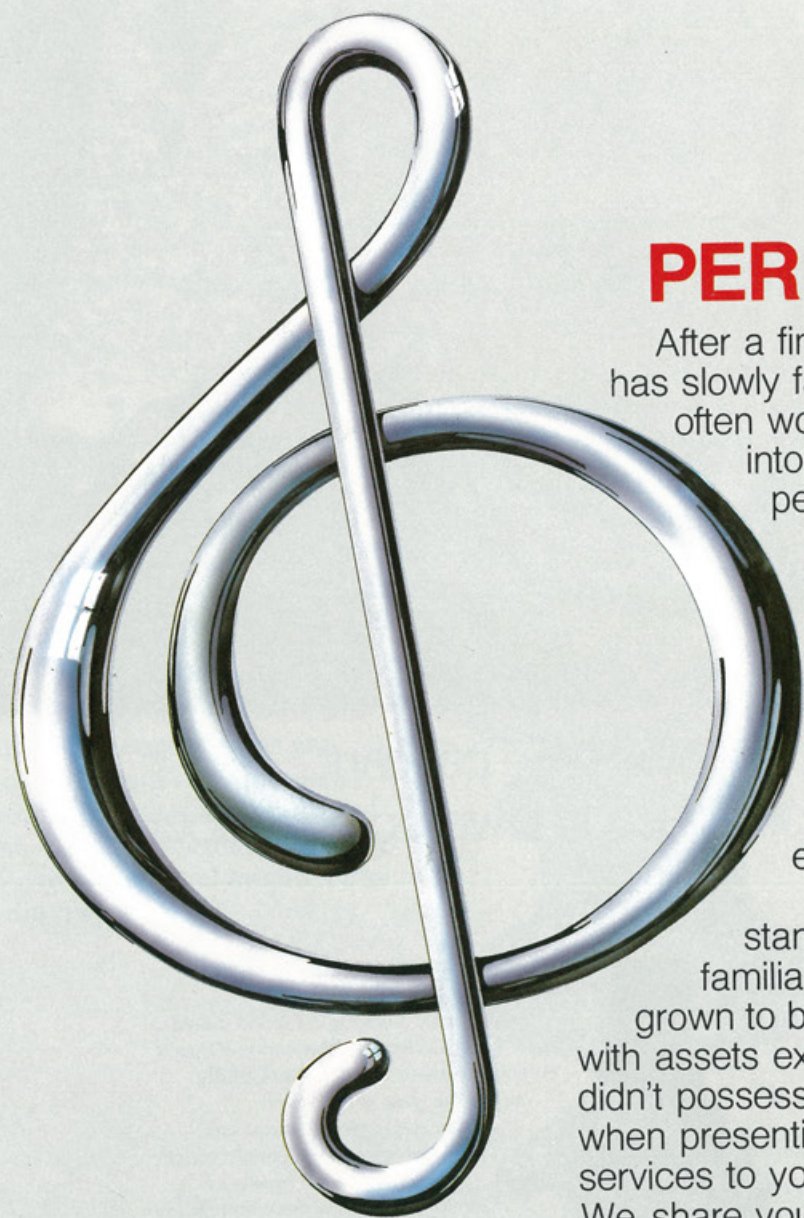
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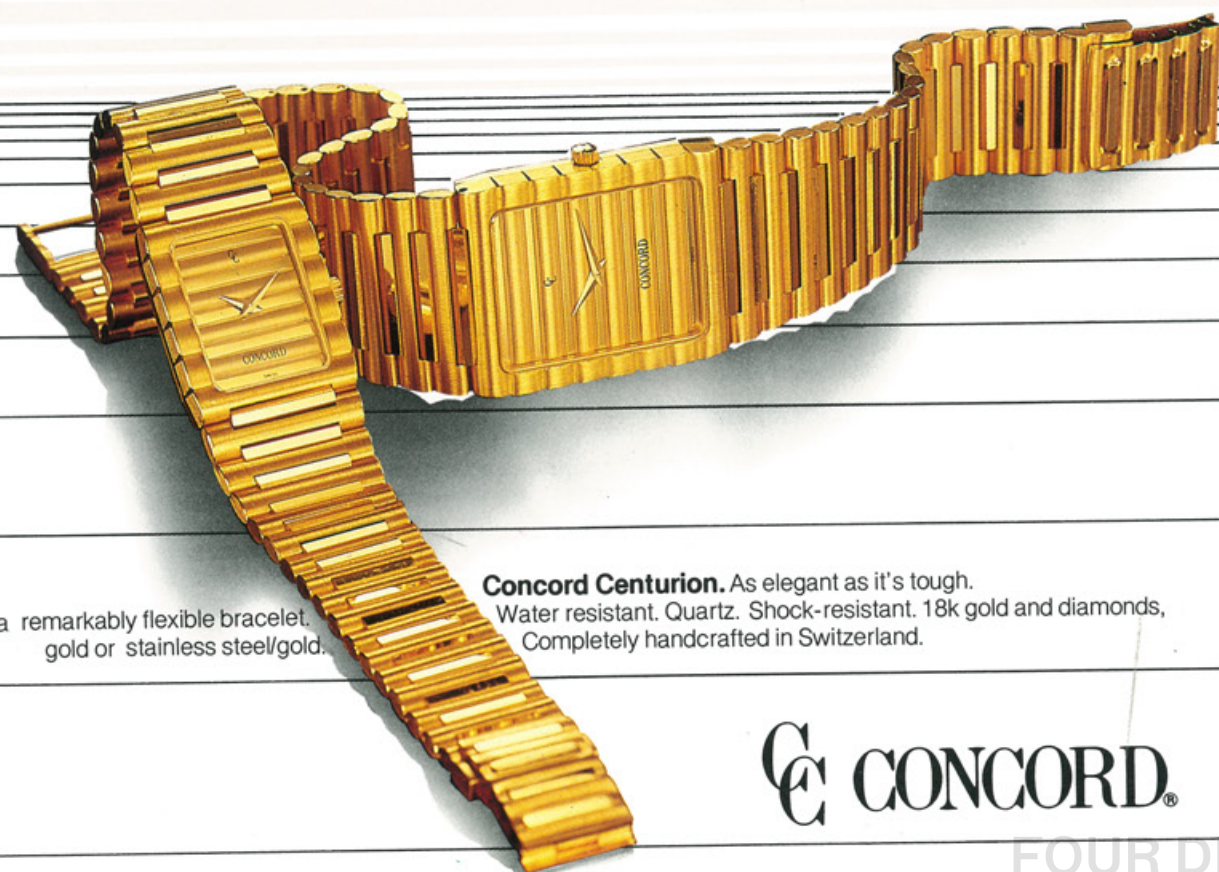
Singapore International Festival of Arts 2018

# Singapore Festival of Arts 1984

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and  
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with additional funding from  
Singapore Turf Club  
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and  
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## Message

The first-ever Singapore Arts Festival in 1977 was a modest effort. Subsequent Festivals have improved tremendously. This is reflected in the 1984 Singapore Festival of Arts. It will last seventeen days and feature twenty local and foreign groups with 49 performances, apart from film presentations, exhibitions, public lectures and outdoor performances in both the visual and performing arts. With its expanded scope and added variety, this Festival opens up even more doors to cultural enrichment for our people.

The Festival is a fitting way to commemorate Singapore's 25 years of self-government and demonstrates that our people can provide the creative impulse and the supportive environment for viable cultural growth. The infusion of an international flavour through the participation of countries with long cultural traditions should inspire our artistes to achieve a higher standard of performance.

Corporate support has made this Festival possible. I therefore wish to thank the sponsors and all the other contributors for their unfailing support since the Festival's inception.

I wish the 1984 Singapore Festival of Arts every success.




S. Dhanabalan  
Minister for Foreign Affairs  
and Culture

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## Message

Words like 'bigger' and 'better', though apt, may seem hackneyed in describing each successive Singapore Festival of Arts. It is perhaps a measure of the Festival's continuing growth and appeal that people will only be surprised if one is not bigger and better than the last. This year's Festival, the fifth in the series, carries on that tradition.

It is noteworthy that, in addition to its pursuit of excellence in programming, this year the Festival is breaking new ground in introducing the computerised ticketing system to Singapore. Furthermore, the organisational structure itself has been greatly strengthened by the setting up of a permanent Festival Secretariat. On the financial front, private sector support, which expanded substantially in 1982, is continuing in the same spirit despite recent economic woes.

All these, then, are signs that the Festival is now firmly rooted and will continue to flourish.

It is especially gratifying to us, in Mobil, to see that the small event we helped found seven years ago has grown to be the centrepiece of Singapore's cultural programmes. Such growth has been due, in no small measure, to the talent and tenacity of numerous organisations and individuals, with the Ministry of Culture in the lead.

We place on record our appreciation of all of them, particularly the Ministry. We also thank you, the audience, without whose support and encouragement the Festival would have withered. We hope you find this year's programme, as those preceding it were, a joy to behold.



D. C. Dunn  
Chairman  
Mobil Oil Singapore

## Message

The Singapore Festival of Arts serves as an excellent showcase for the performing arts — local as well as international.

The Festival has come a long way since its inception in 1977. Over the years, it has been heartening to note that the Festival has grown in both size and prestige.

I understand that this year the Festival will be staged over a three-week period with twenty productions and the involvement of over 1400 local and foreign participants.

This year's Festival serves as a timely reminder, amidst the celebration of our 25 years of nation building, that the Singapore culture is indeed alive and thriving.

The Singapore Tourist Promotion Board is pleased once again to be a major co-sponsor of the Festival.

The Board has also invited foreign journalists and film crews to Singapore to cover the event so as to publicise the Festival to audiences overseas.

It is hoped that in the ensuing years, with the continued support of all concerned, the Festival will develop into a premier cultural event not only regionally but internationally as well.

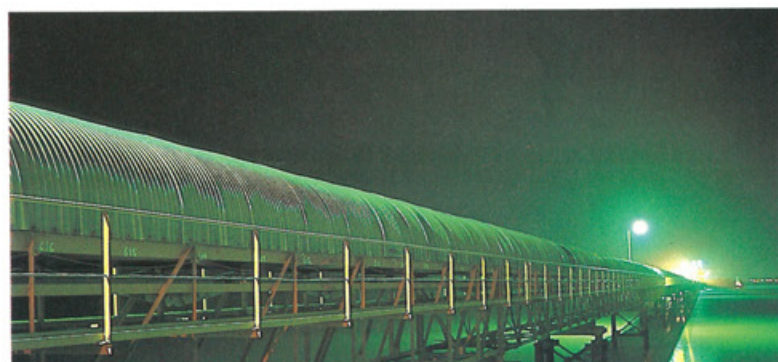
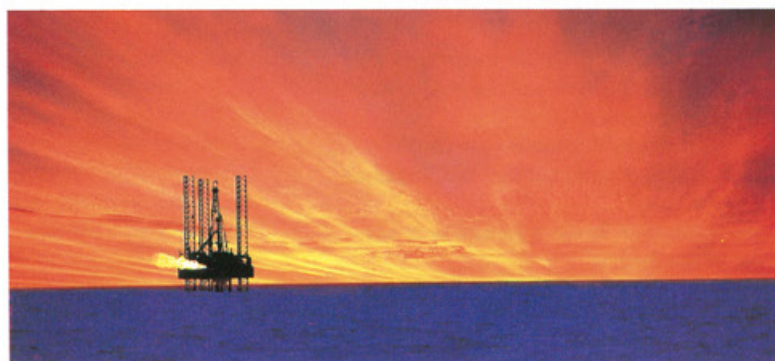
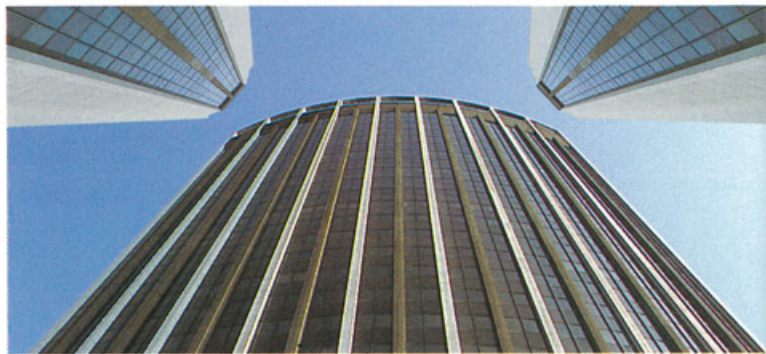
I wish the 1984 Singapore Festival of Arts every success.



Tan I Tong  
Chairman  
Singapore Tourist Promotion Board

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Singapore Festival of Arts



## Festival Venues

### 1. Victoria Concert Hall

The upper hall of the Victoria Memorial Hall is officially known as the Victoria Concert Hall. Previously used mainly for conferences and social gatherings, the Hall was renovated in 1980 into an air-conditioned concert hall with a seating capacity of 937 people and fully equipped with sound and lighting facilities.

### 2. Victoria Theatre

The Victoria Theatre and Memorial Hall, originally known as the Town Hall, was built between 1856 and 1862. The Theatre was completely renovated in 1958. The Theatre has a seating capacity of 904 people and is fully equipped with facilities for theatrical performances, cultural shows, public forums and conferences.

### 3. Palace Theatre

The 1100-seat Palace Theatre was built in the early 1960s as a cinema. It is used today both as a movie house and as a venue for stage performances.

### 4. WTC Auditorium

Opened in 1981, the WTC Auditorium has a seating capacity of 988 people. The Auditorium features the latest engineering and technical facilities for all-round comfort and versatility, and is the perfect setting for all types of audience events — an orchestral performance, a ballet, an opera or a play.

### 5. Singapore Conference Hall

The Singapore Conference Hall was officially opened in 1965, and has a seating capacity of 1024 people. With its modern convention facilities, the Hall is a popular venue for regional and international conferences. With its excellent acoustics, it is also ideal for recitals and concerts.

### 6. Drama Centre

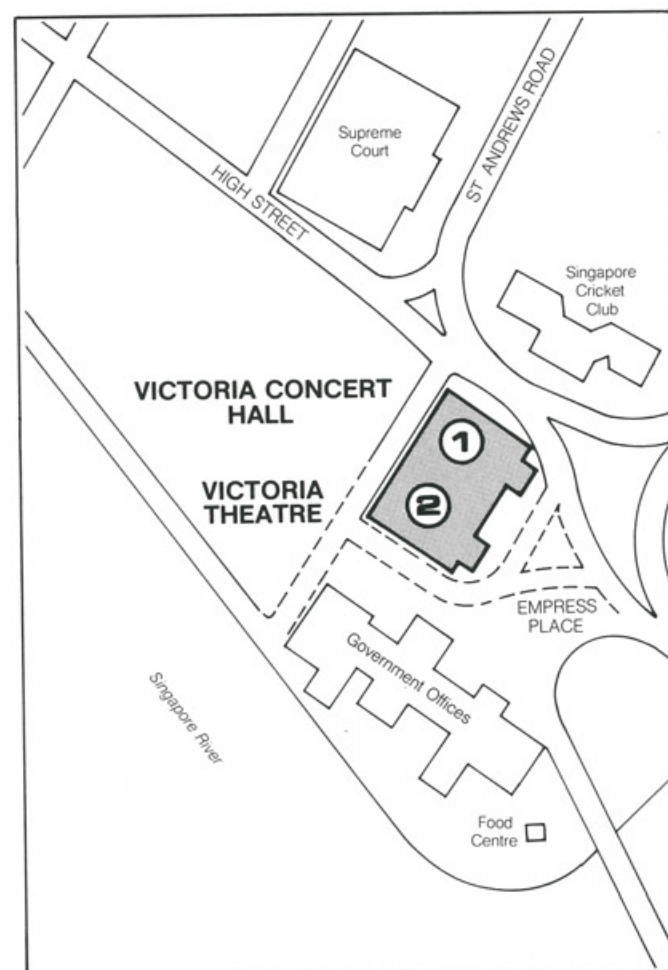
The Drama Centre was taken over by the Ministry of Culture from the Vocational and Industrial Training Board in 1980. The Centre houses a 346-seat auditorium with ancillary facilities, and is capable of supporting drama, dance, musical and other cultural performances and activities.

### 7. National Museum Art Gallery

Established as the Raffles Museum in 1849 with a symbolic gift of two ancient coins, the National Museum has developed into a centre of artistic and cultural activity as well as a repository for the nation's treasures. In 1978, the Museum recorded 236,358 visitors to the National Museum Art Gallery and the Young People's Gallery.

### 8. Singapore Cultural Theatre

The 550-seat Singapore Cultural Theatre is situated near the Orchard Road tourist belt, and has been designed to blend with the nearby Singapore Handicraft Centre and Rasa Singapura Food Centre. Owned by the Singapore Tourist Promotion Board, the Theatre stages performances that reflect the rich heritage of Singapore's Malay, Chinese and Indian communities.





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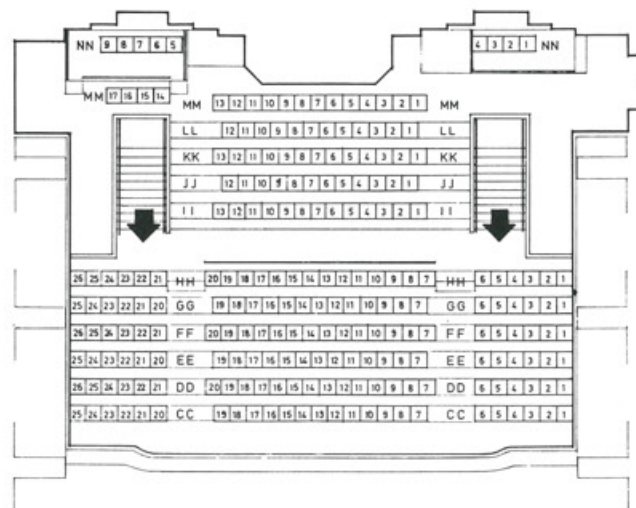




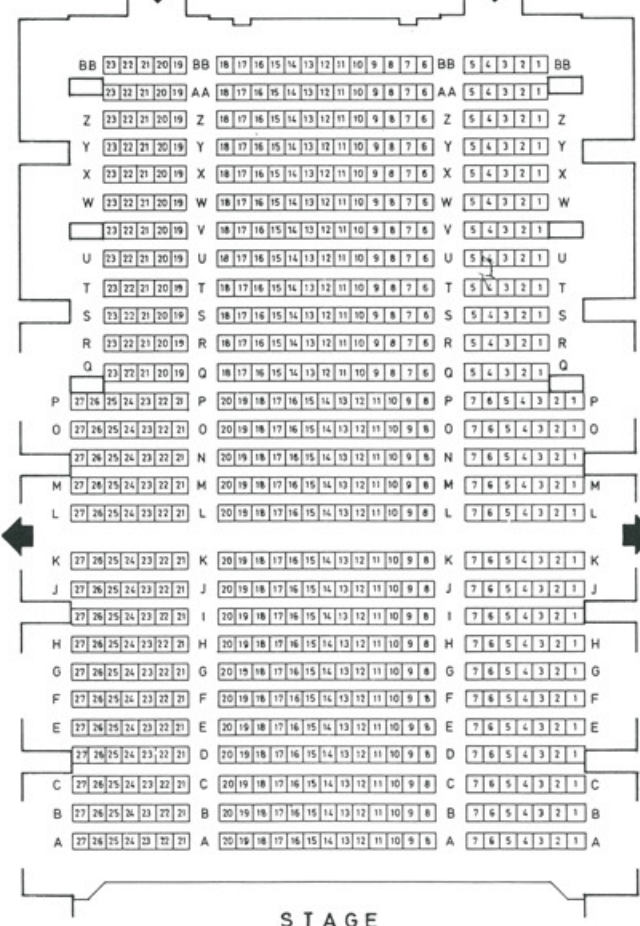
# Seating Plans

## VICTORIA CONCERT HALL

Circle



Stalls



STAGE

## Victoria Concert Hall

Fou Ts'ong

Circle \$15

Stalls, Rows A to M \$10

Stalls, Rows N to BB \$5

La Nuova Compagnia di Canto Popolare

Circle \$20

Stalls, Rows A to M \$15

Stalls, Rows N to T \$10

Stalls, Rows U to BB \$5

The Singapore Symphony Orchestra and Chorus:

Carmina Burana

Circle \$20

Stalls, Rows A to M \$15

Stalls, Rows N to T \$10

Stalls, Rows U to BB \$5

The Singapore Symphony Orchestra and Chorus:

Beethoven's Ninth Symphony

Circle \$15

Stalls, Rows A to M \$10

Stalls, Rows N to S \$7

Stalls, Rows T to BB \$4

The Nash Ensemble of London

Circle \$20

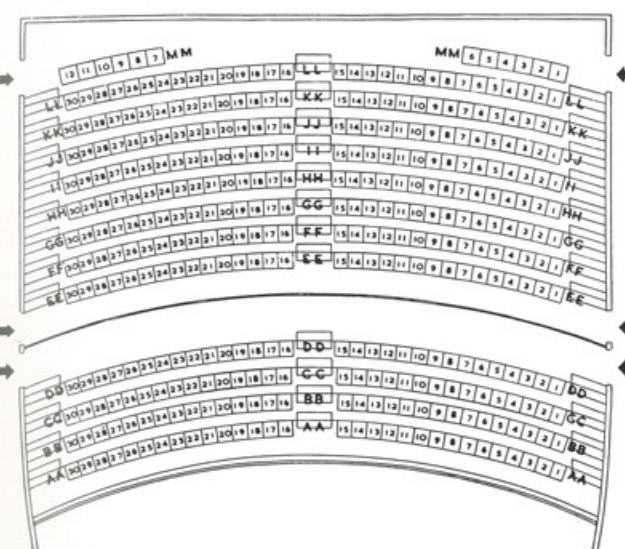
Stalls, Rows A to M \$15

Stalls, Rows N to T \$10

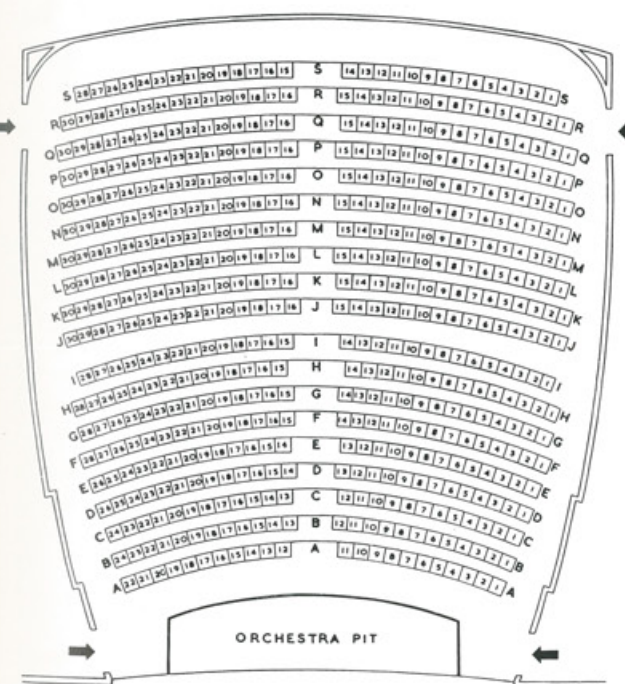
Stalls, Rows U to BB \$5

## VICTORIA THEATRE

Circle



Stalls



## Victoria Theatre

Les Grands Ballets Canadiens

Circle, Rows AA to DD \$30

Circle, Rows EE to II \$20

Circle, Rows JJ to MM \$10

Stalls, Rows A to I \$50

Stalls, Rows J to P \$30

Stalls, Rows Q to S \$20

Chinese Legends and Festivals in Dance

Circle, Rows AA to DD \$8

Circle, Rows EE to MM \$5

Stalls, Rows A to I \$10

Stalls, Rows J to N \$8

Stalls, Rows O to S \$5

The Thai Classical Dance Troupe

Circle, Rows AA to DD \$8

Circle, Rows EE to MM \$5

Stalls, Rows A to I \$10

Stalls, Rows J to N \$8

Stalls, Rows O to S \$5

Gemala Tari

Circle, Rows AA to DD \$5

Circle, Rows EE to MM \$3

Stalls, Rows A to I \$8

Stalls, Rows J to N \$5

Stalls, Rows O to S \$3

At the Ballet

Circle, Rows AA to DD \$8

Circle, Rows EE to MM \$5

Stalls, Rows A to I \$10

Stalls, Rows J to N \$8

Stalls, Rows O to S \$5

Kala Utsava

Circle, Rows AA to DD \$8

Circle, Rows EE to MM \$5

Stalls, Rows A to I \$10

Stalls, Rows J to N \$8

Stalls, Rows O to S \$5

FOUR DECADES EXHIBITION

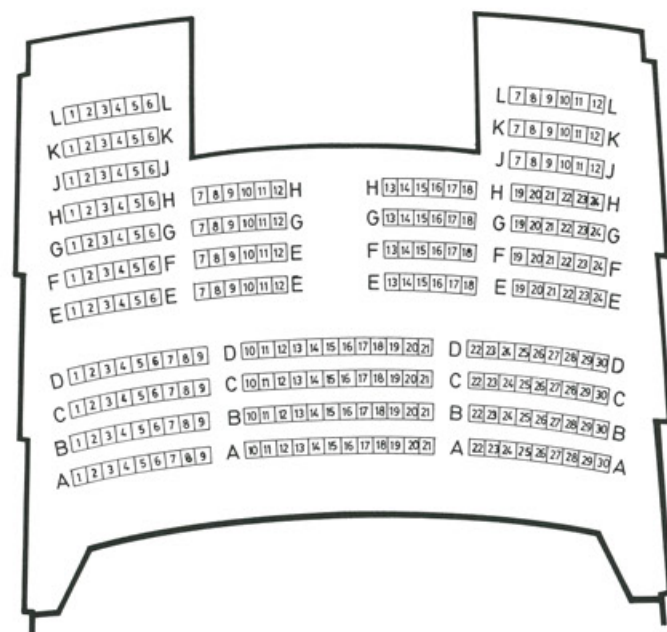
Singapore International Festival of Arts 2018



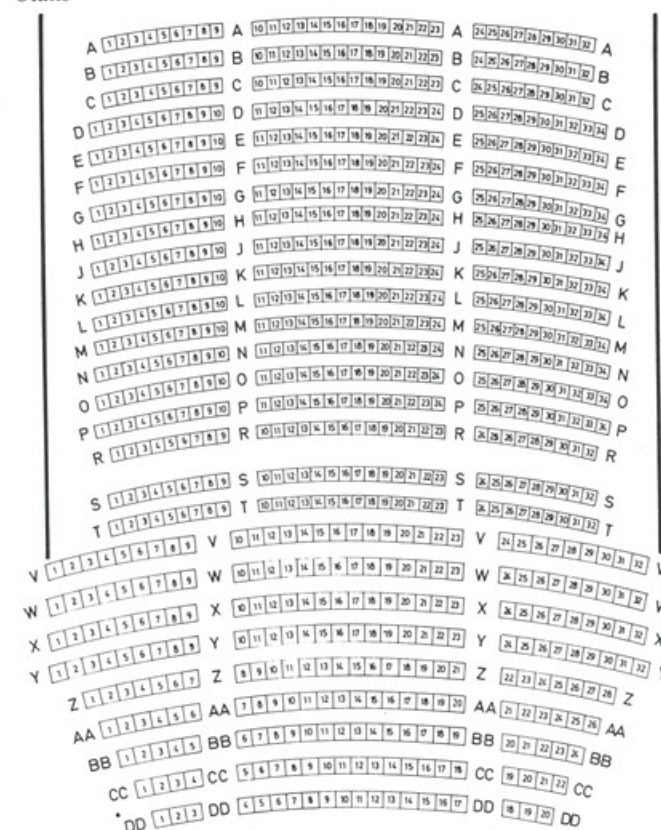


## PALACE THEATRE

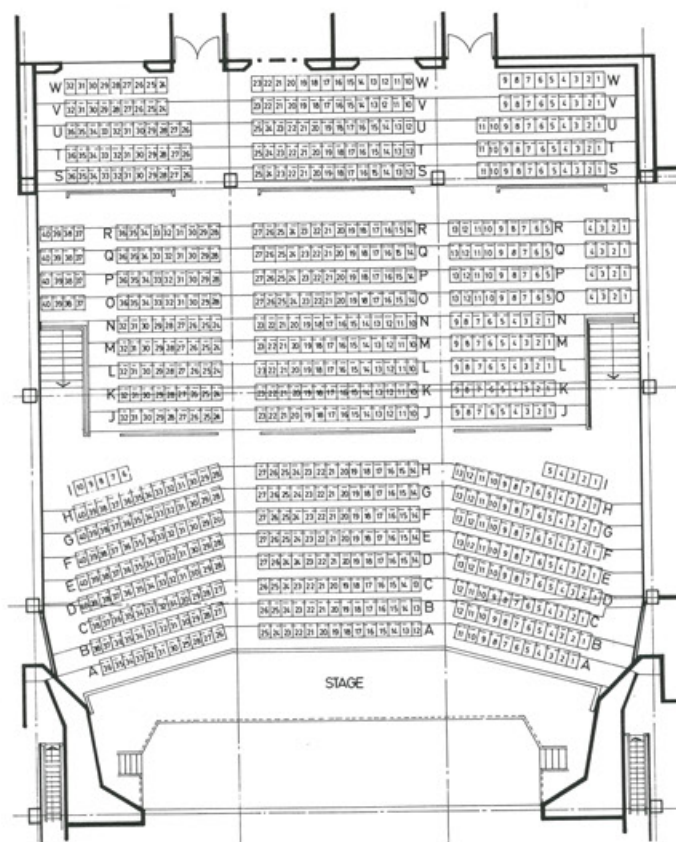
## Circle



## Stalls



## WTC AUDITORIUM



## WTC Auditorium

The Oolah World

Rows A to I \$10

Rows J to N \$8

Rows O to W \$5

The Black Light Theatre of Prague

Rows A to I \$15

Rows J to R \$10

Rows S to W \$5

Bumboat!

Rows A to I \$15

Rows J to R \$10

Rows S to W \$5

Palace Theatre

The Guangdong Nationalities Song and Dance Troupe

Circle, Rows A to D \$10

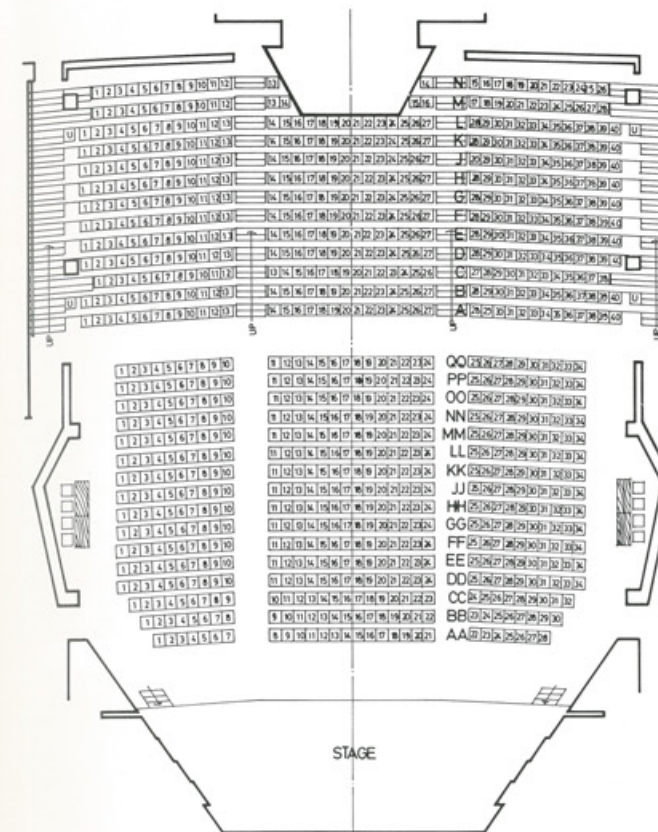
Circle, Rows E to L \$5

Stalls, Rows A to G \$15

Stalls, Rows H to R \$20

Stalls, Rows S to DD \$30

## SINGAPORE CONFERENCE HALL



## Singapore Conference Hall

The People's Association Chinese Orchestra

Rows AA to FF \$10

Rows GG to MM \$8

Rows NN to QQ \$5

Rows A to E \$10

Rows F to K \$8

Rows L to N \$5

The Penta Theatre

Rows AA to KK \$15

Rows LL to E \$10

Rows F to N \$5

The Herbie Mann Quartet

Rows AA to FF \$20

Rows GG to MM \$10

Rows NN to QQ \$5

Rows A to E \$30

Rows F to H \$20

Rows J to K \$10

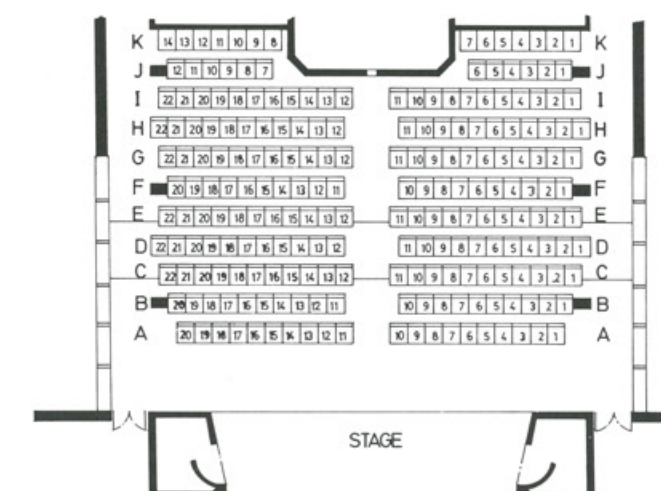
Rows L to N \$5

## DRAMA CENTRE

## Circle



## Stalls



## Drama Centre

The San Quentin Drama Workshop

Circle \$15

Stalls, Rows A to D \$15

Stalls, Rows E to K \$8

Pileh Menantu

Circle \$15

Stalls, Rows A to D \$15

Stalls, Rows E to K \$8

FOUR DECADES EXHIBITION

Singapore International Festival of Arts 2018



# The Open Air Cultural Show

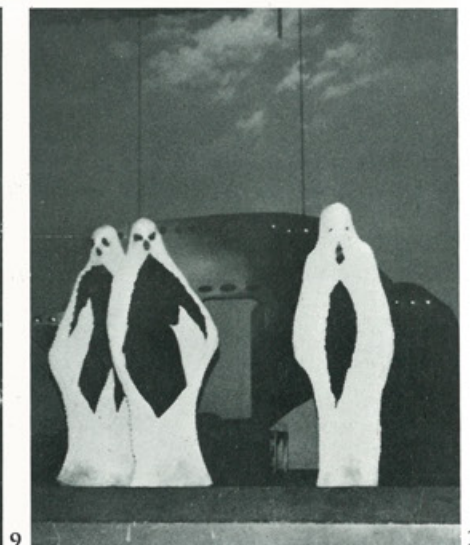
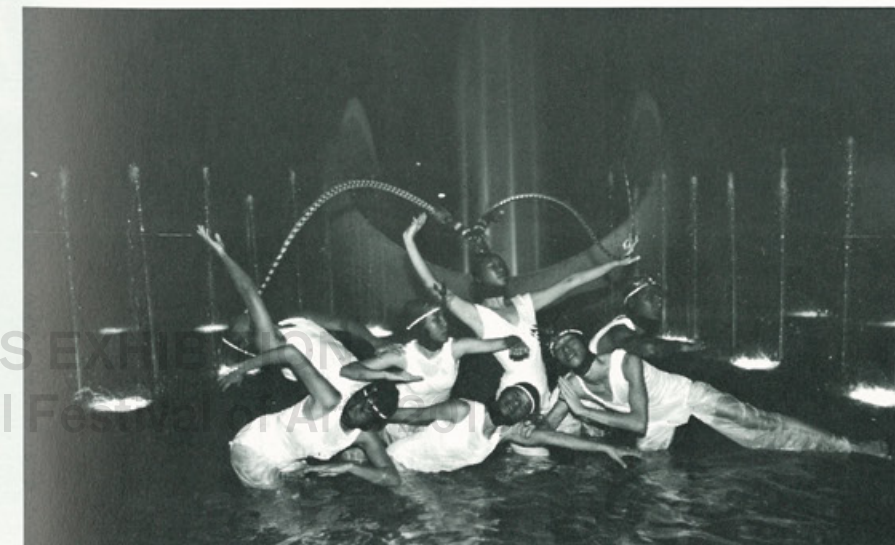
The Open Air Cultural Show will take place  
in the open area next to the Mandarin Singapore  
on Friday 8 June at 8.30 pm

## Participating Groups

Crescent Girls' School and Raffles Institution  
Havelock Ballet Group and the Art of Dance Studio  
Ideal Sisters  
National Dance Company  
National Theatre Club Dance Group  
National University of Singapore Choir  
National University of Singapore Dancers  
People's Association Indian Dance Group  
People's Association Junior Choir  
Perkumpulan Seni  
Phoenix Dance Group  
Ping Sheh Opera Troupe  
Sanisah Huri  
SBC Dancers  
SBC Singers  
Singapore Ballet Academy  
Singapore Indian Fine Arts Society  
Sriwana

The Open Air Cultural Show, entitled *The Finer Side of Life*, features song and dance performances by various ethnic groups, choir music, and short excerpts from operas and dance dramas. The show is jointly organised by the Ministry of Culture and the Singapore Broadcasting Corporation.

Previous performances by groups participating in the Open Air Cultural Show. 1 National Theatre Club Dance Group, 2 Singapore Indian Fine Arts Society, 3 Perkumpulan Seni, 4 Phoenix Dance Group, 5 People's Association Junior Choir, 6 Sriwana, 7 Ping Sheh Opera Troupe, 8 People's Association Indian Dance Group, 9 National University of Singapore Dancers, 10 Havelock Ballet Group and the Art of Dance Studio.





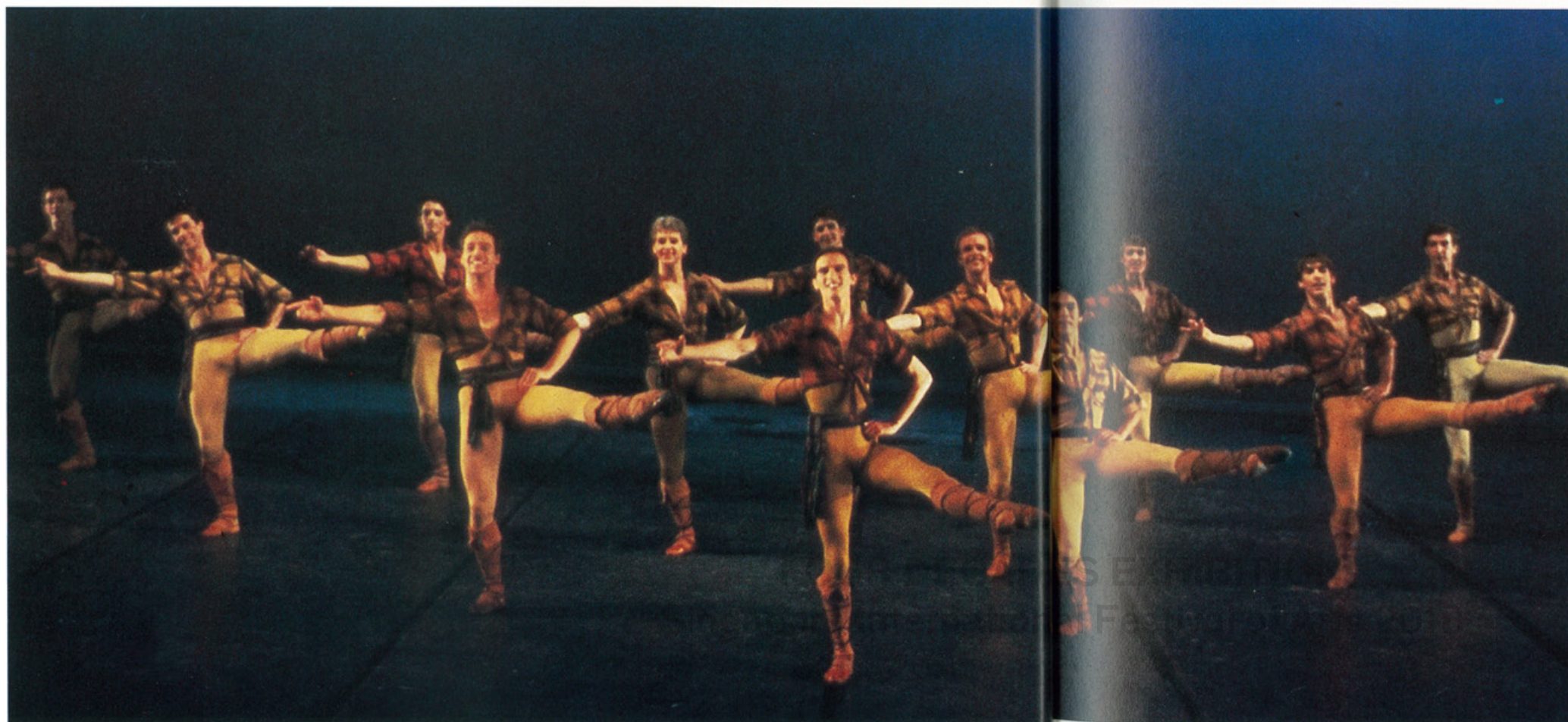
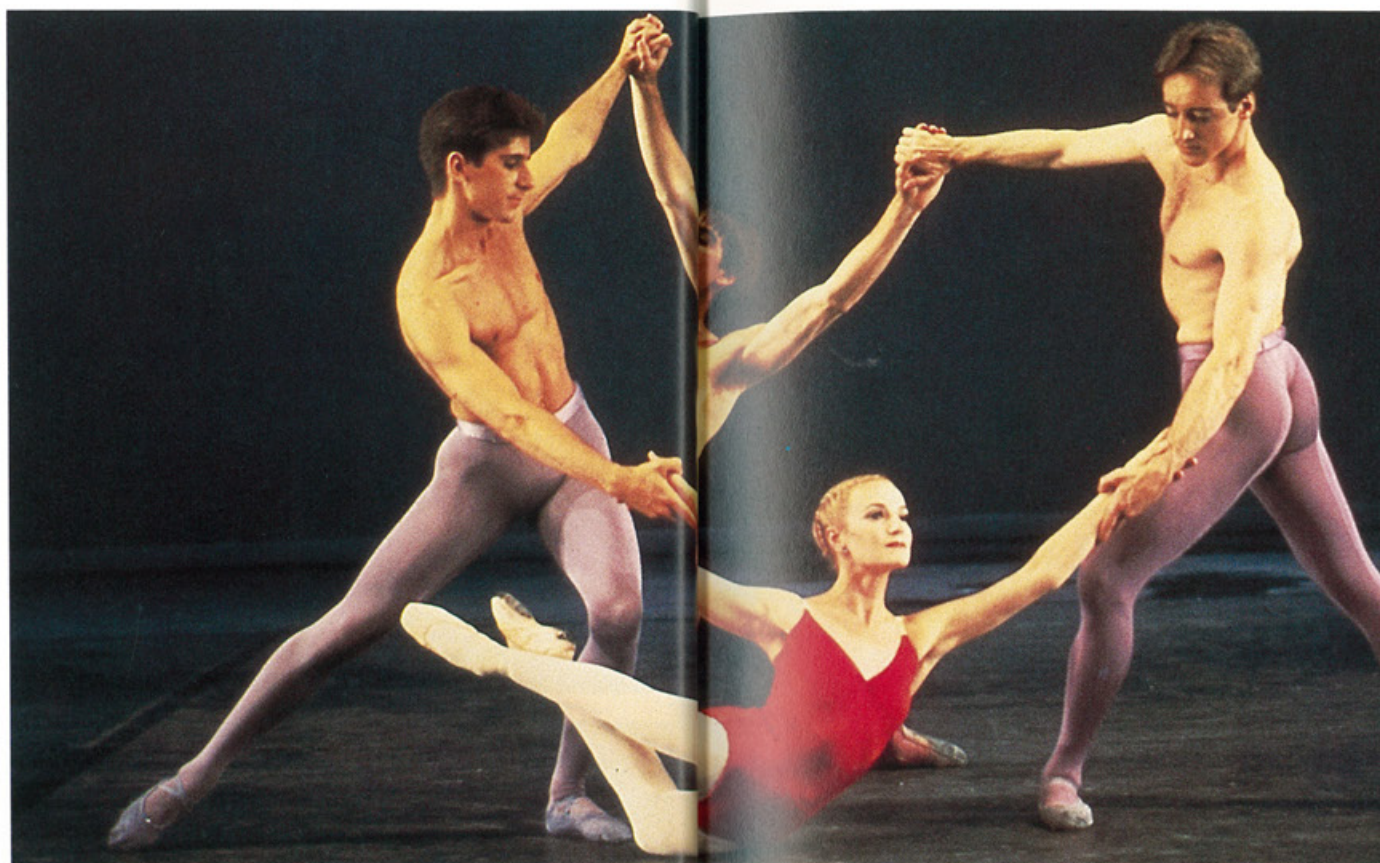
# Les Grands Ballets Canadiens

*Les Grands Ballets Canadiens  
will perform at the Victoria Theatre  
from Friday 8 June to Sunday 10 June  
at 8 pm.*

Founder Ludmilla Chiriaeff  
Artistic Direction Colin McIntyre, Linda Stearns, Daniel Jackson  
Resident Choreographers Brian Macdonald, Fernand Nault  
Resident Teacher Daniel Seillier  
Musical Director Vladimir Jelinek  
Resident Lighting Designer Nicholas Cernovitch  
Administrative Director Daniele Cote

The Artistes Annette av Paul, Gioconda Barbuto, Betsy Ann Baron, James Bates, Andrea Boardman, Katia Breton, Mark Bush, Betsy Carson, Jerilyn Dana, Andrea Davidson, Jacques Demers, Rey Dizon, Jacques Drapeau, Cristina Escoda, Albert Forister, Suzanne Gagnon, Andrea Hacquoil, Edward Hillyer, Judith Johnson, James Kudelka, Catherine Lafortune, Sylvain Lafortune, David La Hay, Nicole Lamontagne, Pierre Lapointe, Daniel Lauzon, Josee Ledoux, Maurice Lemay, Marie-France Levesque, Robert Mason, Nicholas Minns, Rosemary Neville, Ruth Norgaard, Michelle Proulx, Sylvain Senez, Leanne Simpson, John Stanzel, Petter Toth-Horgosi, Evan Van Hook

*Scenes from Les Grands Ballets Canadiens' performances of  
Double Quartet, right, and Tam Ti Delam, below.*



LES GRANDS BALLETS CANADIENS



## LES GRANDS BALLETS CANADIENS

Defining a ballet company today is an especially difficult task, for a present-day company draws from the rich traditions of ballet's past (by dancing a classic such as *Giselle* or *Swan Lake*), introduces to its public the best works from the mainstream of twentieth-century classics, and maintains an *avant garde* posture in its exploration of the new.

A Canadian ballet company needs yet another definition because of its unique character, for ballet in this country struggled into existence only in the late 1930s when a small company and school were founded in Winnipeg. This was the beginning of the Royal Winnipeg Ballet. In 1951, the National Ballet was founded in Toronto, then, in 1952, a young dancer and choreographer arrived in Montreal to launch a small ballet troupe and school. This fledgling company, founded and nurtured by Ludmilla Chiriaeff, became Les Grands Ballets Canadiens.

Madame Chiriaeff brought a rich background in dance to her new home. Her dedication and encouragement during the emerging years, as well as the contribution of Fernand Nault, choreographer and co-artistic director from 1965 to 1974, has led to the establishment of an extremely strong company that has received international acclaim for professionalism and innovation.

The world-renowned Montreal choreographer Brian Macdonald was artistic director of the company from 1974 to 1977 and is now a resident choreographer. He has created many ballets for Les Grands Ballets Canadiens and has overseen one of the company's most creative periods of growth. In 1978, an artistic committee was created: Colin McIntyre, Linda Stearns and Daniel Jackson have broadened the company's repertoire into an eclectic mixture of classic and contemporary works.

Year after year, new works are added to the company's repertoire and artistes from many other disciplines — musicians, singers, sculptors, painters, set and costume designers — have been drawn to collaborate with the company.

Les Grands Ballets Canadiens have included in their repertoire ballets created primarily by Canadian choreographers. Resident choreographer Fernand Nault's works include: *The Nutcracker* (1964 and annually since); *Les Sylphides*; *Carmina Burana* (1966); *Tommy* (1970); *La Scouine* (1977); *The Seven Deadly Sins* (1978); *Pas d'Epoque* (1980) and *Songs of Joy and Sorrow* (1981).

Brian Macdonald, resident choreographer, has set or created a number of ballets for the company, including: *Romeo and Juliet* (1973); *Time Out of Mind* (1974); *Tam Ti Delam* (1974); *Double Quartet* (1978); *Hangman's Reel* (1978); *Adieu, Robert Schumann* (1977) and *Etapes* (1982). Creations by Brydon Paige include: *Dark Visions* (1971); *Lines and Points*, in collaboration with Brian Macdonald (1976); *L'Aujourd'hui de Demain* (1978) and *Mendelssohn Concerto No 1* (1979). Montrealer Linda Rabin created *A Yesterday's Day* (1975) and *Tellurian* (1981) for the company and a former resident of this city, Judith Marcuse, choreographed *Four Working Songs* (1976) and *Spring Dances* (1980). James Kudelka, principal dancer and choreographer for Les Grands Ballets Canadiens, has created his first work for the company, entitled *Genesis* (1982).

Many of these works have been set to original music composed by Canadians such as Paul Duplessis, Harry Freedman, Roger Matton, Pierre Mercure, Michel Perrault, R. Murray Schaffer, Dominique Tremblay, Gilles Vigneault and Phillip Werren.

Several choreographers with international reputations have created or set works for the company, including: George Balanchine, Maurice Bejart, John Butler, Ronald Hynd, Lar Lubovitch, Milko Sparenblek, Paul Taylor, Lynn Taylor-Corbett, Antony Tudor and Norman Walker.





## PROGRAMME A, FRIDAY 8 JUNE

## Concerto Barocco (1940)

Choreography George Balanchine

Music J. S. Bach (Concerto for two violins in D Minor)

Lighting Nicholas Cernovitch

Jerilyn Dana, Andrea Davidson, David La Hay, Katia Breton, Josee Ledoux, Cristina Escoda, Marie-France Levesque, Judith Johnson, Ruth Norgaard, Nicole Lamontagne, Michelle Proulx

This abstract ballet is perhaps one of the purest examples of George Balanchine's ability to make music take visible shape. Dancers in simple white costumes merge with the baroque score in a riveting exploration of the human form. *Concerto Barocco* was staged for Les Grands Ballets Canadiens by Victoria Simon in 1976.

## Double Quartet (1978)

Choreography Brian Macdonald

Music Franz Schubert, R. Murray Schafer (Quartettsatz in C Minor)

Set and Costume Design Claude Girard

Lighting Nicholas Cernovitch

Annette av Paul, Jacques Drapeau, Sylvain Lafortune, Sylvain Senez

'Those who hear the music not, think the dancers mad.'

## INTERMISSION

*Graceful moments in Soaring (photo Robert Etcheverry), below, and Jardin aux Lilas (photo Robert Etcheverry), right.*



FOUR DECADES EXHIBITION  
Singapore International Festival of Arts 2018

## Soaring (1920)

Choreography Doris Humphrey and Ruth St Denis

Re-creation Marion Rice

Music Robert Schumann (Aufschwung, from Fantasiestücke, Op 12)

Lighting Nicholas Cernovitch

Ruth Norgaard, Andrea Boardman, Suzanne Gagnon, Josee Ledoux, Rosemary Neville

*Soaring*, a Denishawn dance for five women and a scarf, was the product of a collaboration between Doris Humphrey and Ruth St Denis. For many years it was performed throughout America, Europe and the Orient as part of the repertoire of the touring Denishawn Company, with Doris Humphrey often dancing the central role. It has now been re-staged for Les Grands Ballets Canadiens by Marion Rice.

## Jardin aux Lilas (1936)

Choreography Antony Tudor

Music Ernest Chausson (Poème, Op 25)

Costumes Raymond Sovey, after sketches by Hugh Stevenson

Scenery Tom Lingwood

Lighting Nicholas Cernovitch

Annette av Paul (Caroline), James Kudelka (her lover), David La Hay (the man she must marry), Gioconda Barbuto (the other woman), Betsy Ann Baron, James Bates, Andrea Davidson, Edward Hillyer, Judith Johnson, Catherine Lafortune, Nicholas Minns, Sylvain Senez

Caroline, on the eve of a marriage of convenience, is attending a party in her honour. She takes farewell of her former lover, while the man she must marry is ending a relationship with his own former lover.

In *Jardin aux Lilas*, Tudor explores human relationships with great subtlety, using gestures and movements — a quick glance, a suddenly outstretched arm — that have become his hallmarks. The ballet was staged for Les Grands Ballets Canadiens in 1981 by Sallie Wilson, a prominent contemporary exponent of Tudor's works.

## INTERMISSION

## Tam Ti Delam (1974)

Choreography Brian Macdonald

Music Gilles Vigneault

Orchestration and Arrangement Edmund Assaly

Costumes Francoise Laplante

Lighting Nicholas Cernovitch

Voice and Taps John Stanzel

First movement, John Stanzel and Ensemble; second movement, Michelle Proulx, Sylvain Lafortune, Josee Ledoux, James Bates, Andrea Davidson, Edward Hillyer; third movement, Edward Hillyer, James Bates, Mark Bush, Rey Dizon, Jacques Drapeau, Sylvain Lafortune, Nicholas Minns, Petter Toth-Horgosi; fourth movement, Josee Ledoux, Jacques Drapeau; fifth movement, John Stanzel, Andrea Davidson, Michelle Proulx, Gioconda Barbuto, Betsy Ann Baron, Betsy Carson, Cristina Escoda, Judith Johnson, Nicole Lamontagne, Rosemary Neville, Ruth Norgaard; sixth movement, John Stanzel and Ensemble

Gilles Vigneault is Quebec — its music, its poetry, its wide open spaces, its ancestors and its children.



PROGRAMME B, SATURDAY 9 JUNE

**Serenade (1935)**

**Choreography** George Balanchine  
**Music** P. I. Tchaikovsky (Serenade for Strings)  
**Costumes** Karinska  
**Lighting** Nicholas Cernovitch

Annette av Paul, Andrea Davidson, Jerilyn Dana, David La Hay, James Kudelka, Michelle Proulx, Betsy Ann Baron, Judith Johnson, Cristina Escoda, Josee Ledoux, Nicole Lamontagne, Betsy Carson, Catherine Lafortune, Ruth Norgaard, Andrea Hacquoil, Katia Breton, Leanne Simpson, Rosemary Neville, Suzanne Gagnon, Marie-France Levesque, Gioconda Barbuto, Andrea Boardman, Mark Bush, Evan Van Hook, Pierre Lapointe, Daniel Lauzon

*Serenade* was the first ballet George Balanchine choreographed after he arrived in North America. Although he insisted it had no story — that it was 'a dance in the light of the moon' — many see within it a fragile tale of pain and beauty. *Serenade* was staged for Les Grands Ballets Canadiens by Victoria Simon in 1975.

INTERMISSION

**In Paradisum (1983)**

**Choreography** James Kudelka  
**Music** Michael J. Baker  
**Costumes** Denis Joffre  
**Lighting** Nicholas Cernovitch

Edward Hillyer, Sylvain Lafortune, Betsy Ann Baron, Daniel Lauzon, Ruth Norgaard, Jacques Demers, Betsy Carson, Rosemary Neville, James Kudelka, James Bates, Josee Ledoux, Nicholas Minns, Gioconda Barbuto, Robert Mason, Maurice Lemay

Death can be seen as a transitional state or as a final act. *In Paradisum* focuses on the dignity of death and on the attitudes assumed by people when they attempt to cope with dying. James Kudelka drew inspiration from the writings and theories of Dr Elizabeth Kubler-Ross, and some of the visual imagery came from the following illustrated books: *Graphics, Posters and Drawings* by Kathe Kollwitz, *Angels*, collected and recorded by Peter Lamborn Wilson, and *Metamorphosis of a Death Symbol* by Kathleen Cohen.

INTERMISSION

**Graduation Ball (1940)**

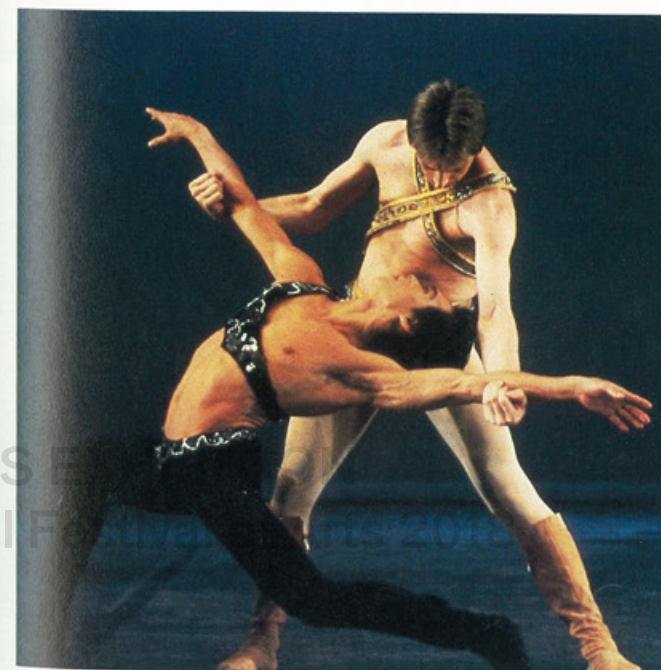
**Choreography** David Lichine  
**Music** Johann Strauss  
**Costumes and Decor** Tom Lingwood  
**Lighting** Nicholas Cernovitch

Edward Hillyer (the headmistress), John Stanzel (the general), Gioconda Barbuto, Andrea Boardman, Betsy Ann Baron, Suzanne Gagnon, Michelle Proulx, Betsy Carson, Rosemary Neville, Katia Breton, Leanne Simpson, Andrea Hacquoil, Maurice Lemay, James Bates, Nicholas Minns, Daniel Lauzon, Pierre Lapointe, Jacques Demers, Evan Van Hook, Petter Toth-Horgosi, Rey Dizon, Cristina Escoda, Jacques Drapeau, Catherine Lafortune, Sylvain Lafortune

This light, comical masterpiece takes place in a girls' boarding school, as the young ladies prepare to meet a group of young cadets from the military academy.



*Serenade*, above, choreographed by George Balanchine, and *In Paradisum*, left, choreographed by James Kudelka, will be performed on Saturday 9 June and Sunday 10 June. Below, a scene from the company's production of *Othello*.



PROGRAMME C, SUNDAY 10 JUNE

**Serenade**

INTERMISSION

**In Paradisum**

INTERMISSION

**Red Ribbon Dance**

**Choreography** Jin Ming  
**Mounted by** Zhang Yu Yi  
**Music** Folk music from northeast China

Maurice Lemay, Ruth Norgaard, Leanne Simpson, Judith Johnson, Catherine Lafortune, Katia Breton, Marie-France Levesque, Cristina Escoda, Rosemary Neville, Jacques Demers, James Bates, Nicholas Minns, Albert Forister, Evan Van Hook

**Othello (1978)**

**Choreography** John Butler  
**Music** Anton Dvorak (Othello Overture)  
**Set Design** Claude Girard  
**Lighting** Nicholas Cernovitch

Jacques Drapeau, Annette av Paul, Rey Dizon

*Othello* — the essence of tragedy — the moment when Iago, the puppeteer of death, achieves his ambition, the moment of jealousy, desire and death. *Othello* was created for Carla Fracci in 1978, in honour of the 200th-anniversary celebrations of La Scala in Milan. It entered the repertoire of Les Grands Ballets Canadiens in 1981.

**Tam Ti Delam (1974)**

**Choreography** Brian Macdonald  
**Music** Gilles Vigneault  
**Orchestration and Arrangement** Edmund Assaly  
**Costumes** Francoise Laplante  
**Lighting** Nicholas Cernovitch  
**Voice and Taps** John Stanzel

First movement, John Stanzel and Ensemble; second movement, Nicole Lamontagne, Sylvain Senez, Andrea Boardman, James Bates, Betsy Carson, Petter Toth-Horgosi; third movement, Petter Toth-Horgosi, James Bates, Jacques Demers, Rey Dizon, Sylvain Lafortune, Daniel Lauzon, Sylvain Senez, Evan Van Hook or Albert Forister, Pierre Lapointe, Robert Mason; fourth movement, Andrea Boardman, David La Hay; fifth movement, John Stanzel, Betsy Carson, Nicole Lamontagne, Katia Breton, Cristina Escoda, Suzanne Gagnon, Andrea Hacquoil, Catherine Lafortune, Marie-France Levesque, Rosemary Neville, Leanne Simpson; sixth movement, John Stanzel and Ensemble

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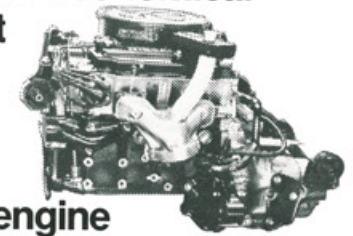
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# The Oolah World

*The Oolah World will be performed  
at the WTC Auditorium  
from Friday 8 June to Monday 11 June  
at 8 pm.*

Honorary Advisors Major Fong Sip Chee, Huang Jinxi

Advisors Chen Zheng, Fan Jing, Li Lianfeng  
Mo Liguang, Zhu Xu

Directors Guo Baokun, Han Laoda, Hua Liang

Playwright Han Laoda

Choreographer Yan Zhonglian

Composer Poon Yew Tien

Designers Chen Zhaojin, Cai Yuelong, Hong Guanghe

Participating Groups

Chin Kang Huay Kuan Drama Group

Chuen-Lei Literature and Arts Association

Creative Dramatic Society Singapore

Foochow Association Youth Group

Life Drama Society

Nanyang Fang Shee Youth Group

Nanyang Sin Chew Lianhe Bao Drama Group

People's Association Drama Unit

Practice Theatre School

Siang Yiang Revue

Singapore Amateur Players

Singapore Broadway Playhouse

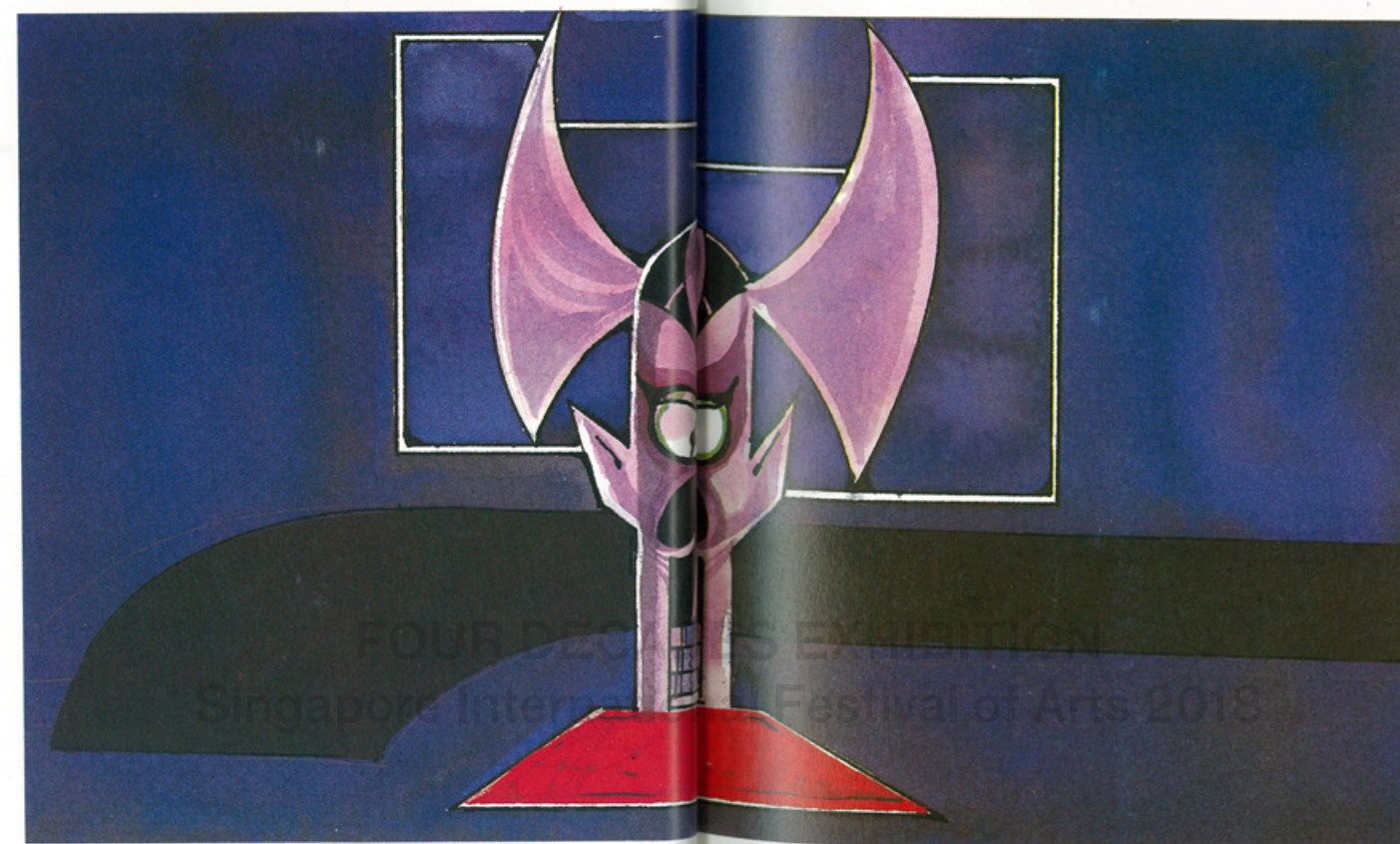
Singapore I-Lien Dramatic Society

Singapore Polytechnic Chinese Society

Southern Arts Society

Youth Players

*Han Laoda, below left, and Hua Liang, below right.  
Right, stage designs for The Oolah World.*



## GUO BAOKUN

Guo Baokun graduated from the National Institute of Dramatic Art in Sydney, Australia, in 1964. He returned to Singapore the following year with Wu Lijuan and formed the Performing Arts Studio (now the Practice Theatre School), and has been a drama teacher, playwright and director of the school ever since. He worked as a TV producer from 1968 to 1971, and as a playwright and director of the Southern Arts Society from 1972 to 1976.

Guo Baokun's recent works include: *Growing Up* (collective work, author and director), *Sorry, Wrong Number* (translator and director), *Sizui Banzi Is Dead* (South Africa, director), *Atap Roof, Tile Roof* (Malaysia, translator and director), *Ping* (collective work, author and director) and *The Little White Sailing Boat* (collective work, author and director).

## HAN LAODA

Playwright and co-director Han Laoda developed a keen interest in the dramatic arts at an early age and participated in drama while at teachers' training college from 1968 to 1970. In 1971 he graduated from the Performing Arts Studio and joined the studio's arts ensemble — a forerunner of the present Southern Arts Society, of which Laoda is currently chairman.

Among Han Laoda's previous works are: *The Prisoner, The Missing Dog, The Inheritors, The Kungfu Kid, The Accomplice, The Salesgirl, The Blue Sapphire* and *Sisters Jin and Yin*.

## HUA LIANG

Hua Liang graduated from the RTS Children's Acting Training Course in 1965 and joined the Children's Playhouse the following year. He played the role of Fèi Qi in *The Watch* (later a TV play) in 1968, and from 1969 to 1977 was active in the Children's Playhouse and the Youth Playhouse. He started scriptwriting seriously in 1980 and was involved in several TV productions as actor, drama teacher and scriptwriter.

During the past two years, Hua Liang has directed the following plays: *An Inspector Calls, The Proposal, The Pharmacist, The Emperor's Shadow* and *The Mousetrap*.

## THE OOLAH WORLD

After a shipwreck, a debonair young man by the name of Xiao Sa drifts to an unknown land — the Oolah World. In this strange land, Xiao Sa faces an unusual challenge — for the strange-looking natives regard him as an extremely ugly monster.

Xiao Sa also meets a few survivors who had drifted to the Oolah World previously. These people have undergone different processes of adaptation to their new environment, while maintaining their own identity. But their fervent love of freedom and their homeland remains unabated.

Xiao Sa falls in love with the daughter of an old local doctor. Although she always wears a mask and never shows her face to others, Xiao Sa has come to realise the true meaning of beauty.

But at this point, Xiao Sa is summoned to the palace — the queen wants him to sing and dance before her. What is he to do?

Presented in the form of a dance drama with a rich fairytale setting, the story comes to an ingenious and exciting climax.



# Chinese Legends and Festivals in Dance

*Chinese Legends and Festivals in Dance  
will be performed at the Victoria Theatre  
on Wednesday 13 June and Thursday 14 June  
at 8 pm.*

Artistic Director Lee Shu Fen

The Dancers Ab Rahman Ab Jalil, Ang Gek Hoon, Chan Lay Sang, Chan Mei Ling, Chong King Ching, Chua Han Kee, Chua Mui Ling, Steven Eu, Hamzah A. Rahim, Kor Sor Thang, Lau Kee Kwang, Lau Kwang Thin, Lau Yan Suat, Lee Bee Choo, Lee Wen Yew, Leong Siew Yeng, Li Fongruan, Lim Fook Wah, Lim Say Tiat, Ling Sau Kuen, Liu Lai Lai, Low Ee Chiang, Lu Guo Wei, Lue Hock Kee, Sylvia McCully, Megat Kamarulzaman Zainol, Md Na'aim Pani, Md Salleh Buang, Ng Chay Kuang, Ng Siew Beng, Noor Azilah Md Amin, Norlie Ismail, Ong Sin Ha, Osman Ab Hamid, Rafiah Md Yusoff, Safarinah A. Rahim, Seah Gek Chin, Shakni Hj Jainuri, Sim Kwong Lui, Tan Ai Lian, Tan Boon Peng, Tan Cheng Swee, Tan Gek Choo, Tan King Leong, Tan Mui Leng, Tan Siong Lye, Peter Tan Wee Shin, Tay Hee Ngerng, Tay Mui Lang, Tay Yat Choo, Toh Ai Khim, Toh Chong Nam, Wah Liang, Wang Chunmei, Wong Fai, Wong Kit Yaw, Wong Yong Heng, Yan Choong Lian, Yap Guat Khim, Yip Kum Lan, Zhu Dandan

## CHINESE LEGENDS AND FESTIVALS IN DANCE

At each major arts festival in Singapore, choreographers specialising in Chinese dance attempt, on the one hand, to engage in artistic experiment and, on the other, to reaffirm their cultural heritage in movement. These evenings of dance are divided into two 45-minute segments, the first choreographed by Francis Yeoh, a Singaporean now based at the London Institute of Choreology, the second sharing a common theme — Chinese festivals in Singapore — and staged by five local choreographers: Gan Beng Lee, Li Nong, Liu Lai Lai, Seow Yoke Beng and Yan Chong Lian. Music is provided in the first segment recorded by the Singapore Symphony Orchestra, and in the second live by the SBC Chinese Orchestra, conducted by Tay Teow Kiat. Music in the second segment was specially written by four local composers: Lee Ngoh Wah, Phoon Yew Tien, Sim Boon Yew and Yeo Siew Wee. Participating dancers are from the Ching Kang Huay Kuan Dance Company, the National Dance Company and the National Theatre Chinese Dance Company, or were specially selected by audition.

## PROGRAMME

### Dance of the Maidens

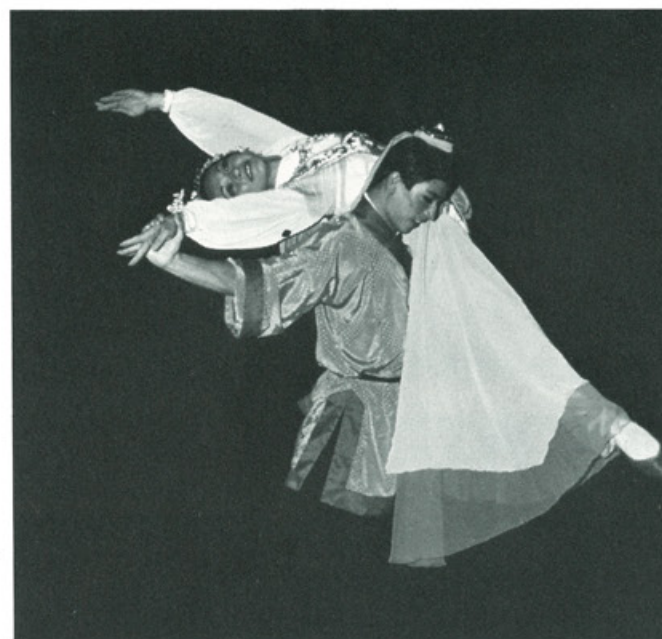
Music Fu Keng Chen  
Choreography Francis Yeoh

A dance performed by twelve girls dressed in costumes based on traditional lines and each carrying two fans. The grace and elegance of the dancers convey the beauty of the music, a waltz composed by Fu Keng Chen.

### Farewell

Music Hua Yan Jun (*Reflections of the Moon on Er Quan*)  
Choreography Francis Yeoh

Two lovers say farewell — depicting the tragic aspects of immortal legends in which such scenes are abundant.



### Seascape

Music Leong Yoon Pin (*Dayong Sampan*)  
Choreography Francis Yeoh

This choreographic poem reflects nautical themes inspired by the well known song *Dayong Sampan*.

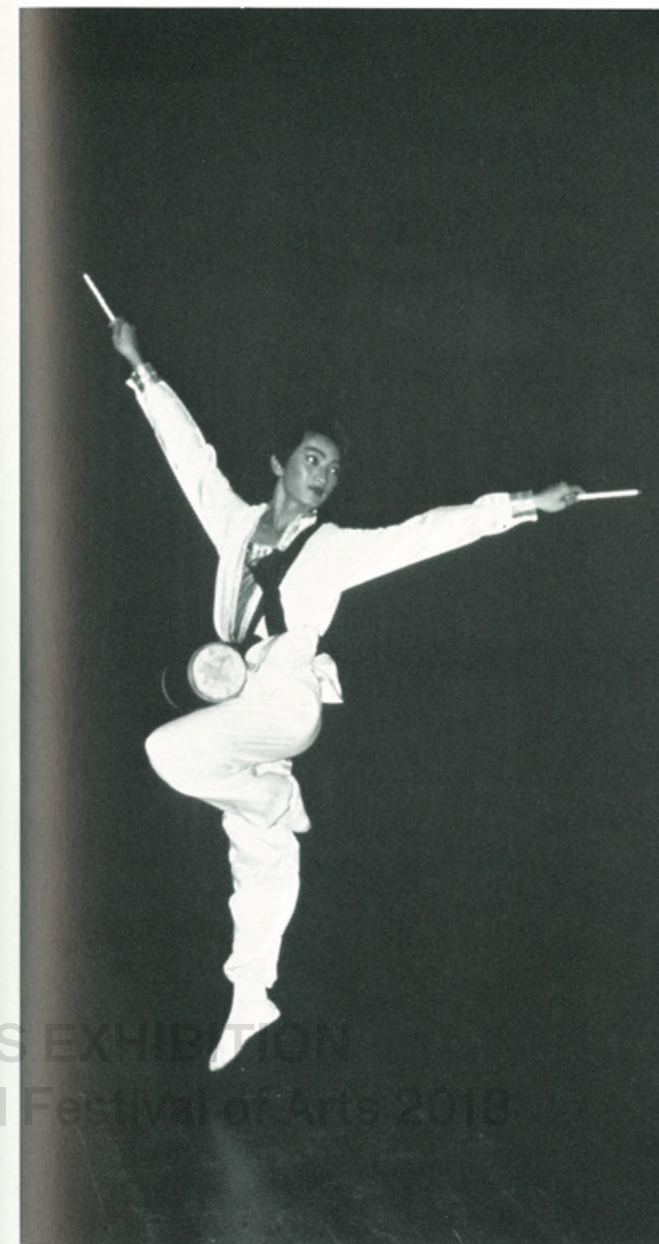
### Huang Hoh, or Yellow Crane

Choreography Francis Yeoh

An allegorical story that tells of Lau Ma, a happy man who plays his flute with great skill and often cheers his neighbours as they work. One sad day, Lau Ma has to leave the community. His friends beg him to stay and, in reply, he draws a picture of a beautiful yellow crane on a wall.

After Lau Ma leaves, the crane comes to life, leaps down from the wall and begins to dance for the people. But suddenly the wicked landlord arrives and steals the crane away . . .

## INTERMISSION



### Flower Lantern Festival

Music Yeo Siew Wee  
Choreography Yan Choong Lian

Lantern City makes the best flower lanterns in the whole country, and the annual Lantern Festival was once the most gorgeous and best celebrated festival in Lantern City. But since the corrupt Wu Ren Yi assumed office, the people of Lantern City have lived in dire hardship: this year's Lantern Festival will be a sorry sight. But then the beautiful Lantern Fairy comes to the rescue . . .

### Qing Ming Festival

Music Phoon Yew Tien  
Choreography Li Nong

Qing Ming (meaning 'pure and bright'), also known as the Hungry Ghost Festival, is the day people make a pilgrimage to pay homage at the tombs of their ancestors.

### Dragon Boat Festival

Music Lee Ngoh Wah  
Choreography Liu Lai Lai

The Dragon Boat Festival originally commemorated the poet Qu Yuan, who drowned himself in the Mi Lo River as he preferred to die honourably rather than serve a corrupt king. In this dance we see how young men and women participate in the modern dragon boat race, and how *zhong zi* — a triangular rice cake wrapped in bamboo leaves — is made.

### Mid-Autumn Festival

Music Sim Boon Yew  
Choreography Seow Yoke Beng

A celebration of the Mid-Autumn or Mooncake Festival. It is said that in ancient times there were ten suns in the sky: the temperature was so hot it was hard for living things to survive. So the villagers engaged Hou Yi, a well known archer, to shoot down nine of the suns. When the Goddess of Heaven learnt of this feat she gave Hou Yi the elixir of life, but the elixir was accidentally taken by Hou Yi's wife, Chang Er, who later fled to the moon. This dance depicts Chang Er fleeing to the moon.

### Spring Festival

Music Yeo Siew Wee  
Choreography Gan Beng Lee

The Spring Festival — Chinese New Year — is the highlight of the year, as well as the most colourful event in this programme. The dancing and beating of drums and gongs is exuberant, leading to the climax of an exhilarating dragon dance.

Scenes from Farewell, above far left, Qing Ming Festival, below far left, and Spring Festival, near left.



## Fou Ts'ong

*Fou Ts'ong will perform  
at the Victoria Concert Hall  
on Saturday 9 June and Sunday 10 June  
at 8 pm.*

### FOU TS'ONG

Fou Ts'ong was born in Shanghai in 1934 and grew up in an intellectual atmosphere in the old China. His education was supervised by his father, a scholar who had spent many years in Europe and who gave his son a deep understanding of both Chinese and Western cultures. He first developed a taste for Western music from the recordings he heard as a child and at the age of ten received his first formal musical training from a Chinese piano teacher and went on to study under Mario Paci, Italian conductor of the Shanghai Municipal Orchestra. But his education was interrupted by the death of his piano teacher and the Chinese civil war in 1948, which meant he was unable to touch the keyboard for three years. However, in 1951 he made his debut playing the Beethoven Emperor Concerto with the Shanghai Orchestra and two years later he entered the Bucharest Piano Competition, winning third prize. On his next visit to Europe he won third prize in the International Chopin Competition in Warsaw, as well as the coveted first prize for his playing of Chopin mazurkas. This resulted in a scholarship at the Warsaw

Conservatory where he studied with Professor Drzewiecki, graduating with the conservatory's top award. During his four years in Poland, he gave more than five hundred concerts in Eastern Europe.

In December 1958, Fou Ts'ong came to London, which has since been his base, from where he travels for several months each year. As well as being one of England's most popular and respected pianists, Fou Ts'ong continues to be one of the most travelled artists on the international scene, appearing each season throughout Europe, both East and West, Scandinavia, the Far East, Australia and New Zealand, as well as the Americas. A recent major tour of Japan resulted in an immediate re-invitation for further tours with Japan's leading orchestras.

After making a private visit to China in 1979, Fou Ts'ong returned to teach at the Peking and Shanghai music conservatories and in 1980 gave his first concerts in China for twenty years, appearances which were sold out weeks in advance.

Called recently by *Time* magazine 'the greatest Chinese musician alive today', Fou Ts'ong has been particularly acclaimed for his interpretations of Mozart and Chopin. His recent Chopin recordings for CBS have received awards throughout the world and have become bestsellers in Britain and Japan. In that same *Time* magazine article, Fou Ts'ong discussed how his exile from China had affected the way he plays, especially the works of Chopin. He said: 'Chopin's music seems to be my own. There is a word for it in Polish, *zal*, that expresses combined nostalgia, regret, heartache and unbearable longing. It is very much what I experienced in my long exile from China.'



### PROGRAMME A, SATURDAY 9 JUNE

#### Chaconne in G Major

George Frederick Handel (1685 — 1759)

With Handel's great achievements as a composer of Italian opera and of English oratorio before us, it is tempting to ignore his compositions solely for the keyboard, particularly in view of the popularity of the keyboard works of his contemporary, Johann Sebastian Bach. Handel, in fact, composed sixteen keyboard suites, as well as a number of other pieces, sometimes re-using material that had originally appeared elsewhere. Among his compositions for the harpsichord, the Chaconne in G Major, with its 21 variations, is significant. Here Handel uses the traditional dance-variation form, constructed on a repeated series of chords built on a descending bass line. The variations themselves, played without a break, are each eight bars long.

#### Sonata in Bb Major, D 960

Franz Schubert (1797 — 1828)

*Molto moderato*

*Andante sostenuto*

*Scherzo — Allegro vivace con delicatezza*

*Allegro ma non troppo*

The B flat major piano sonata was Schubert's last work for the piano, completed barely two months before his death on 19 November 1828, at the age of 31.

The opening *molto moderato* takes most of its colour from the mellow first subject, a leisurely, lyrical theme in B flat major with a characteristic plunge into the unrelated key of G flat major after only eighteen bars. Schubert's fondness for sudden, surprising changes of key shows itself again before long, when a diminished seventh in flats is enharmonically resolved in the key of F sharp minor for a somewhat less tranquil, though still lyrical, second subject. This, by ingenious short-cut devices, eventually settles down in F major for its second half in triplet figuration, transformed from the naive into the sublime by a rich assortment of chromatic shafts of light. The link with the development, when the exposition's last little three-chord motif in F major is reiterated *pianissimo ritardando* in C sharp minor, is among the most poignant moments of the whole work, when Schubert seems poised on the very brink of the vast unknown. The development itself, with its strong leaning towards minor tonality, brings intimate heart-searching. The recapitulation does not ignore the second subject's initial disquietude but in the main re-establishes the key of B flat major with benign, sometimes divine, consolation.

The mood of the *andante sostenuto* is one of tragic resignation, set forth in the remote key of C sharp minor. In the opening and closing sections, a regularly reiterated rhythmic figure in the left hand beneath the eloquent melody of the right hand gives the music an ordered calm. The middle section brings an assuaging song-melody in A major suggesting Goethe's 'And although man be stricken dumb in woe, a god did grant me words to tell me sorrow'. None of the several harmonic surprises of the recapitulation is more beautiful than the whispered C sharp major of the coda.

The *scherzo*, favouring the treble register and rarely rising above a soft dynamic level, tingles with rhythmic life as it darts mercurially from one key to another. In the central trio the key signature changes from B flat major to B flat minor, with syncopations and sforzandos emphasising the music's darker undertones.

The finale, *allegro ma non troppo*, begins with a theme which, after setting out in an ominous C minor, suddenly breaks into a B flat major smile. To try and explain this emotional ambivalence to students, the great pianist, Arthur Schnable, used to sing it to the words 'Ich weiss nicht ob ich lachen, ich weiss nicht ob ich weinen' ('I know not if I'm laughing, I know not if I'm crying'). The F major second subject, with tune incorporated in a trickling accompaniment, is untroubled, but a third subject reaffirms the conflict by exploding with near-Beethovenian intensity in F minor before suddenly dissolving into a dancing F major tune such as only the Viennese Schubert could have written. After stormy development of the first, all three subjects are recapitulated as in a sonata-form argument.

### INTERMISSION

#### Eight Preludes

Tan Dun (1957 —

*Shepherd's Song*

*Cloud*

*Teasing Game*

*Wilderness*

*Mother's Tale*

*Burial*

*Autumn Moon*

*Joy*

Tan Dun started taking violin lessons at a very young age and, in 1976, he joined the Hunan Beijing Opera Troupe as a violinist. In 1978, he attended the Composition Faculty of the Central Conservatory of Music, graduating with distinction. He then furthered his studies in the Composition Course for Graduates of the Conservatory. In a competition organised by the Conservatory in 1979, he was awarded a first-class prize and a second-class prize for his art song and his piano suite respectively. In 1981, his first symphonic work, *Li Sao*, won a prize in the first symphonic music competition ever held in China. In 1982, his Fantasy Symphonic Prelude No 1 was well received in a music festival in the United States.

#### Four Preludes

Claude Debussy (1862 — 1918)

*Berceuse in Db Major, Op 57*

Frederic Chopin (1810 — 1849)

*Ballade No 4 in F Minor, Op 52*

Frederic Chopin (1810 — 1849)

*Fou Ts'ong at the keyboard. Called recently by Time magazine 'the greatest Chinese musician alive today', he has been particularly acclaimed for his interpretations of Chopin.*





# PROGRAMME B, SUNDAY 10 JUNE ALL CHOPIN PROGRAMME

## Frederic Chopin (1810 — 1849)

Chopin was born near Warsaw, apparently on 1 March 1810 (birth and baptismal records are in conflict), one of four children of a French father who had gone to Poland in 1787 and become a patriotic Pole, serving for a time in the Polish National Guard and marrying the well-educated but poor daughter of a Polish family he worked for as a French tutor.

Hailed as 'the successor to Mozart', Chopin was always improvising and his earliest compositions date from 1817. His lifelong love of Polish folk music is seen also in his early compositions. At the Warsaw Conservatory from 1826 to 1829 he gained a sound knowledge of music theory and composition. In his final year he met the violin virtuoso Paganini and this apparently strengthened Chopin's desire to travel.

Chopin's international career began in 1829 in Vienna. He then returned to Warsaw and actively joined in the intellectual life there, but he left again in 1830 and settled in France in 1831. By this time the Russians had conquered Warsaw (1830). Chopin retained a fierce love for Poland and helped Polish artists in Paris whenever he could, but he never returned home.

By the mid-1830s Chopin had contracted the tuberculosis which was to hamper his career and eventually lead to his death in 1849. His mature compositions were written during the years of his relationship with the writer George Sand, 1838 — 1847.

By early 1848 his health had deteriorated so much he hardly wrote any more, though he had to continue to teach and perform. Teaching always remained his main source of income, as he never reached the summit of popularity as a performer, his intimate style being more suitable to the salon than the concert hall.

Frederic Chopin died in Paris on 17 October 1849.

## Six Short Pieces

All these works were published only after Chopin's death, and none contains an opus number. *Contredanse in Gb Major* (1827, p 1934) was probably written for his Warsaw schoolmate and friend Titus Woyciechowski, as a birthday gift. The manuscript was kept in that family until World War II, when it was destroyed, but fortunately by that time a copy had been made and reproduced in a Polish periodical. The only such dance Chopin wrote, it contains a brief trio in Cb framed by the dance. *Cantabile in Bb Major* (1834, p 1931), somewhat in the style of a nocturne, has only fourteen bars, in six-eight time. *Album Leaf in E Major* (1843, p 1910) was written for Countess Anna Szeremetieff, apparently out of politeness as it is a most uncharacteristic work. *Largo in Eb Major* (perhaps 1837, p 1938) is a solemn piece, almost religious in character. The two-part *Fugue in A Minor* (1841/2, p 1898) is in fact a sort of exercise on a fugue subject found in a music textbook by Cherubini. *Souvenir de Paganini in A Major* (1829, p 1881) was inspired by the violinist's trip to Warsaw. Chopin particularly liked his playing of the popular melody *Le Carnaval de Venise*, and this is a set of variations on that melody.

## Ballade in F Major, Op 38

This work, composed in 1836 and revised in 1839, was dedicated to Robert Schumann. It begins with a simple and wistful melody, but the serenity is soon broken by the eruption of a violent, wind-tossed theme. The pleading melody returns less confidently, the wind motif then becomes more insistent, and the work ends with a brief, gentle lament.

## Two Nocturnes

The nocturne is a form developed particularly by Chopin from the work of the Irish pianist John Field. Nominally a piece of night music, it becomes for Chopin a poetic evocation of the serenity of the night, with a certain nostalgic intensity of feeling. Op 15, No 2, in F # major, written in 1831 and dedicated to Ferdinand Hiller, is one of the best known of these, typical in its operatic decoration of the principal melody and its contrasting, more rapid, middle section. Op 48, No 2, in F # minor, is a good example of Chopin's ability to maintain a long, sustained melody. After a two-bar introduction there is a singing phrase of 25 bars, repeated with slight modification, then a *piu lento* of short phrases.

## Scherzo in C # Minor, Op 39

Chopin's *scherzos* are single movement pieces, rather lengthy, and although representing a more flamboyant side of his work they are alien to the earlier notion of 'the humorous scherzo'. This work was written in 1839 and dedicated to Chopin's pupil Adolphe Gutman. The only *scherzo* to have an introduction, it also has an unusual form: the chorale on which the middle section is based returns after the repeat of the first theme, and after an inspiring build up leads into an impressive coda.

## INTERMISSION

## Barcarolle in F # Major, Op 60

The *barcarolle*, in origin a boating song with a rocking rhythm, was written in 1847 after Chopin's breach with his companion and friend George Sand, who for some ten years had been able to provide at her country house the kind of tranquillity that Chopin needed. The left hand establishes the rhythm of the piece, the principal theme entering above in thirds and sixths. There is a middle section of contrasted key, with a secondary theme that assumes some importance, before the octave return of the first section.

## Three Mazurkas

The mazurka was originally a Polish country dance from Mazovia, the plains around Warsaw. It has triple rhythm, and is accompanied by singing and by a local bagpipe. Chopin is the most famous composer in this form. His mazurkas contain folk material, but so altered that the original is impossible to trace. Still, in terms of melody and harmony, they are considered to have 'a quasi-Oriental atmosphere'. Op 67, No 2, in G minor (1849, p 1855) was written almost at the same time as Op 68, No 4, in F minor. During this period Chopin was very ill and hardly wrote anything, though he experienced occasional bouts of optimism. The latter work in particular, said by Chopin's friend and copyist Fontana to have been written only a short time before the composer's death, is an alternately gay and melancholy swan song. Chopin did not like copying out his own compositions and the manuscript of this work presents severe problems, with its squiggly lines connecting the notes which have been crammed into all corners of the pages.

## Polonaise-Fantasy in Ab Major, Op 61

In old Poland a polonaise was not so much a dance as a stately procession. A fantasy is a composition in free and fanciful form, suggestive of extemporisation. The combination of the two ideas in the hands of a composer such as Chopin produces a brilliant concert piece demanding highly developed technique and expressive interpretation.

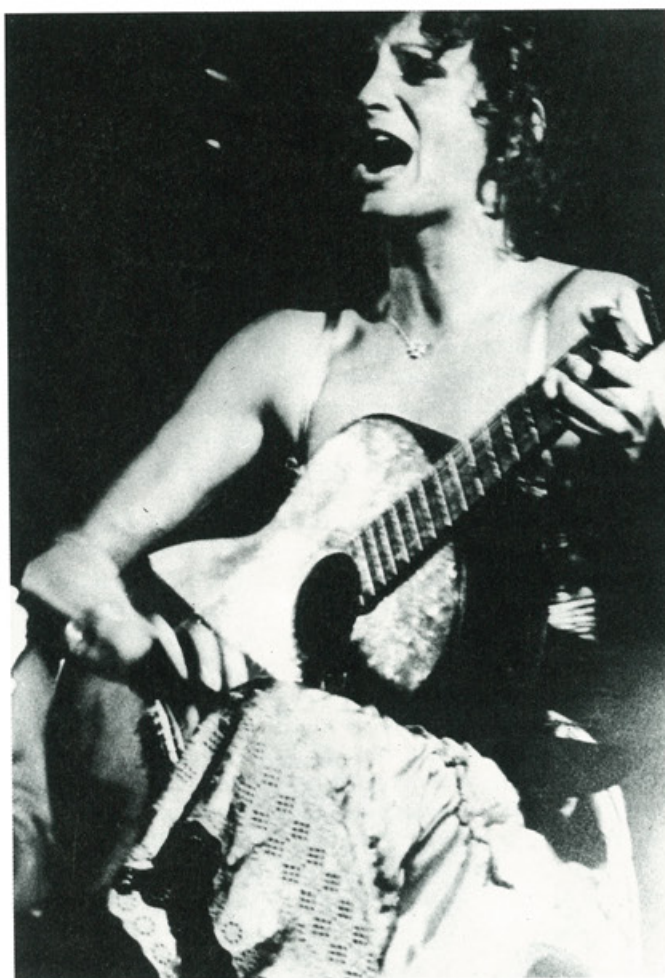


## La Nuova Compagnia di Canto Popolare

*La Nuova Compagnia di Canto Popolare will perform at the Victoria Concert Hall on Monday 11 June and Tuesday 12 June at 8 pm.*

Guitar and Voice Fausta Vetere  
Wind Instruments Nunzio Areni  
Voice and Percussion Giovanni Mauriello  
Bass Guitar and Voice Patrizio Trampetti  
Stringed Instruments Corrado Sfogli  
Violin Vito Mercurio  
Percussion Franco Faraldo

*Members of La Nuova Compagnia di Canto Popolare. Above left, guitarist and vocalist Fausta Vetere, below left, flautist Nunzio Areni (photo Claudio Garofalo), above right, vocalist and percussionist Giovanni Mauriello. Below right, the group enjoys a lighthearted moment.*



LA NUOVA COMPAGNIA DI CANTO POPOLARE



LA NUOVA COMPAGNIA DI CANTO POPOLARE

La Nuova Compagnia di Canto Popolare (the New Company of Popular Song) is the very spirit of Italy. This group of seven singers and instrumentalists presents the whole gamut of traditional Italian song (folk music and art music) of Campania from the twelfth century to the present day. The group's repertoire is meticulously researched and prepared, with a huge collection of Italian songs having been transcribed for the first time.

The style in presentation is refined and polished, but alive and given with such intensity that the group enjoys a standing similar to that of a 'pop' group in its home country.

Founded in 1967 by seven students of the conservatorium in Naples, the group was launched to international acclaim at the 1972 Spoleto Festival. Until then the group had toured exclusively in Italy, specialising in the rich and dramatic Neapolitan folk repertoire. A return appearance at the 1974 Spoleto Festival confirmed the standing of the group and since that time they have constantly toured throughout the world.

Their touring commitments have included extensive series of performances in Sweden, the Soviet Union, France, Switzerland, Austria, Germany and Spain.

La Nuova Compagnia is one of the few companies to have performed three times at the International Theatre of Nations (Caracas in 1977, Hamburg in 1979 and Amsterdam in 1980).

The group's success and acclaim is such that it has appeared in the United States in three coast-to-coast tours and has undertaken two extensive South American tours.

One of the highlights in the group's career was its twelve-week season in 1976 at La Scala in Milan with its huge theatre production *La Gatta Cenorentola*. This production (a history of Cinderella as seen through irreverent Neapolitan eyes) has enjoyed huge success wherever it has been presented.

La Nuova Compagnia di Canto Popolare has released no fewer than nine major records, including two double albums.

La Nuova Compagnia was formed with the very definite aim of reviving the rich musical traditions of Campania, of which Naples is the capital. Extensive research (on a continuing basis) has been undertaken, whereby the rich repertoire of the people of the region has been documented and is preserved in the most vital and scintillating performances — performances which are almost unbelievable in their energy and range.

Much of the repertoire has been discovered 'on location', with the group travelling to small folk fiestas in villages of the region (which has 5.5 million inhabitants) so the music can be absorbed at first hand. Where the traditions have been broken, extensive interviews have been undertaken with old members of the community who remember songs, dances and general folklore. Libraries, monasteries and town administrations have also proved invaluable in collecting essays, social documents and music to reconstruct the repertoire as accurately as possible. The group has always given preference to the oral tradition rather than to printed songs as it tends to be closer to a living feeling of folklore and its social content.

One of the most important aspects of La Nuova Compagnia's performances and the group's research has been its concentration on dance. The group has placed particular emphasis on mimicry (one of the most important elements of traditional Italian music and theatre), whereby these performances involve complete participation in terms of singing, traditional instruments, gesture (particularly intricate in the traditions of Campania) and dance. The resultant concerts are thrilling in their emotional strength — joyous, sad and at times highly humorous.







## PROGRAMME

The programme will be selected from the following:

**Antidotum Tarantulae**

An instrumental in two parts: the first, developed in a slow rhythm, was played as an antidote to the bite of the tarantula (a spider whose bite provokes violent convulsions), while the second has faster rhythm and follows the peculiar modes of the *tarantella* performed in Naples in the seventeenth century.

**Io t'aggio Amato**

A song composed in the style of the *villanella* and the cultured madrigal. Here, unusually in music, the arrangement consists of elaborate cultured material made popular.

**Canzone Diversa**

A song quite different from the ensemble's traditional style. The sweet melody, which accompanies a surreal text, is taken from one of the group's theatre productions, which was presented throughout Italy.

*La Nuova Compagnia in concert. Left to right, Nunzio Areni, Corrado Sfogli, Vito Mercurio, Giovanni Mauriello, Fausta Vetere, Patrizio Trampetti, Franco Faraldo.*

**Tiempo Mancante**

Composed by the ensemble, *Tiempo Mancante* is based on the typical style of the *tarantella*, which is still performed in Montemarano, a small town near Naples. The peculiarity of this piece is the use of two different rhythms: the first developed in the proper rhythm of the *tarantella* in six-eight, the second in four-four.

**Madonna tu mi Fai**

One of the most celebrated *villanelle* of the sixteenth century, and typical in its melodic lamentations. The most ancient print of this *villanella* dates from 1534.

**Napolitana**

A *tarantella* for guitar and drums, which springs from a Spanish dance, the so-called *canarios* extremely popular in Naples in the seventeenth century.

**Moresca Mia**

A dance imported to Naples by the Moors in the sixteenth century, and usually performed by slaves in the Piazza del Castello (a very popular place at that time). Peculiar is the fact that dances such as *Moresca Mia* were performed by men disguised as women, usually personifying the mistress (Lucia) and the servant (Giorgia). The words, very often almost nonsense, usually end with an 'a' and imitate animal cries. This was the beginning of the Commedia dell'Arte.

INTERMISSION

**Oi Nenna Nenna**

This love song springs from the typical form of the *villanella* and is in two parts: a *villanella* and a *tarantella*, the latter with the traditional metrical form of a nursery rhyme. Both parts adhere to the same harmonic patterns.

**Oi Mamma ca mo' Vene**

A popular song taken from the group's theatre production *La Gatta Cenerentola*. It follows the *tarantella* modes still performed in the countryside around Naples.

**Alla Montemarano**

An arrangement by La Nuova Compagnia of a *tarantella* performed and danced at the Carnival of Montemarano.

**Omaggio a Gilda**

A song composed by the ensemble and dedicated to Gilda Mignonette, a Neapolitan singer famous at the beginning of the twentieth century.

**Core 'e Cane**

A song showing the influence of Arabic music on Neapolitan popular song. In particular, it demonstrates the characteristic use of the so-called *guitarra battente* (which here performs a solo part, following the melody of the Arabic scale.)

**Quando Fernesce Vierno**

A *tarantella* composed in a rare rhythm, three-four. Typical is the use of the *bombarda* (tenor shawm), an instrument similar to the *ciaramella* and once used extensively in Naples.

**San Francisco**

One of the so-called *o' carcere* ('near the prison') songs, used as a means of communication between prisoners and with the outside world.

**La Quatrana**

A song based on a popular story of a fish, Guarracino, who falls in love with a sardine (another fish found in the Bay of Naples) and in a moment of jealousy instigates a fierce battle among the inhabitants of the sea.





## The San Quentin Drama Workshop

*The San Quentin Drama Workshop will perform at the Drama Centre from Tuesday 12 June to Thursday 14 June at 8 pm.*

### THE SAN QUENTIN DRAMA WORKSHOP

The San Quentin Drama Workshop was founded by Rick Cluchey in San Quentin prison, California, in 1957, while he was serving a sentence of 'life without possibility of parole'. The San Francisco Actors' Workshop took their now-famous production of *Waiting for Godot* into the prison, Cluchey saw it, and he instantly understood, from his own experience, both Vladimir's and Estragon's predicaments and overwhelming sense of hopelessness and frustration at having to wait for a day . . . the day . . . the time . . . the moment that never comes. The incisive, cathartic humour conveyed by their situation ('cathartic', that is, to the captive audience of San Quentin) was also plain: ' . . . this guy came on, bent over and carrying two big, heavy-looking bags . . . and, guess what, his name was Lucky!'

Despite the fact that, as he himself puts it, ' . . . I'd never been in a theatre before in my life, not even to rob one . . .', Rick Cluchey gathered together a few of his fellow inmates and formed the San Quentin Drama Workshop. Over the next ten years he produced, directed and acted in some 35 plays — ranging from John Mortimer's *Dock Brief*, through the modern American classics to Pinter, Ionesco and, of course, Beckett. It proved to be the road to his eventual freedom. In 1965 he wrote a play entitled *The Cage*, which was subsequently staged by the San Francisco Actors' Workshop at their theatre in the bayside city. This event generated an enormous amount of interest in 'the young con playwright from Quentin', and, in time, Cluchey became something of a *cause celebre* in California.

Finally, after nearly twelve years of incarceration, Rick Cluchey was granted life parole by the then-governor of California, 'Pat' Brown. The other members of the company were released with him, principally on the strength of their theatre work within the prison, and together they toured *The Cage* throughout the United States. For several years the company comprised solely ex-inmates from San Quentin, but slowly it evolved into more of a 'professional' unit, taking on professional actors — without, however, losing its tough, gritty, uncompromising edge, which is rooted in the belief that theatre must always be both entertaining (as opposed to merely 'an entertainment') and relevant.

The San Quentin Drama Workshop has continued, over the years, to tour extensively throughout the United States, Britain and Europe, and, in the early 1970s, was asked to stage a special performance of *The Cage* for the German government in Bonn. Following this, the then-German Minister of Justice, Gerhard Jahn, wrote to the California parole board requesting that Cluchey be released from life parole. This was agreed to, and finally Cluchey's metamorphosis from a 'young punk prison playwright' into a highly successful, and much respected, theatre director, writer and actor was complete.

In 1974, following a performance of *Endgame* at the American Cultural Centre in Paris, Samuel Beckett asked Rick Cluchey to assist him in directing three of his (Beckett's) plays at the Schiller Theatre in West Berlin. This was to be the first step towards fulfilling an ambition that had lived in him since he first saw that production of *Waiting for Godot* behind the steel-grey walls of San Quentin penitentiary nearly two decades earlier.



Three years later, in 1977, Beckett directed the San Quentin Drama Workshop in two of his most famous plays, *Endgame* and *Krapp's Last Tape*, for the West Berlin Theatre Festival. In the same year Cluchey was given a year's stipendium to do theatre in West Berlin, and, following this, he returned to live and work in the United States.

Beckett is, at present, writing a play for Cluchey — the eventual production of which will undoubtedly be a major theatrical event. Added to this, plans are presently under way to produce a feature film on Cluchey's life — from San Quentin to the

present. Robert De Niro has already agreed to play the main part.

Throughout its time on the road, the San Quentin Drama Workshop has consistently taken time out to perform and stage acting workshops within prisons — principally as a demonstration of its great faith in the 'social utility' of theatre, in its liberating, enlightening, cathartic qualities (presented in an entertaining way) which, if both conveyed and perceived with sufficient clarity, can be used by all people, everywhere (regardless of language or environment), to help them gain greater insight into their own lives.

*Samuel Beckett with the San Quentin Drama Workshop. Born in Dublin in 1906, Beckett went to live in Paris during the 1920s, where he was a close friend of James Joyce. He published novels, stories and poems, but did not achieve fame until *Waiting for Godot* was performed in 1953.*





## WAITING FOR GODOT

Production Supervised by Samuel Beckett  
 Associate Director Walter Asmus  
 Lighting Design Bud Thorpe  
 Costume Design Teresita Garcia Suto  
 Production Management Fred Wallace  
 Property Construction and Set Decoration Beatrice Sheahan

Vladimir Bud Thorpe  
 Estragon Lawrence Held  
 Lucky J. Pat Miller  
 Pozzo Rick Cluchey  
 Boy Louis Cluchey

*Waiting for Godot*, perhaps the most influential play of the twentieth century, is a timeless tragicomedy of two tramps waiting for everything and nothing.

## BUD THORPE

Bud Thorpe was brought up in Westbrook, Connecticut. He has been a member of the San Quentin Drama Workshop since 1976. As a principal actor, Thorpe joined the Workshop to play Vladimir in *Waiting for Godot*. Credits also include *The Cage* and *The Wall Is Mama*, written by Rick Cluchey. As a qualified master lighting designer, he has been responsible for lighting all Workshop productions.

## TERESITA GARCIA SUTO

Teresita Garcia Suto, born in Ponce, Puerto Rico, joined the San Quentin Drama Workshop in 1973 and has performed in three plays by Rick Cluchey as well as the role of Nell in Beckett's *Endgame*. During the Workshop's run of *Endgame* at Edinburgh's Traverse Theatre in 1974, she was unable to finish the play, climbed out of the dustbin and was taken to hospital where she gave birth to Louis Beckett Cluchey who arrived on the scene two weeks early. Teri also does costume design for the Workshop.

*The San Quentin Drama Workshop in rehearsal.*

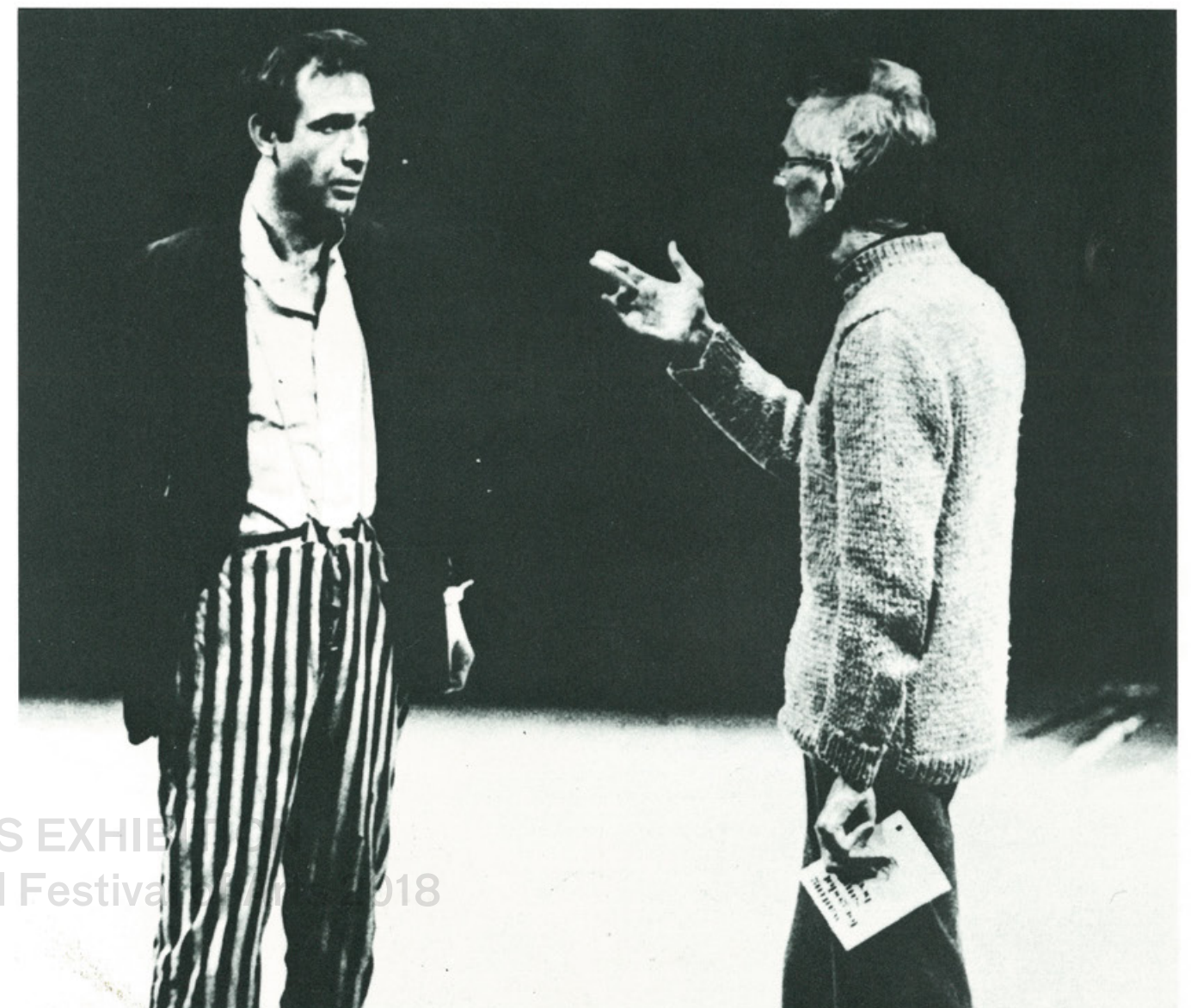


## LAWRENCE HELD

Lawrence Held has been working as an actor in theatre, film and television since 1972. He has worked extensively in England and Europe, returning to Australia in 1980 to join the growing and expanding industry in this country. While in England he wrote and presented a nine-part TV series for the BBC entitled *The Prisoners*, and acted in numerous stage plays (both in the provinces and in London) and TV series. He joined the San Quentin Drama Workshop in London in 1973 to play the part of Jive in *The Cage* and thereafter appeared in *The Wall Is Mama* and *The Bug* at the Edinburgh Festival and *Endgame* at the West Berlin Theatre Festival. He is an Australian and as such fills the unique position of being the only non-American member of the Workshop since its inception.

## J. PAT MILLER

J. Pat Miller first worked with the San Quentin Drama Workshop in 1976. He played Nagg in *Endgame* at the Victory Gardens Theatre in Chicago and toured with the Workshop through the Midwestern states. J. Pat (as he prefers to be called) has done 32 plays in those thirteen years and has twice been nominated for the coveted Joseph Jefferson Award for best actor. The first nomination was for the title role in Peter Handke's *Kaspar* at Chicago's prestigious Goodman Theater. The second was for the one-man stage/video production of *The Artaud Project* in which he portrayed Antonin Artaud at the Victory Gardens. He appeared twice at the Festival of World Theatre in Nancy, France, including bookings in Paris with the highly experimental *Whores of Babylon* and *Turds in Hell*. Other favourite roles include Captain Ahab in a world premiere production of *Moby Dick*, Malvolio in *Twelfth Night*, the Ghost of Christmas Past in Chicago's traditional *A Christmas Carol* and Horst in the Midwestern premiere of the controversial *Bent*.





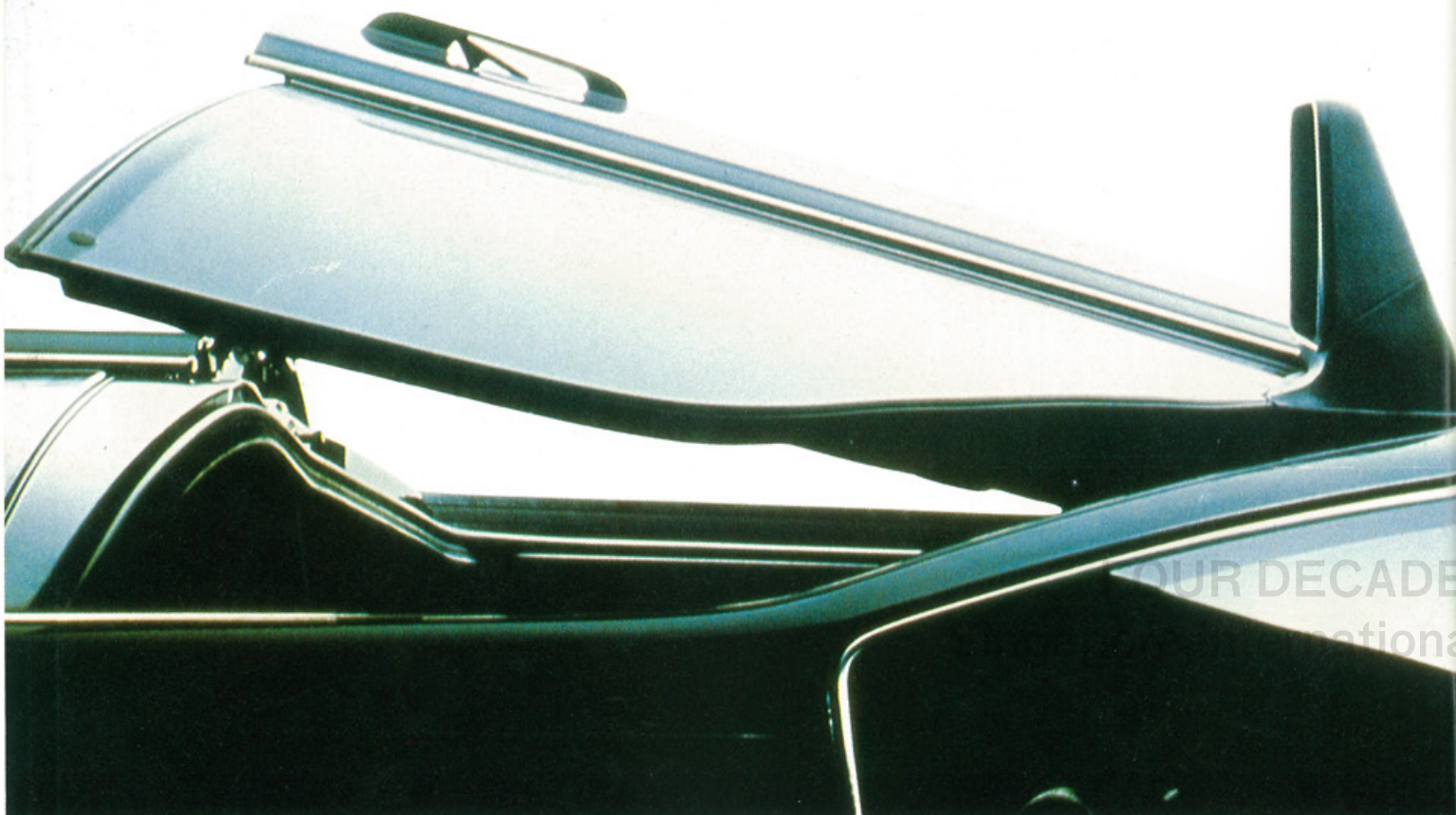


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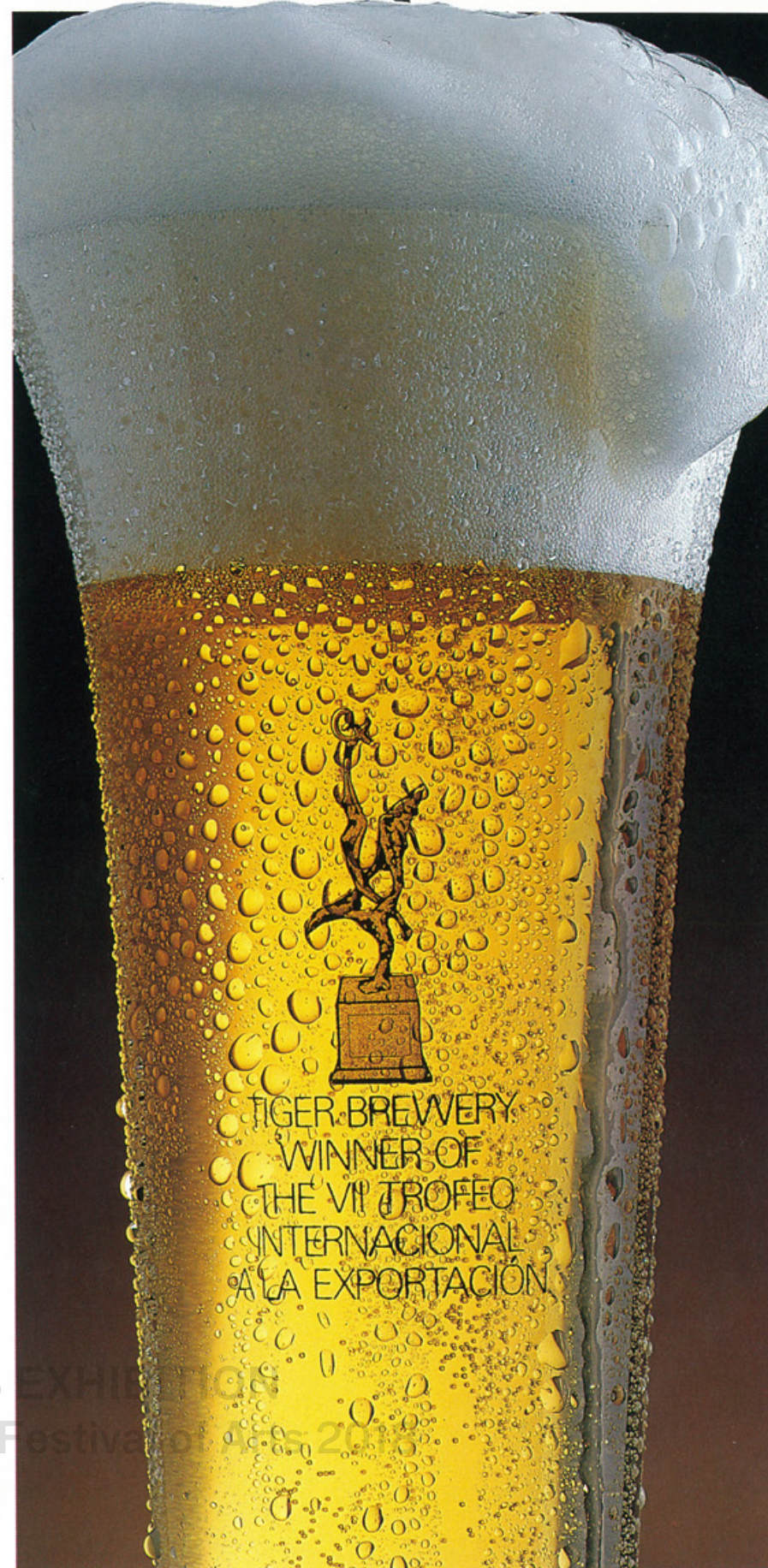
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Gold Medal winner at the Monde World Selection De La Qualite in Paris, 1979.

Gold Medal winner at the Monde World Selection De La Qualite in Vienna, 1980.

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Gold Medal winner at the Monde World Selection De La Qualite in London, 1982.

Gold Medal winner at the Monde World Selection De La Qualite in Rome, 1983.

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**Mobil**





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## Festival Programme

	VICTORIA CONCERT HALL	VICTORIA THEATRE	PALACE THEATRE	WTC AUDITORIUM	SINGAPORE CONFERENCE HALL	DRAMA CENTRE	NATIONAL MUSEUM ART GALLERY	SINGAPORE CONFERENCE HALL	SINGAPORE CULTURAL THEATRE
FRIDAY 8 JUNE		Les Grands Ballets Canadiens 8 pm Tickets: \$10, \$20, \$30, \$50		The Oolah World 8 pm Tickets: \$5, \$8, \$10					
SATURDAY 9 JUNE	Fou Ts'ong 8 pm Tickets: \$5, \$10, \$15	Les Grands Ballets Canadiens 8 pm Tickets: \$10, \$20, \$30, \$50		The Oolah World 8 pm Tickets: \$5, \$8, \$10					
SUNDAY 10 JUNE	Fou Ts'ong 8 pm Tickets: \$5, \$10, \$15	Les Grands Ballets Canadiens 8 pm Tickets: \$10, \$20, \$30, \$50		The Oolah World 8 pm Tickets: \$5, \$8, \$10			The Art of Chang Da Chien The Chase Manhattan Bank Collection Singapore Art: A Decade 9 am to 5.30 pm		
MONDAY 11 JUNE	La Nuova Compagnia di Canto Popolare 8 pm Tickets: \$5, \$10, \$15, \$20			The Oolah World 8 pm Tickets: \$5, \$8, \$10					All the King's Men 8 pm Tickets: \$3
TUESDAY 12 JUNE	La Nuova Compagnia di Canto Popolare 8 pm Tickets: \$5, \$10, \$15, \$20					The San Quentin Drama Workshop 8 pm Tickets: \$8, \$15			The Ballad of Narayama 8 pm Tickets: \$3
WEDNESDAY 13 JUNE		Chinese Legends and Festivals in Dance 8 pm Tickets: \$5, \$8, \$10				The San Quentin Drama Workshop 8 pm Tickets: \$8, \$15			The Draughtsman's Contract 8 pm Tickets: \$3
THURSDAY 14 JUNE		Chinese Legends and Festivals in Dance 8 pm Tickets: \$5, \$8, \$10		The Black Light Theatre of Prague 8 pm Tickets: \$5, \$10, \$15		The San Quentin Drama Workshop 8 pm Tickets: \$8, \$15			Smash! Palace 8 pm Tickets: \$3
FRIDAY 15 JUNE	The Singapore Symphony Orchestra and Chorus: Carmina Burana 8.15 pm Tickets: \$5, \$10, \$15, \$20			The Black Light Theatre of Prague 8 pm Tickets: \$5, \$10, \$15	The People's Association Chinese Orchestra 8 pm Tickets: \$5, \$8, \$10				Tomorrow in Alabama 8 pm Tickets: \$3
SATURDAY 16 JUNE	The Singapore Symphony Orchestra and Chorus: Carmina Burana 8.15 pm Tickets: \$5, \$10, \$15, \$20	The Thai Classical Dance Troupe 8 pm Tickets: \$5, \$8, \$10		The Black Light Theatre of Prague 8 pm Tickets: \$5, \$10, \$15					36 Chowringhee Lane 8 pm Tickets: \$3
SUNDAY 17 JUNE	The Nash Ensemble of London 8 pm Tickets: \$5, \$10, \$15, \$20	The Thai Classical Dance Troupe 8 pm Tickets: \$5, \$8, \$10							Testament 8 pm Tickets: \$3
MONDAY 18 JUNE	The Nash Ensemble of London 8 pm Tickets: \$5, \$10, \$15, \$20				The Penta Theatre 8 pm Tickets: \$5, \$10, \$15	Pileh Menantu 8 pm Tickets: \$8, \$15			
TUESDAY 19 JUNE		Gemala Tari 8.15 pm Tickets: \$3, \$5, \$8			The Penta Theatre 8 pm Tickets: \$5, \$10, \$15	Pileh Menantu 8 pm Tickets: \$8, \$15			
WEDNESDAY 20 JUNE			The Guangdong Nationalities Song and Dance Troupe 8 pm Tickets: \$5, \$10, \$15, \$20, \$30			Pileh Menantu 8 pm Tickets: \$8, \$15			
THURSDAY 21 JUNE		At the Ballet 8 pm Tickets: \$5, \$8, \$10	The Guangdong Nationalities Song and Dance Troupe 8 pm Tickets: \$5, \$10, \$15, \$20, \$30	Bumboat! 8 pm Tickets: \$5, \$10, \$15					
FRIDAY 22 JUNE	The Singapore Symphony Orchestra and Chorus: Beethoven's Ninth Symphony 8.15 pm Tickets: \$4, \$7, \$10, \$15	At the Ballet 8 pm Tickets: \$5, \$8, \$10	The Guangdong Nationalities Song and Dance Troupe 8 pm Tickets: \$5, \$10, \$15, \$20, \$30	Bumboat! 8 pm Tickets: \$5, \$10, \$15					
SATURDAY 23 JUNE	The Singapore Symphony Orchestra and Chorus: Beethoven's Ninth Symphony 8.15 pm Tickets: \$4, \$7, \$10, \$15		The Guangdong Nationalities Song and Dance Troupe 8 pm Tickets: \$5, \$10, \$15, \$20, \$30	Bumboat! 8 pm Tickets: \$5, \$10, \$15	The Herbie Mann Quartet 8 pm Tickets: \$5, \$10, \$20, \$30		The Chase Manhattan Bank Collection Singapore Art: A Decade 9 am to 5.30 pm (continues until Sunday 1 July)		
SUNDAY 24 JUNE		Kala Utsava 8 pm Tickets: \$5, \$8, \$10	The Guangdong Nationalities Song and Dance Troupe 8 pm Tickets: \$5, \$10, \$15, \$20, \$30	Bumboat! 8 pm Tickets: \$5, \$10, \$15	The Herbie Mann Quartet 8 pm Tickets: \$5, \$10, \$20, \$30				



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# The Black Light Theatre of Prague

*The Black Light Theatre of Prague  
will perform at the WTC Auditorium  
from Thursday 14 June to Saturday 16 June  
at 8 pm.*

Director Jiri Srnec  
Sets Emma Srncova and Bohumil Zemplicka  
Composer Jiri Srnec  
Arrangements Karel Velebny

The Cast Ivan Baly, Jiri Cerny, Eva Ciharova, Bohumil Dufek, Pavel Hrotek, Lova Jitka Jocha, Jirina Korcakova, Ales Koudelka, Karel Kuruc, Jana Kurucova, Vladimir Masek, Jiri Sladek, Jiri Srnec, Pavel Toman, Jan Vavricek, Jana Zavoka

## THE BLACK LIGHT THEATRE OF PRAGUE

The principle of black theatre goes back many centuries. It originated in Asia, where stories are told of emperors watching puppets perform magic tricks behind black velvet curtains. This trick was used widely at fairgrounds and other places of entertainment to make objects float in the air, disappear and so on. Later, many came to use such tricks professionally, for example Melies in his early films and Stanislavski in some of his productions.

The Black Light Theatre of Prague was formed in 1961. Since 1957 its director, Jiri Srnec, had been testing the possibilities for this kind of theatrical art at the theatrical faculty of the Prague Academy of Musical Arts, and he put it further to the test in 1959 at the international Festival of Vienna, and in 1960 at an exhibition to mark the fifteenth anniversary of Czechoslovakia.

In 1962, the Black Light Theatre of Prague made a sensational appearance at the Edinburgh Festival. Its first programme, *What's Next?* (1961), explored the artistic possibilities of 'the black cabinet'. *Metaphors* (1963), its second programme, was equally successful. *A Week of Dreams* (1979) was hailed as its finest and most successful production to date. To celebrate its 21st anniversary, the company now presents a retrospective and projective programme that demonstrates the best of the Black Light Theatre, entitled *On the River*.

The programme is like an animated cartoon. The Black Light Theatre performs magic and brings surrealism onto the stage. A pair of spectacles is transformed into a bicycle, and high on the saddle sits the Miracle Woman — smiling. A room becomes a fantastic seascape, with foaming waves, entwining plants, fish and a water nymph. Oberon's fairies and sinister ghostly figures float across the stage among giant fruit. We can fly on a leaf, we can make music on a carrot. Dice and playing cards can be brought to life.

In the Black Light Theatre anything is possible — the boundaries between dreams and reality, between fantasy and logic, become blurred. 'Pantomime, puppet theatre, musicals without words, choreographic encounters with objects' — this is how the Black Light Theatre creates its exciting stage language.

*The imagery of the Black Light Theatre of Prague never ceases to startle. Formed in 1962 by Jiri Srnec, the company celebrates its 21st anniversary with a programme that demonstrates the best of the Black Light Theatre.*

THE BLACK LIGHT THEATRE OF PRAGUE







#### JIRI SRNEC

Jiri Srnc was born at Zalov, near Prague, in 1931. He attended the High School of Applied Arts and the State Conservatoire, and completed his studies at the marionette department of the Prague Academy of Arts. While at the Academy, he presented his first productions using the principles of the Black Light Theatre. Srnc is not only founder and director of the Black Light Theatre, but also artistic director, stage manager, composer and producer. Since 1963, he has worked with the Black Light Theatre's leading actor, F. Kratochvil.

Jiri Srnc's music scores can be heard in many successful Czech films.

#### PROGRAMME

##### ON THE RIVER

*The Laundress* (from *What's Next?*, 1961)  
A poetic story about newly washed clothes.

*The Violinist* (from *Dilivium*, 1971)  
The story of a violinist who loses his violin.

*The Suitcases* (from *Metaphors*, 1963)  
A metaphor on human relations.

*Water, Water . . .* (from *A Week of Dreams*, 1979)  
Water takes on fantastic forms and a taxi driver becomes a diver.

*The Horse* (from *Under the Wrinkles*, 1965)  
A Western with a happy ending.

##### INTERMISSION

*The Prisoner* (from *Striped Dream*, 1967)  
A story of human life.

*The Magician* (from *A Week of Dreams*, 1979)  
A dream in which a taxi driver acquires the magical power to bring the dead back to life.

*The Lamps* (from *The Flying Bicycle*, 1975)  
An episode of one goblet too many.

*The Photographer* (from *Metaphors*, 1963)  
The story of the great love of a small photographer.

*The Face* (from *Dilivium*, 1971)  
The human face, and how to save it.

Scenes from recent Black Light Theatre productions.



# The Thai Classical Dance Troupe

The Thai Classical Dance Troupe will perform at the Victoria Theatre on Saturday 16 June and Sunday 17 June at 8 pm.

## THE THAI CLASSICAL DANCE TROUPE

Most members of the Thai Classical Dance Troupe are graduates of the Bangkok College of Dramatic Arts, a well known educational institution established in 1943. Their duties are to study, preserve, develop, promote and continue classical Thai performing arts such as the masked play (*khon*), the dance drama (*lakhon*), the folk dance and traditional music. Their performances are appreciated by audiences not only in Thailand, but also in more than fifty other countries around the world. This evening's performance is given by 22 dancers, seven musicians and one singer.



## PROGRAMME A, SATURDAY 16 JUNE

### Thai Classical Ensemble

Thai classical ensembles (*pi-phat* in Thai) are played on five principal instruments: the *pi* (pipe), the *ranad* (xylophone), the gong, the *ta-pon* (a small hand tympanum) and the *klong* (drum). To add rhythm to the melody, the *ching* (a small cymbal) is added.

### Dance of the Celestial Beings

The audience is greeted and blessed by *devata*, or celestial beings, who, after the dance, scatter fragrant flowers symbolising happiness and prosperity.

### Nail Dance, or Candle Dance

This is a dance from northern Thailand. Dancers usually dress in local costume and wear long artificial nails on all fingers except the thumb. Lit candles represent a tribute to Lord Buddha.

### The Abduction of Sita, a Masked Play from the Ramayana

On a jungle trek one day, Thotsakan catches sight of the beautiful Sita, accompanied by Rama and Lakshmana. Infatuated, Thotsakan decides to abduct Sita by having Marit transform himself into a golden deer. Sita persuades Rama to catch the deer but, just before he kills it, it calls to Lakshmana for help — feigning Rama's own voice. Hearing this, Sita sends Lakshmana to the rescue. Thotsakan now transforms himself into a hermit and tries to seduce Sita. When this fails, he transforms himself back and abducts Sita to the city of Lonka.

### Dance of the Nine Gems

Nine dancers represent the nine auspicious gems mentioned in ancient Thai treatises on gemology, and each is dressed in a colour corresponding to that of the gem she represents. The music, which describes the qualities of the nine gems, was first performed in 1951.

## INTERMISSION

## THE THAI CLASSICAL DANCE TROUPE



### Ram Sat Chatri

The *chatri* play is an old Thai dance play generally believed to be the prototype of almost all modern Thai dance plays. It is very popular in southern Thailand, where the tale of Prince Suthon and the half-bird-half-woman Manohra is especially popular. A *chatri* play usually begins with a ceremony of homage to teachers — this is regarded as an auspicious gesture by both dancers and audience.

This is followed by Manohra's dance. While Manohra's husband, Prince Suthon, is away at the war front, unscrupulous court advisors persuade her father-in-law, King Athitayawong, that Manohra is the cause of his misfortunes and that he should sacrifice her by fire. Manohra requests a last dance that requires dressing in wings and tail. When her request is granted, she dances a few rounds and then flies away to her homeland.

Next is a *ram sat chatri* dance, in which male and female artistes dance together to the rousing tempo of the accompanying music.

### The Art of Self-Defence

### Lopburi Dance

The Lopburi period of Thai history extended from the eleventh to the fourteenth century. Dancers' costumes and movements portray the Thai way of life during this period.

### Dance of the Farmers and Drum Dance

Dressed as Thai farmers, the artistes present a dance reflecting the daily life of those who are the backbone of the nation.

Manohra's dance, from Ram Sat Chatri, above left, and The Abduction of Sita, below left. Below, the six musicians of a Thai classical ensemble.







## PROGRAMME B, SUNDAY 17 JUNE

## Thai Classical Ensemble

## Drum Dance of Victory

In ancient times, beating a *sabat chai* announced a victory of the army.

The Floating Lady,  
a Masked Play from the Ramayana

Walking by the riverside one morning, Rama and his brother Lakshmana find the dead body of Sita. (This is in fact a ploy by Thotsakan, who has asked his niece Benyakai to transform herself into Sita's dead body.) Overcome with grief, Rama blames Hanuman for his negligence, but Hanuman points out that the corpse appears to float against the tide and that this may therefore be a trick.

## Cymbals Dance

## Ram Wong Dance

A well known Thai folk dance in which the dancers move in a circle (*ram* = dance, *wong* = circle).

## INTERMISSION

Cymbals Dance, below, Si Nuan Dance, above right, and Lightning and Thunder, below right.

## Si Nuan Dance

The *si nuan* dance pertains to the indigenous recreation of the people of central Thailand. It was formerly performed at various national festivals and in Buddhist ceremonies.

## Dance Drama from the Story of Sungtong

An episode from the dance drama Sungtong, in which King Samon decrees that his seven daughters must select a husband by tossing a bouquet to the young man of their choice. When his youngest and most beautiful daughter, Rojana, refuses, the king is upset: in retaliation, he brings a deaf and dumb negro to court. But the negro is in fact a handsome prince in disguise — Prince Sungtong. Sungtong prays that Rojana may see through his ugly appearance, and his prayers is answered — Rojana tosses her bouquet to him.

## Lightning and Thunder

In Thai mythology, Mekhala and Ramasun are the personification of lightning and thunder. Old people used to tell their grandchildren that lightning was the flashing of Mekhala's fairy gem and thunder was the crashing of Ramasun's axe against the Earth.

## Serng Katib Khao

The word *serng* denotes a type of dance that comes from northeastern Thailand, a land of wide open spaces in which most people earn a living by farming. The dancers show their dexterity in handling the *katib* (casket).





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# The People's Association Chinese Orchestra

*The People's Association Chinese Orchestra  
will appear at the Singapore Conference Hall  
on Friday 15 June at 8 pm.*

Conductor Ku Lap Man

Leader Lum Yan Sing

Deputy Leaders Goh Ek Meng, Chew Keng How

Gao Hu/Er Hu Lum Yan Sing (concert master), Chew Keng How  
(deputy concert master), Goh Kok Boon, Ang Bok Cheng,  
Ng Boon Chai

Er Hu Tan Kim Lian, Ng Seng Hong, Soh Im Kheng, Goh Eng  
Piak, Foo Long Wee, Chew Ming Hui, Lim Ho Nancy,  
Kwok Choon Moey, Ng Wee Kiat

Zhong Hu Chuan Joon Hee, Sim Boon Yew, Goh Kiah Mok,  
Ng Guan Seng

Cello Lee Khiok Hua, Lian Yoong Liang, Yeo Chong Nim  
Lee Hou Koon

Double Bass Ang Chai Lan, Tan Sze Lee

Yang Qin Khoo Lye Soon, Chan Ah Kam

Liu Qin Koh Kim Wah, Soh Yan Tin

Pi-Pa Goh Ek Meng (deputy concert master), Goh Yew Guan

Zhong Ruan Lim Ah Git, Phoon Yee Chan, Ho Soon Tor,  
Ng May Foong

San Xian Yeo Puay Hian

Da Ruan Chow Peck Har, Lim Chin Huat

Zheng Au Yong Eang

Pang Di Lim Sin Yeo

Qu Di Phang Theam Siong, Lee Heng Quee

Gao-Yin Sheng Lee Hoon Piek

Zhong Yin Sheng Er Chiang Song

Ti Guan Yong Phew Kheng

Gao-Yin Suo-Na Ng Teck Seng

Zhong-Yin Suo-Na Kwok Chin Chye

Ci-Zhong-Yin Suo-Na Boo Chin Kiah

Percussion Chew King John, Teo Kwang Liang

Nan Pi-Pa Zhuo Sen Xiang (guest musician)

Jazz Drum Lum Chee Hong (guest musician)

Bass Guitar Mah Swee Fatt (guest musician)

## THE PEOPLE'S ASSOCIATION CHINESE ORCHESTRA

The People's Association (PA) Chinese Orchestra was formed in 1968 by a group of young men with a love for Chinese music. In fifteen years, it has developed into an orchestra of repute and professional standard. At present, it has 31 full-time and 26 part-time members.

In 1975, under conductor Ng Tai Kong, the orchestra cut an LP entitled *The Moon Rises* and provided background music for a Hong Kong TV drama series, *The Legend of Condore Heroes*. A year later, it participated in the Hong Kong Festival of Asian Arts. The orchestra then cut another LP, *The Coconut Grove Dance* and staged two concerts in Kuala Lumpur.

In 1977, Mr Lim Tiap Guan became conductor. He made use of Western musical instruments and blended them well with the Chinese components in the orchestra. This was a period which witnessed the birth of the PA's budding composers among its musicians.

Mr Ku Lap Man became conductor in February 1980. After three years of effort and experimentation, performing standards have improved remarkably and the orchestra has gradually developed into a Chinese orchestra with a distinct Singaporean character. Apart from traditional and modern Chinese music, the orchestra plays local compositions and those from ASEAN, other Asian and Western countries.

Besides performing at its annual concert, the PA Chinese Orchestra also participates in the 'Music for Everyone' series. It has also participated in the Chinese Instrumental Music Festival, organised by the Ministry of Culture. Its performances at community centres, schools and road shows have been well received.



## KU LAP MAN

Ku Lap Man's musical career began in 1951 with the Congzong Music and Dance Theatre, where he was a percussionist. In 1956, his composition *Dragon Dance* was rated best at China's National Music and Dance Festival. He was a member of the Chinese Youth Cultural Troupe at the sixth International Music and Dance Youth Festival in Moscow in 1957, and a dance drama which he jointly composed and in which he performed received a silver award at that festival.

From 1961 to 1978 Ku Lap Man was conductor and deputy troupe leader of the Congzong Music and Dance Troupe. He led the troupe in operas which included *Liu San Jie*, *Red Coral*, *Sea Cloud* and *Hong Lake*. Over the years, he has gained considerable experience in organising and conducting an orchestra. In 1978, he joined the Hong Kong Chinese Orchestra and also lectured at the extramural department of the Chinese University of Hong Kong.

*The People's Association Chinese Orchestra in concert.  
Formed in 1968 by a group of young men with a love of  
Chinese music, the orchestra now has 31 full-time and 26  
part-time members led by conductor Ku Lap Man.*

## PROGRAMME

**Banks of Yousui** (full orchestra)

Composed by Wang Zhi

The natives of Erxi and Xiangxi gather on special occasions to sing and dance on the banks of the Yousui.

**Dance of the Yi People** (full orchestra)

Composed by Wang Zhi

In a remote and mountainous border area, the Yi people celebrate their traditional festival with songs and dances to the accompaniment of the *yue-qin*, their favourite four-stringed musical instrument.

**Plum Blossoms** (*nan-qu* and orchestra)

Arranged by Ku Lap Man

This composition, in five parts, portrays the symbolic qualities of plum blossoms.

**Departure of the Newlyweds** (*er hu* concerto)

Composed by Zhang Xiao Fung and Zhu Xiao Ku

Arranged by Sim Boon Yew

Lead Er Hu Chew Keng How

Based on a narrative poem of the same title by Dupu of the Tang Dynasty, this composition, in four movements, describes the sadness of the newlyweds on the impending departure of the husbands for the war front.

## INTERMISSION

**Selected Tunes from Carmen** (full orchestra)

Composed by Georges Bizet

Arranged by Peng Xiu Wen

The love story of the charming gypsy girl Carmen.

**Vision** (full orchestra)

Composed by Phoon Yew Tien

This music, in free style, was composed specially for the Singapore Festival of Arts. Each instrument in turn plays out a lively melody on the varied scenes of life.

**The General's Command** (*yang qin* concerto)

Composed by Wang Jin Ao

Lead Yang Qin Chan Ah Kam

Originally composed in Szechuan for solo performance on the *yang qin*, this arrangement was done in the late 1950s. It conveys the immediate consequences of a general's command to war in days of old.

**Favourite Tunes from The Immortals** (full orchestra)

Arranged by Yeo Puay Hian

This composition is from the popular TV series *The Immortals*.



# The Singapore Symphony Orchestra and Chorus

*The Singapore Symphony Orchestra and Chorus will perform at the Victoria Concert Hall on Friday 15 June, Saturday 16 June, Friday 22 June and Saturday 23 June at 8.15 pm.*

**Music Director and Resident Conductor Choo Hoey**

**First Violin** Pavel Prantl (leader), Lynnette Seah-Simon (deputy leader), Lim Shue Churn, Chan Yew Shing, Cheng Siu Sing, Ha Ming Ming, Seow Jin Chong, Kelly Smith, Yan To

**Second Violin** Zhang Zhen Shan (principal), Fan Ho Tang (sub-principal), Harry Khoo, Siow Hee Shun, Leung Chung Shu, Malcolm Ranjore, Liang Kuo Cheng, Yang Yi Cheng

**Viola** Jiri Heger (principal), George Man (sub-principal), Ong Koe Pho, Luo Cheng, Ngai Sau Chung, Chan Bing Lin

**Violoncello** Chiu Chun Chiu (principal), Herminia Atienza-Illano (sub-principal), Chiu Kuen Kuen, Victor Lim, Foh Kim Hong, Chung Kwok Lan, William Schutmaat

**Double Bass** Vladimir Puskarev (principal), Chung Young Hee (sub-principal), Bohdan Boczkowski, Lee Tsu Hock, Yang Chi, Ken Tan

**Flute** Huang Shao Jiang (principal), Chiang Hsing Kan (sub-principal), Lee Kee Hoi

**Piccolo** Lee Kee Hoi

**Oboe** William Naddle (principal), Donna Forster, Joost Flach

**Cor Anglais** Donna Forster

**Clarinet** David Lewis (principal), Robert Dean

**Bassoon** Mitchell Byler (principal), Nigel Sandall, Lee Chung Sing

**Horn** Gary Gardner (principal), Li Sheung Mi, Luk Hoi Yui, John McHenry, Dixie Wong

**Trumpet** Kenneth Olson (principal), Chen Jia Min (assistant principal), Ted Hirakawa (sub-principal)

**Trombone** Christie J. Anderson (principal), Steven Singer

**Bass Trombone** Edward Myers

**Tuba** Mark Barrett

**Timpani** Grzegorz Markiewicz (principal)

**Percussion** Tang Chong Leong, Lim Meng Keh

**Harp** Lu Kun (principal)

**Piano/Celesta** Shane Thio

THE SINGAPORE SYMPHONY ORCHESTRA AND CHORUS



*The Singapore Symphony Orchestra in concert.*





## THE SINGAPORE SYMPHONY ORCHESTRA

Nineteen eighty-four marks the sixth year of the founding of the Singapore Symphony Orchestra. In its short history, the orchestra has attained a status comparable to that of orchestras in Europe and the USA, where the world's best orchestras are found.

The Singapore Symphony Orchestra gave its first inaugural concerts at the Singapore Conference Hall in January 1979, under the baton of its music director and resident conductor, Choo Hoey. By the end of December 1983, it had performed a total of 296 concerts!

The orchestra, which started with an initial strength of 41 members, now has 61. With this increased strength, its repertoire has also expanded. It has performed works ranging from the baroque era to the twentieth century, and works by Asian and local composers.

The Singapore Symphony Orchestra has done much to increase the level of music appreciation and awareness in classical music, besides providing opportunities for young musical talents to realise their ambition within Singapore.

Besides the regular series concerts, the Singapore Symphony Orchestra also performs 'Familiar Favourites' concerts to capacity crowds at its permanent home, the Victoria Concert Hall.

In its continual effort to bring music to the people, the Singapore Symphony Orchestra also stages special concerts for schools and outdoor concerts. It assumes the role of educating our future concert audiences, namely schoolchildren, with its 'Music in Schools' programme, which includes performances by chamber groups from the orchestra.

In addition to performing standard orchestral works, the Singapore Symphony Orchestra has also made its mark as a theatre orchestra — in 1980 when it accompanied the Sadler's Wells Royal Ballet during its Asian Tour, and later in 1982 — and as an opera orchestra, accompanying stars of the Metropolitan Opera of New York in three nights of romantic opera to packed audiences.

Many renowned conductors and soloists have visited and performed with the Singapore Symphony Orchestra. These include Salvatore Accardo, Ruggiero Ricci, Hans Richter Haaser, Mark Kaplan, Daniel Adni, Liu Dehai, Liu Shikun, Fou Ts'ong, Aaron Rosand, Ilana Vered, Gyorgy Sandor, Shalom Ronly-Riklis, Igor Politkovsky, Victor Tretyakov, Laszlo Heltay, Ilarion Galati, Alfreda Hodgson and many more.

The orchestra has also performed in West Malaysia, Thailand and the Philippines. These visits have helped to cement our close cultural ties with our ASEAN neighbours. There are plans to visit more Asian countries in 1984 and Europe in 1985.

In its 1984 schedule, the Singapore Symphony Orchestra hopes to give more concerts that cater to its various audiences and to make three more long-playing records.

## CHOO HOEY

Choo Hoey assumed the role of music director and resident conductor of the Singapore Symphony Orchestra to oversee its inception (in 1979) and development.

In 1952, Choo Hoey entered the Royal Academy of Music in London. There he studied the violin, horn, composition and conducting. In 1955, he completed his studies and won two major awards.

Following further studies in Brussels and the International Sommer Akademie in Salzburg, he was invited to conduct the Belgium National Orchestra in 1958, thereby making his debut on the international scene. He was then instrumental in introducing Stravinsky's *Agon* to Belgium, with the Belgium State Radio Orchestra.

His international career brought him to the great music capitals of Europe and Latin America, the USSR and the People's Republic of China, where he conducted such famous orchestras as the London Symphony Orchestra, the London Philharmonic Orchestra, the Royal Philharmonic Orchestra, the Orchestre de la Societe du Conservatoire and the Orchestre de la Suisse Romande, to name but a few. In the course of his career, he has collaborated with world-renowned soloists like Salvatore Accardo, Pierre Fournier, Tamas Vasary, Shura Cherkassky, Andre Navarra, Ruggiero Ricci and Aaron Rosand.

In recognition of his contribution to the field of music in Singapore, Choo Hoey was awarded the Cultural Medallion in 1979 and bestowed the Public Service Star in 1982 by the President of Singapore. He was invited as guest of honour to the 1982 Tchaikovsky International Competition by the government of the USSR.



Singapore Symphony Orchestra conductor Choo Hoey.  
Far right, clockwise from top left, soloists Dorothee Reingardt (photo Joachim Sipos), Anke Eggers, Hidenori Komatsu and Paul Arden-Griffith.

## DOROTHEE REINGARDT

Dorothee Reingardt studied music at the Hanover Music Academy from 1969 to 1976 and received vocal training under Eva Bornemann, Tonio Larisch and Erika Koth. She has given many concerts and recitals in West and East Germany, England and Austria.

## ANKE EGGERS

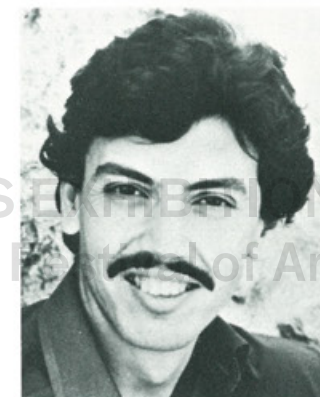
Anke Eggers began singing folk songs on German radio at the age of eleven, and was already a well known singer a few years later. She received vocal training in Hamburg and is now recognised as a leading mezzo-soprano and alto singer.

## PAUL ARDEN-GRIFFITH

Paul Arden-Griffith studied at the Royal Northern College of Music in England, where he graduated in both singing and pianoforte. Singing engagements abroad have taken him to Germany, Italy, Spain, Portugal, Austria and Yugoslavia.

## HIDENORI KOMATSU

Hidenori Komatsu received vocal training at the Tokyo Music Academy and continued his studies under Arnold Van Mill and Edith Lang at the Lubeck Music Academy. He has sung with many major orchestras and is in great demand as a concert and opera singer.

PROGRAMME A,  
FRIDAY 15 JUNE AND SATURDAY 16 JUNE

## Carmina Burana

Soloists Dorothee Reingardt (soprano), Paul Arden-Griffith (tenor), Hidenori Komatsu (baritone)

*Carmina Burana*, composed by Carl Orff in 1936, has created a unique place for itself in contemporary music literature. Its devotees, who have been known to refer to the work as 'a sensual experience', have become almost fanatical in their loyalty to it.

The first of the German composer's trilogy of works entitled *Trionfi-Trittico Teatrale*, *Carmina Burana* was followed in 1942 by *Catulli Carmina* and in 1951 by *Il Trionfo di Afrodite*.

The word *carmina* is Latin for 'songs', and the title literally means 'songs of the Beurons'. This last word refers to the fact that the texts chosen for this work were discovered in 1803 in an old Bavarian monastery at Benediktbeuron in southwest Germany. Most of the 200-odd sacred and secular poems date back to the thirteenth century, and were written, in low Latin and German, by an earthy group of vagabonds called the Gollards.

In setting 24 of these poems to music, Orff grouped them into three categories, devoted to 'Spring', 'The Tavern' and 'Love'. Flanking these sections (somewhat like bookends) is the introduction-cum-coda: 'Fortune, Empress of the World'.

Orff scored the work for three soloists, chorus (the Singapore Symphony Chorus, interim chorus master William Zimmerman), children's choir (the Peter Low Singers) and orchestra with expanded instrumentation, including five timpani, numerous other percussion instruments and two pianos.

PROGRAMME B,  
FRIDAY 22 JUNE AND SATURDAY 23 JUNE

## Beethoven's Ninth Symphony

Soloists Dorothee Reingardt (soprano), Anke Eggers (alto), Paul Arden-Griffith (tenor), Hidenori Komatsu (baritone)

Beethoven's Ninth Symphony is the culmination of his symphonic thought, which had developed from the classical First Symphony by evolution and revolution. The inclusion of a chorus in the symphony for the setting of Schiller's *Ode to Joy* can be traced back to 1793, when Beethoven had first planned to set Schiller's poem to music. Schiller's words, which celebrate the brotherhood and dignity of man, must have appealed greatly to Beethoven, who like Schiller was totally in sympathy with the democratic and revolutionary ideals sweeping Europe at that time.

In 1813, Beethoven again planned to use the *Ode to Joy* in an overture with chorus. He had already used a chorus in an orchestral work, though in an unusual manner — in the *Choral Fantasy*, which also includes a brilliant solo piano part. This work may be seen as a very early preparation for the Ninth Symphony, but the actual sketches for the symphony date from 1817. It took Beethoven seven more years to complete the work, which received its premiere in Vienna on 7 May 1824. By that time the Master was already too deaf to conduct, but he attempted to follow the performance with his score. At the end, while standing in front of the orchestra and still beating time, he had to be turned around to face the thunderous applause of the audience.

The symphony is in four movements, with the Singapore Symphony Chorus entering only in the finale.



# The Nash Ensemble of London

The Nash Ensemble of London  
will perform at the Victoria Concert Hall  
on Sunday 17 June and Monday 18 June  
at 8 pm.

Piano Ian Brown  
Flute Judith Pearce  
Oboe Robin Miller  
Clarinet Michael Collins  
Bassoon Brian Lightman  
Horn John Pigneguy  
Violin Marcia Crayford  
Violin Peter Pople  
Viola Roger Chase  
Cello Christopher Van Kampen  
Double Bass Robin McGee

## THE NASH ENSEMBLE OF LONDON

The Nash Ensemble is firmly established as one of Britain's most distinguished, versatile and enterprising groups. It takes its name from the beautiful Nash terraces around the Royal Academy of Music where the group was formed in 1964 by its artistic director Amelia Freedman.

The repertoire is vast — music ranging from Mozart to the *avant garde*. Many composers have written pieces especially for the Nash, including Gordon Crosse, Richard Rodney Bennett, Oliver Knussen, Nigel Osborne, Nicholas Maw and Simon Bainbridge, and the ensemble has given well over a hundred first performances.

Appearances in 1982 included a Russian series at the Wigmore Hall, tours to Germany, Sweden and Switzerland, performances at the Bath, City of London, King's Lynn, and Edinburgh Festivals, a Promenade concert at the Royal Albert Hall (which was televised on BBC TV), and radio recordings.

The Nash has performed in most of the European countries, including Germany, Italy, Belgium, Holland, Spain, Switzerland, Sweden, Norway, France, Portugal and Greece (where it represented Britain in the ISCM Festival). In 1981 it toured the USA with great success.

The Nash has made many records, most notably for CRD for whom it has recently recorded works by Rimsky-Korsakov, Arensky, Dvorak and Krommer to add to the collection. It has made records of works by Schonberg, Ravel and Stravinsky as well as recordings for the BBC Open University. Records of contemporary composers' works include those of Nicholas Maw, John Tavener, Tim Souster, Nicola Lefanu and Anthony Payne.

In 1983 the Nash performed in the Middle East and Denmark, and in May gave five concerts at the Beethoven Festival in Bonn, Germany, and three concerts at the Britain Salutes New York Festival. The *New York Times* said of the group: 'This was musicianship with feeling and heart, the kind of music-making one hears from old recordings of chamber groups from the 1930s, but all too rarely today, at least in the United States.' The ensemble has given a major series of eight concerts at the Wigmore Hall featuring British music written between 1900 and 1935, which included chamber works by Elgar, Vaughan Williams, Holst, Delius and Walton. The Nash Ensemble has appeared at the Bath and Cheltenham Festivals and has given a BBC Promenade concert at the Royal Albert Hall.

## PROGRAMME A, SUNDAY 17 JUNE

Quintet in Eb, K 452, for piano, oboe, clarinet, horn and bassoon  
Wolfgang Amadeus Mozart (1756 — 1791)

*Largo — Allegro moderato*  
*Larghetto*  
*Allegretto*

One of the most beautiful of all Mozart's works for wind instruments is the Quintet in E flat, K452, for piano, oboe, clarinet, horn and bassoon, which he completed on 30 March 1784 — at precisely the time when his mastery of the piano concerto was beginning to manifest itself (he composed no fewer than six between February and December that year). The first performance was given on 1 April, during the season of Lent concerts at the Hoftheater in Vienna, and ten days later Mozart wrote to his father Leopold in Salzburg: 'I have done myself great credit with my three subscription concerts, and the concert I gave in the theatre was most successful. I have composed two grand concertos [K450 in B flat and K451 in D] and then a quintet, which called forth the very greatest applause; I myself consider it to be the best work I have ever composed. It is written for oboe, clarinet, horn, bassoon and pianoforte. How I wish you could have heard it! And how beautifully it was performed! Well, to tell the truth I was really worn out in the end after playing so much — and it is greatly to my credit that my listeners never got tired.'

The first movement is prefaced by a substantial slow introduction, during the course of which three short motifs are introduced and then discussed sequentially: the shapely phrase of the very first bar (on the piano); a descending scale begun by the bassoon; and a little arabesque introduced by the oboe. These twenty bars are sufficient alone to display Mozart's masterly handling of the four wind instruments, and the skill with which he allows the piano to lead, but not dominate, the ensemble. The *allegro moderato* thus introduced is spacious and unhurried (to allow for proper articulation of the quick runs that are a feature of the music). The first subject, alternately gentle and stately, is shared between the piano and the wind instruments, and the second subject, also initiated by the piano, is treated in similar style, but the instrumental layout of the transition and of the closing part of the exposition is much freer. The development is based exclusively on the first two bars of the first subject, and is unusually short (a mere sixteen bars), though by no means unevenful: it is followed by a recapitulation that is subtly varied, both in actual substance and in scoring.

Whereas in the first movement the lead in introducing the most important melodic ideas has been taken by the piano, in the *larghetto* in B flat it is the wind instruments that initiate the first subject and are most active in its modulating continuation, above a flowing, arpeggiated accompaniment on the piano. The latter instrument does, however, introduce the short second subject, held in reserve until almost the end of the exposition. The 'development' is based on fresh material and modulates even more dramatically, and, as in the first movement, the recapitulation presents familiar music in an entirely new light. The finale is a very free rondo, with a measured, symmetrical refrain first stated by the piano, and a short, rocking second subject introduced by the oboe. The main episode begins in C minor, with a new theme, again given to the oboe, and with the horn joining in imitation. This is succeeded by a recapitulation beginning with the second subject, the refrain not being heard again until after an extended and resourceful *cadenza in tempo*, which is perhaps the most attractive feature of this altogether captivating movement.

Sinfonietta, Op 1  
Benjamin Britten (1913 — 1976)

*Poco presto et agitato*  
*Variations andante lento*  
*Tarantella presto vivace*

Edwin Stein's suggestion that Schonberg's First Chamber Symphony, Op 9 (1900) formed part of the background of Britten's Sinfonietta, Op 1 (1932) is convincing, even though the sonorities of the two scores are so unlike. Yet the composer's own environment was not entirely rejected: the *appoggiaturas* and the rhapsodic interpolations of the slow movement stem from an English pastoral style rarely evoked in later Britten.

Almost all the germinal ideas of the work are presented in the opening paragraphs of the first movement. The sevenths sustained by the strings are never to be absent for long from the harmony, and each fragment of the melody pieced together by the woodwind is to play other roles in later contexts. The subsequent horn call and its scalar continuation are also motivic.

The slow movement, described as *Variations*, begins as a fantasy on already familiar shapes. But the violins' rising figures (derived from the horn call) pass into a widely arched thematic statement and its course is clearly traced in the subsequent sections. A *tarantella* follows, its *moto perpetuo* theme containing more hints of the first movement shapes. There is a subsidiary theme (viola and cello, with horn and clarinet *ostinato*), which returns on the horn at the peak of a development of the *moto perpetuo* idea. The final section introduces a *pizzicato fugato* alluding to the first movement's first subject, its second subject (flute), the slow movement theme (horn) and a broad restatement of the first subject (bass strings). In the horn's triumphant ascent through the closing chords is heard the last transformation of its characteristic call.

## INTERMISSION

Members of the Nash Ensemble of London, formed in 1964  
by artistic director Amelia Freedman (photo Jeremy Fletcher).



THE NASH ENSEMBLE OF LONDON



Octet in F Major, D 803  
Franz Schubert (1797 — 1828)

*Adagio — allegro*  
*Adagio*  
*Scherzo and trio*  
*Andante*  
*Menuetto and trio*  
*Andante molto — allegro*

Early in 1824, Count Ferdinand Troyer, chief steward of Beethoven's patron, the Archduke Rudolf, commissioned a new chamber work from Schubert. The Count was an enthusiastic and skilled clarinetist: he was also a great admirer of Beethoven, and requested a piece that would be a *divertimento* in the manner of Beethoven's Septet. Schubert responded with a work that added only a second violin to Beethoven's instrumentation of clarinet, horn, bassoon, violin, viola, cello and double bass, and even preserved the layout of the movements — six in number, closely matching Beethoven's contrasts of tempo and character even to the point of using a theme and variations for the second slow movement (Beethoven, like Schubert after him, also uses one of his own themes again in his Minuet). The Count was impatient to have his work: Schubert had this substantial masterpiece, which lasts a good three quarters of an hour, ready within a month, by 1 March. It was first given a week or two later, with the Count playing the clarinet, and he must have been delighted to find that, more than in Beethoven's Septet, it is the clarinet which takes the lead in the chamber ensemble.

'I have composed very few new songs,' Schubert wrote to Leopold Kupelwieser at the end of the month, 'but against that I have tried my hand at several kinds of instrumental music and composed two quartets for violins, viola and cello, an octet. Picture to yourself someone whose brilliant hopes have come to nothing, someone to whom love and friendship are at most a source of bitterness, someone whose inspiration (whose creative inspiration at least) for all that is beautiful threatens to fail, and then ask yourself if that is not a wretched, unhappy being.' There seems here to be an irreconcilable contradiction, especially when we listen to the sunny, endlessly rich outpouring of music in the Octet. Yet even here, let alone in some of the other works he mentions, there are times when a dreadful shudder can cross the music: the opening of the finale is like the music of death, thrown off for one of Schubert's gayest and most carefree tunes.

But the sunniness of the Octet is scarcely troubled by these forebodings, which makes them the more alarming when they come, though one is constantly aware of the sadness that tints Schubert's knowledge of beauty and its transience. The brooding *adagio* introduction has a tentative, searching quality about it, resolved in the joyful confidence of the *allegro*, a sonata movement which admits a return of the opening but is, until near the very end, bright and extrovert. In the *adagio*, it is the singing melodic qualities of the clarinet that are given full rein — with a wonderful theme that flows on in seemingly endless phrases. The Count must have been delighted, however much it tested his gift for phrasing (not to mention his need to breathe). After the vigorous, almost Beethovenian *scherzo and trio*, Schubert writes a set of variations on a love duet from *Die Freunde von Salamanka*, 'Gelagert unterm hellen Dach': this was a little two-act *singspiel* he had composed nine years previously. A gentler *minuet and trio* balance the energy of the *scherzo*, before the finale. After the shock of the start, all seems bright: but the opening does return, with desperate gestures from the violin, before Schubert whirls the music home exuberantly. For the moment, the certainties have held.



PROGRAMME B, MONDAY 18 JUNE

Three Sea Shanties, for wind quartet  
Malcolm Arnold

*Allegro con brio*  
*Andante con moto, quasi allegro*  
*Allegretto molto espressivo*

A triple helping of good clean fun, as animated as champagne bubbles and as titillating as a striptease. Arnold's clever avoidance of fully quoting any phrase from a sailor's tune is akin to brilliant dabs of conversation heard on the sly.

In the first shanty, Arnold skirts around the contours of *What Shall We Do with the Drunken Sailor?* and his consequent use of *habanera* rhythm is artistic frivolity at its best. The second shanty is hinged on *Blow the Man Down* — in slow motion. A montage of frisky melodic snippets forms the finale.

Septet in Eb, Op 20  
Ludwig Van Beethoven (1770 — 1827)

*Adagio — allegro con brio*  
*Adagio cantabile*  
*Tempo di minuetto and trio*  
*Tema con variazione (andante)*  
*Scherzo (allegro molto e vivace) and trio*  
*Andante con molto all marcia — presto*

No one was more irritated by the popularity of this Septet than Beethoven himself. It had begun life simply enough — as another of the pieces for strings with wind or for wind alone which he wrote during his early years in Bonn. It was sketched in 1799, first heard at a private party given by Prince Schwarzenberg, and publicly performed at one of Beethoven's own concerts at the Vienna Court Theatre on 2 April 1800. That December, he sent the work to the publisher Franz Anton Hoffmeister, founder of the *Leipzig Bureau de Musique*, that later became the firm of Peters, observing that the individual instruments are treated in *obligato* fashion and suggesting that it would be possible to replace the wind instrument with strings. The publishers were slow, and in April 1802 Beethoven wrote telling them to hurry up: 'There's a mob awaiting it... and there are rogues in this Imperial town as well as at the Imperial Court.' Obviously he was afraid that unscrupulous hands, in those days when buccaneering publishers could seize upon any piece of music and bear it away to their own profit, would fasten upon the work. And when Hoffmeister did issue the Septet together with a 'Quintet for two violins, two violas and cello', Beethoven published a furious notice in the *Wiener Zeitung* declaring that the two works were identical, and that while no one could do anything about this kind of thing, it should at least be made known to the public what they were being invited to buy.

The Septet has its roots in the eighteenth-century *divertimento* that was brought to an advanced state by Mozart, and though it is composed with a fine instinct for balance and for dramatic contrast, it cannot have been intended as a major foray into new expressive territory. The Op 18 quartets and the First Symphony are of similar date. From this, perhaps, derives Beethoven's irritation that the Septet, written for diversion, should have been so much preferred. By the time Spohr came to develop Beethoven's handling of the Septet into Romantic territory with the Nonet in 1813, and certainly by the time Schubert directly modelled his Octet on the work in 1824, the Septet was accepted as a classic, and Beethoven was resigned.

The dominating *obligato* instruments are the violin and the clarinet, as the introduction declares: there follows a vigorous

sonata form movement in which development is very free, for it is a third theme arising out of the first that concludes the exposition and suffuses the actual development section. The *adagio* is also in sonata form, with both themes introduced by the clarinet and then taken up by the violin, and Beethoven even makes thematic the repeated notes which characterise the accompaniment figures. Domestic pianists will recognise the theme of the Minuet, which is taken from the so-called Easy Sonata No 2 of 1796, published as Op 49, No 2: Beethoven, who knew something of the horn and its technique as a pupil, makes the instrument hop in the *trio*. The fourth movement is a set of variations, ostensibly on a Lower Rhine folksong, *Ach Schiffer, lieber Schiffer*: however, it now seems that these words were added by Zuccalmaglio (the folklorist who also composed some of the 'folk tunes' set by Brahms) to a tune originating with Beethoven himself. Certainly the only Lower Rhine peasants found singing it would be concertgoers. After a witty *scherzo* to balance the Minuet (there is a beautiful *trio* beloved by cellists), a mock-solemn minor key introduction sets off the brilliant finale — another sonata form movement, and one that finds room for a dazzling cadenza for the violin between development and recapitulation.

INTERMISSION

*The Nash Ensemble. Left to right, Robin Miller, Peter Pople, Ian Brown, Michael Collins, Judith Pearce, John Pigneguy, Marcia Crayford, Brian Lightman, Christopher Van Kampen, Robin McGee (photo Fritz Curzon).*



Fantasia, for wind quintet, string trio, double bass and piano  
Nigel Osborne

In 1977 I set to music a poem by D.M. Thomas called *Vienna, Zurich, Constance*, the arresting story of a non-meeting between Sigmund Freud and Carl Jung. In May 1912, Freud travelled from Vienna to see a sick friend at Constance, near Zurich. Jung expected Freud to take the opportunity to visit him in Zurich, while Freud was disappointed that his younger colleague did not travel to see him in Constance. Their relationship, personal and professional, ended soon after.

In the poem, the imaginary Freud and Jung travel in railway compartments in opposite directions on the branchline from Zurich to Constance. Each is accompanied by a real passenger: a young man and a girl, lovers who have confused their plans. As they travel apart, they become mingled with images of Freudian and Jungian thought, and indeed of two centuries or epochs which are about to divide.

*Vienna, Zurich, Constance* was to be the point of departure for D.M. Thomas's now famous novel, *The White Hotel*, which embarks on a journey through the Freudian 'landscape of hysteria' to a destination in the other, terrible 'myth' of our century, the holocaust.

In the same way, *Fantasia* is my own sequel to the setting of the poem. It is not programme music: it does not have to be. The landscape of hysteria, and the symbolism of the subconscious are already deeply inscribed in the language of late twentieth-century music.

*Fantasia* was especially written for the Nash Ensemble, and was given its first performance in Boston, USA.

Piano Quintet in A, D 667, 'The Trout'  
Franz Schubert (1797 — 1828)

*Allegro vivace*  
*Andante*  
*Scherzo (presto) and trio*  
*Theme and variations*  
*Finale — allegro giusto*

Steyr, some 150 kilometres west of Vienna, was the birthplace of the singer who first introduced so many of Schubert's songs, Johann Vogl, and here he liked to spend his summers. Schubert joined him in 1819, staying with a doctor who had five daughters next door to a neighbour with three — 'eight girls and nearly all pretty,' wrote the happy Schubert to a friend. 'Plenty to do, you see'. There was also much music-making, and the musical patron of Steyr, Sylvester Paumgartner, asked Schubert for a quintet. Paumgartner was an assistant manager of mines and an amateur cellist who lived in a fine house in the main square: he had decorated a music room on the first floor with symbolic emblems and portraits of musicians, and here meetings used regularly to take place. An admirer of Hummel, he suggested the Op 87 Piano Quintet as a model, adding that he was also so fond of Schubert's song *Die Forelle* that it would be nice to have it as the subject of variations. Schubert, greatly enjoying his summer diversions, was in a mood to oblige, though he did not complete the work until his return to Vienna. The influence of Hummel is certainly less marked, except in some of the piano writing, than the sunny, contented atmosphere and the delightful countryside that caused him to cast his work as something of a serenade.

*Über allen Begriff schon* — 'inconceivably beautiful' — was how Schubert described that countryside. He wrote great music, none that has a more attractive feeling of companionability, of ideas flowing with the profusion of lively conversation, and this extends to the musical skills, such as his easy mastery with the first theme as it flowers from its original hearing on strings after the initial piano flourish. Part of the delight, for these musicians enjoying themselves together, was in the dexterity with which Schubert could make something constantly new out of his material, as with the mock-sinister start to the development: this is no Schubertian shadow coming across the music, but a humorous solemnity soon to be dissolved in a flurry of complicated ideas, like everyone talking at once. The *andante* gives the strings rich opportunities: much of the piano writing in this quintet is in bare octaves, something Schubert can rely on as he can trust his lyrical gift with melody, and can also use as a clear contrast, one that will not subdue the warm string textures. After the energetic *scherzo and trio*, and before the cheerful finale, come the eponymous *Variations*. Schubert's model may have been Haydn's variations on the Emperor's Hymn: the treatment, and particularly some of the harmonic excursions, would have astonished, if delighted, Haydn, as Schubert takes the most enchanting risks. As one of his biographers, Arthur Hutchings, has written: 'Schoolboys love the variations in which the tune can be heard with slight but delicious alterations, and old boys who do not love them are advancing in sin as well as in years.'





# Pileh Menantu

*Pileh Menantu will be performed  
at the Drama Centre  
from Monday 18 June to Wednesday 20 June  
at 8 pm.*

Script Felix Chia  
Director Cecilia Ong  
Stage Manager William Tan  
Co-ordinators of Wedding Pageant Gwee Thian Hock,  
Yeo Kim Swee  
Soronee Musicians Yeo Kim Swee, Chan Yew Lock,  
Goh Tian Soon  
Mistress of Ceremonies Choong Ah Moi  
Assistant Chan Hock Neo

Ong Hoe Kiah Henry G. T. Lye  
Nonya Kay Watt Tan Poh Lee  
Nonya Jambol Wee Lek Neo  
Nonya Kay Poh Sally Teo  
Ong Paih Kiah Tann Yean  
Ba Besar Gerald Yeo Joo Heng, Leonard Song Hock Lye  
Nonya Bulat Evelyn Shaw  
Nonya Molek Sally Gan  
Poh Neo Caroline Tan  
Eng Neo Lilian Wee  
Swee Neo Margaret Lau  
Nonya Chantek Tan Choon Hoe  
Swee Kim Marie Therese

## Wedding Pageant

Bride Magdalene Chia  
Grooms Gerald Yeo Joo Heng, Leonard Song Hock Lye  
Sinseh Johnny Wee  
Pak Chindek Abdul Razak bin Haji Said  
Umbrella Carriers Tan Aik Lim, Johnny Chia  
Bride's Uncle Jerry Quek  
Bride's Mother Tan Choon Hoe  
Bride's Brother Lim Kim Leong  
Groom's Retinue Evelyn Shaw, Sally Teo  
Page Boy Ong Lay Hinn  
Page Girl Tan Shi-Ann

*Above left and right, two pictures that reflect the strict  
formality of early Baba weddings (photos courtesy Lee  
Liang Hye). Below, the tradition is revived at a Baba  
wedding that took place in Singapore in 1983.*



## PILEH MENANTU

Pride and prejudice are among the failings found in most of the olden-day Babas and Nonyas. Rather than dramatise these weaknesses, *Pileh Menantu*, or *Choosing a Daughter-in-Law* was written with more than a touch of humour. Indeed, the comical moments in the play justify a definition of light comedy.

Note, too, the names of the characters: Hoe Kiah for the good boy, Paih Kiah for the bad or naughty boy, Nonya Kay Watt for the fusspot and Nonya Kay Poh for the meddler! Genuine nicknames all. The plot should not be taken too seriously (although it is not altogether nonsensical), bearing in mind that, if it takes all kinds to make a world, it certainly also took all kinds of Babas and Nonyas to make the Baba community!

The scene is Singapore in the 1930s. The rather insipid young son of a Singapore Baba family has taken a fancy to his neighbour's daughter, and he wants to marry her. While his father (like many fathers at that time who had been influenced by 'modern' English education) is not too concerned with lineage, his mother holds a different view.

Differences of opinion arise at a family discussion. Ba Besar, the son, is at first happy when his father overrules his mother's objections, but is then disappointed when a comparison of his horoscope with that of his neighbour's daughter proves unfavourable.

Ong Hoe Kiah, Ba Besar's father, is still at heart a Baba, and he accepts his own mother's declaration that the proposed marriage is taboo. Then a friend of the family offers to help match Ba Besar with her own niece. So all ends well.

## THE BABAS AND NONYAS

A unique ethnic Chinese community, the origins of the Babas and Nonyas date back to more than 500 years ago when Chinese traders, mainly from the Fukien province of China, arrived in Malacca.

These early settlers, who did not bring women with them, eventually married the local Malay women of Malacca. Their children came to be known as Babas (male) and Nonyas (female), or collectively as *peranakan*, meaning 'local born' in Malay.

Some Babas and Nonyas migrated to Singapore in the nineteenth century, after the founding of modern Singapore. After 1826, when Singapore became part of the Straits Settlements (together with Penang and Malacca), the Babas called themselves Straits-born.

Baba culture is a fascinating fusion of Sino-Malay elements. The language, known as Baba Malay, is a patois of Malay and Chinese, plus other foreign words and idioms. The Nonya wears an adaptation of the Malay *sarong kebaya*, while Baba food is Malay-influenced in its liberal use of spices. But despite the influence of the Malays, the Babas and Nonyas still retain their Chinese names and are essentially Chinese in their traditions, beliefs, customs and religion.





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RADES EXHIBITION  
ional Festival of Arts 2018



# The Penta Theatre

The Penta Theatre will perform  
at the Singapore Conference Hall  
on Monday 18 June and Tuesday 19 June  
at 8 pm.

Manager Marcelo Genis  
Technician Frans Roest

The Dancers Tjiske Broersma, Ruth Fuglistaller, Henk Knaap,  
Hennie Konings, Mark Sieczkarek, Maria Wille

## THE PENTA THEATRE

In September 1972 five dancers left the Rotterdams Dans Centrum to form the Penta Theatre. Their initiative was encouraged by grants from the Arts Council of the City of Rotterdam and the Ministry for Cultural Affairs of the Netherlands and in 1974 these two bodies decided to give Penta a permanent subsidy to continue its experimental work.

The aim of Penta was to find an alternative to the choreographer-performer dichotomy which would allow dancers to express themselves both during the creation of the pieces and while performing them on stage.

To achieve this a co-operative was formed: all decisions within the company — artistic and administrative — are made collectively, leadership only being assumed by somebody when he is able to offer the solution to a particular problem. This has created a sense of real community within the company and each individual is able to give his utmost to the common pursuit. At the same time this open structure allows for constant change and a continual assessment of the company's direction.

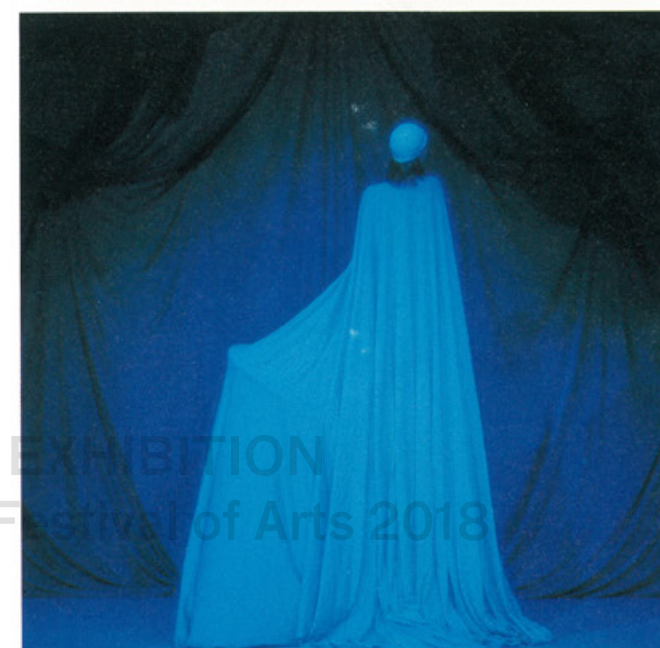
Considering the superficial aspects of dance to be generally overrated, Penta has tried to concentrate on expressive and formal values, avoiding brilliance for its own sake. Furthermore, an effort has been made to combine dance with other art forms and to expand its meaning to encompass movement in the widest sense of the word.

The evolution of Penta since 1972 can be divided into three periods. In the first, pieces were as a rule abstract and closely related to what is generally understood as modern dance. Nevertheless, their main aim was not to achieve technical feats but rather to use theatrical techniques to build up tensions and relationships which were not to be found in traditional ballet.

The second period was characterised by pieces with a theme: sports, conventionalisms, the 1950s. These took the form of collages in which scenes were used to depict different situations, and stereotypes were used to give some insight into our own weaknesses and fears.

Eventually, though, the dancers realised that even if the audiences seemed to enjoy their work, they themselves had lost interest in it, and found it was becoming stale. This brought about a new manner, in which the more or less objective recording of moments, with the merest irony added, gave way to a more introspective mood. A phase of psychological exploration had begun. Two pieces with a

The Penta Theatre in performance. Top left, Penta Dances, middle and bottom left, Dame Blanche. Right, 'Red', 'Yellow' and 'Blue' from 100 Percent Synthetic Fibre.



THE PENTA THEATRE



minimum of movement were produced, which try instead to create an inner tension. In *Honourable Customer* and *Schoonschijn*, attention was centred on the individual: the occasion for the characters coming together was unimportant (a restaurant, a party) but the personality of those present, their fears, weaknesses and longings were laid bare.

A constant in Penta's work has been its interest in quick, rather playful pieces, based on improvisation and in which movement plays a very important role. Now, after two rather slow paced, introspective pieces, the actors again felt the need to make something more spontaneous, where dance, or at least movements more closely connected with dance than with theatre, would be used and where form would determine the content.

The spark that started it all was a sketch for a red costume, of very simple lines. The rest was a matter of exploring the possibilities it offered: what movements did it allow? What could result from this? Several scores were tried while the piece was in the making, and the choice finally fell on a recording of Vladimir Horowitz's concert encores, which had, everyone felt, the slightly ironical and self-deprecating quality that appeals to the members of the group.

The result was a short piece where movements generate situations that in turn generate others by taking a totally unexpected turn. A kaleidoscope, in a way, which Penta holds up and turns for its audience to look into. The form was found so appealing that this production has become much longer than originally intended and will, in its final form, consist of several sections, each one with a different atmosphere, where colour, form and sound blend with movement to create an harmonious whole.

## PROGRAMME A, MONDAY 18 JUNE

### Penta Dances

*Penta Dances* consists of a series of scenes in which some forms of dance (ballroom, classical, tap dancing) and a series of everyday movements are compared and contrasted to show how tenuous the boundary is between 'dance' and 'movement'. The piece is neither didactic nor polemic in its approach, but relies rather on the surprise factor to evoke in the spectator unexpected associations which connect apparently unrelated areas of movement.

### 100 Percent Synthetic Fibre

*100 Percent Synthetic Fibre* is the result of improvisations with fabrics of different colours. Because its four parts were not created at the same time, it reflects in some way Penta's changing approach to choreography. 'Red' dates from March 1978, 'Grey' and 'Blue' from September 1978 and 'Yellow' from September 1980.

## PROGRAMME B, TUESDAY 19 JUNE

### Dame Blanche

*Dame Blanche*, the crowning point of a good dinner: at once hot and cold, luminously white, yet doomed to melt away in a few moments. This is a piece about happiness as a cliché, as promoted by cheap journalism and most advertising, and about people that manipulate one another in an effort to live up to those standards. Penta takes a bemused but critical look at this artificial version of life.

### 100 Percent Synthetic Fibre



## At the Ballet

*At the Ballet will be performed  
at the Victoria Theatre  
on Thursday 21 June and Friday 22 June  
at 8 pm.*

**Artistic Directors** Goh Soo Khim, Anthony Then  
**International Guest Artistes** Bonnie Moore, John Goding  
**Special Guest Artistes** Goh Soo Khim, Sylvia McCully,  
Carol Ainsworth, Lim Fei Shen

**The Dancers** Richard Chan Tuck Seng, Cheng Sim Kee, Chew Seok Choon, Foo Shuh Ming, Jamaluddin Jalil, Bettina Khoo Li Fern Pillay, Helena Lee May Ping, Lee Yean Lin, Li Sau Kei, Jacqueline Lim, Lim Suan Neo, Donn Neo Cheng Heng, Elizabeth Ellen Ng, Chantal Marie Pestana, Phua Teck Chong, Maverick Quek Hong Teong, Norensah Sahari, Mohamed Noor Sarman, Irene Tan Ai Lin, Peter Tan Kim Leong, Tan Su Ming, Elaine Tan Suan Leng, Richard Tan Swee Guan, Peter Tan Wee Shin, Shariff Md Tawil, Teo Boon Kuan, Thong Meng Lan, Vincent Wee Tai Huat, Sharon Yeo Cheng Imm

### AT THE BALLET

Over the years ballet has become increasingly popular in Singapore, as can be seen by the growth of numerous dance establishments and special classes in schools and community centres. Until now, however, these establishments and classes have operated independently — each with its own style and approach but perhaps missing the greater benefits that might be reaped from closer collaboration.

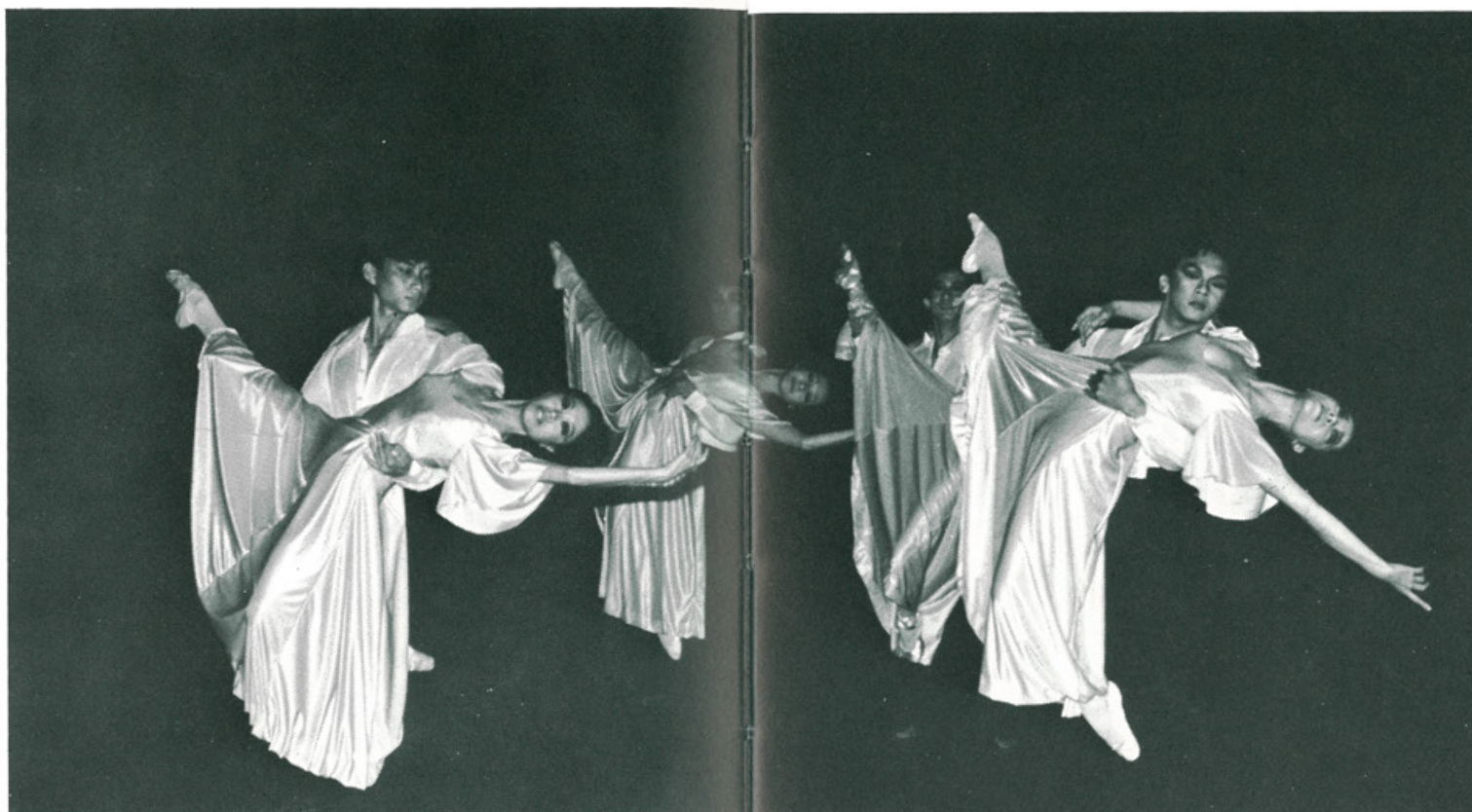
Hence the decision to stage an evening of ballet pooling the top talent available in Singapore. Invited choreographers, choreologists and dance teachers include Goh Choo San, Goh Soo Khim, Patricia Hon, Julie Jones, Lim Fei Shen, Sylvia McCully and Anthony Then. Local dancers will also have the opportunity to work with two principal ballet dancers from the United States, namely Bonnie Moore and John Goding of the Washington Ballet.

### GOH SOO KHIM

Goh Soo Khim, dancer, teacher and choreographer, is a name that has been closely associated with the growth and aspirations of ballet in Singapore. Director and principal of the Singapore Ballet Academy since 1971, Goh Soo Khim, a graduate of the Australian Ballet School, was initially trained at the Singapore Ballet Academy. Her choreography includes: *Temple Tone Poem*, *Dilemma* and *Five Emotions*, which was specially commissioned for the Singapore Festival of Arts 1982. In 1981, she was awarded the Cultural Medallion for her outstanding achievements in dance by the Ministry of Culture.

### ANTHONY THEN

Anthony Then left Singapore fifteen years ago and made his professional debut with the Western Theatre Ballet Company on the stage of Sadlers Wells in London. He attained his professional training at the Rambert School of Ballet. He also completed a course at the London Institute of Choreology in 1969, and went on to dance, direct, choreograph, act and teach in Singapore, Europe and the United States. Anthony Then is currently guest director and choreographer at the Mandarin Singapore's Neptune Theatre Restaurant.



*Scenes from Scriabin Dances, above, and Grande Pas de Quatre, below. Left, Bonnie Moore and John Goding of the Washington Ballet (photo James E. Strickland).*



AT THE BALLET



### PROGRAMME

**Variations on a Theme** (premiere, Singapore Festival of Arts, June 1984)

**Music** Niccolò Paganini

**Arrangement** Andrew Lloyd Webber

**Choreography** Anthony Then

*Variations on a Theme* captures a number of dance styles and techniques. It savours a byplay of bodies and musical subtleties and the enjoyment of contrasting moods and movements.

### INTERMISSION

### Grande Pas de Quatre

**Music** Pugni

**Reproduced and Mounted by** Anthony Then (after Anton Dolin)

Goh Soo Khim (Marie Taglioni), Sylvia McCully (Fanny Cerrito), Chew Seok Choon (Carlotta Grisi), Carol Ainsworth (Lucille Grahn)

The *pas de quatre* was perhaps the finest achievement of nineteenth-century choreographer Jules Perrot. In 1845 four leading Romantic ballerinas of the day — Marie Taglioni, Carlotta Grisi, Fanny Cerrito and Lucille Grahn — danced together at Her Majesty's Theatre, London in a special *divertissement* created by Perrot.

### Pas de Deux, from Momentum

**Music** Serge Prokofiev (Piano Concerto No 1 in Db, Op 10)

**Choreography** Goh Choo San

Bonnie Moore, John Goding

*Momentum* has the compelling logic of a mathematical equation given life, as choreographer Goh Choo San takes the dancers from stillness to top-velocity motion, and back again to stillness.

**Scriabin Dances** (premiere, Singapore Festival of Arts, June 1984)

**Music** Alexander Scriabin

**Choreography** Patricia Hon

Set in five movements, *Scriabin Dances* opens with strong lyrical movements — almost visual impressions of reaching from a deep reserve of inner feeling to the dramatic portrayal of a wide range of human emotions.

### INTERMISSION

### Aurora's Wedding, from Sleeping Beauty, Act III

**Music** Peter Ilich Tchaikovsky

**Choreography** M. Petipa

**Mounted and Produced by** Julie Jones, Anthony Then

**Additional Choreography** Anthony Then

The scene is the ceremonial hall of the palace, where Aurora and the prince are to be married. The king, queen, prince, Aurora and the courtiers assemble and take their places, and fairytale characters enter in procession to entertain them. The *divertissement* begins with a Florestan *pas de trois*, followed by the first *pas de caractere* featuring Puss in Boots and the White Cat. This is followed by 'Blue Birds', 'Little Red Riding Hood in Flight from the Wolf' and 'The Three Ivans', the last a traditional Ukrainian dance.

Aurora and the prince now execute their *grande pas de deux* which is followed by a mazurka and the arrival of the Lilac Fairy to bless the marriage.



# The Guangdong Nationalities Song and Dance Troupe

The Guangdong Nationalities Song and Dance Troupe will perform at the Palace Theatre from Wednesday 20 June to Sunday 24 June at 8 pm.

Leader Song Wenfu  
Deputy Leaders Liu Xuanliang and Wang Chengyao  
Secretary Huang Naizhao  
Art Director Chen Qiao  
Stage Manager Meng Fazhen  
Orchestra Conductor Zhang Xuchang  
Stage Art Designer Chen Chuang  
Lighting Designer Wen Qide  
Principal Artistes Li Xiang, Li Suhua, Fang Gang, Li Xin, Wu Honglin, Wang Yong, Li Yuhua, Huang Huiji, Li Ting

## THE GUANGDONG NATIONALITIES SONG AND DANCE TROUPE

Inaugurated in 1953, the Guangdong Nationalities Song and Dance Troupe (formerly known as the Hainan Dance Troupe) seeks to promote and develop the music and dancing art of minority nationalities. Long active in the Wuzhi Shan region of Hainan, it has procured a penetrating insight into its lifestyles and colourful folk dances. For thirty years, the troupe has created, compiled and re-arranged a large repertoire of music and dance with a rich native flavour, widely acclaimed by literary and art circles and audiences at home and abroad. Many of its works have been made into movies or TV films in and outside China. *Happiness is Delivering Grain*, for example, was a craze in China and highly popular in Eastern Europe and Japan.

In 1956, the troupe participated in a national festival of professional literary and art organisations and won the distinction of 'the Flower of Five-Finger Mountain'. In 1960, it was accredited as an advanced organisation on the national cultural and educational front.

Since its inauguration, the troupe has trained a large pool of singers, musicians, dancers and creative personnel of various minority nationalities: Li, Miao, Zhuang, Hui, Mong, Man, for example.

In the 1983 International Labour Day celebrations in Beijing, the performance of the Guangdong Nationalities Song and Dance Troupe was widely applauded by national leaders and distinguished guests from the capital and abroad. The troupe was acclaimed as 'the Mountain Flower of the South'. Later, it was invited to make a performance tour of Inner Mongolia, Ningxia, Gansu, Qinghai and Shanxi, winning applause wherever it performed.

THE GUANGDONG NATIONALITIES SONG AND DANCE TROUPE



## FOLK DANCE OF THE LI NATIONALITY

The Li nationality, who inhabit the Wuzhi Shan (Five-Finger Mountain) region of Hainan, have a wide repertoire of folk songs and colourful folk dances. Their folk dances, noted for their grace and distinctive style, have been established as a dance form in its own right in the wide spectrum of national dances in China. For example, their *Bamboo Dance*, with its complex and varying rhythm, plus agile and lively steps, is comparable to folk dances of a similar nature popular in some Southeast Asian countries.

The folk dances of the Li nationality may generally be divided into two categories: entertainment and religious. In entertainment dances, members of the nationality, carried away by a moderate amount of wine, sing or dance for self-entertainment at the end of a hard day's work or in the evening of a festival, in an open field or under a big tree. On such occasions, the performers and the spectators tend to integrate themselves into a single entity amidst the gaiety of the atmosphere. Typical entertainment dances are *Bamboo Dance* and *Shadow Dance*. The religious dances, typified by *Exorcist Dance*, are more numerous. The dancers are exorcists specialising in the treatment of diseases, exorcism or ensuring safety. They usually mutter incantations and perform some ritualised dances. *Exorcist Dance* is specifically performed to ensure the safety of children. The dancers are all female, and they sing as they dance. The spectators are so fascinated by the dance they appear to be enjoying an artistic performance. There is another type of dance meant as a prayer for a bumper harvest. The dances are led by the village elders and joined by all the villagers, young and old, dancing to the rhythm of the drums and songs. Such dances are in fact without much religious flavour nowadays — they are more for the purpose of entertainment.

The steady improvement of the cultural standards of the Li nationality (in line with their social development) has accelerated the interplay and interaction between the two types of dances. The religious dances monopolised by professional exorcists have been on the wane and are being continuously assimilated into the entertainment-oriented folk dances. People have abandoned mysterious and unhealthy elements to make the simple, unsophisticated folk dances express more vividly their love and hatred, as well as their aspirations for a good life ahead.



Scenes from *Dawn in the Rubber Plantation*, above left, and *The Story of the Village*, below left.





## PROGRAMME

## March the Third

On 3 March each year, when the Meifuli nationality of Hainan celebrates its traditional festival, jubilant young men and girls meet their sweethearts on the hillside. This dance, choreographed by Chen Qiao and first staged in 1956, portrays the grace of the festival. It was performed at the World Festival of Youth in 1957, and has been made into a film.

## Happiness is Delivering Grain

This dance depicts the inner feelings of the people of the Li nationality, whose fervent patriotism can be seen in their joy as they deliver a bumper harvest. It was choreographed by Chen Qiao in 1972, and has been filmed in China and abroad on several occasions.

## Dawn in the Rubber Plantation

A paean of labour, describing the working life of women rubber tappers of the Li nationality. *Dawn in the Rubber Plantation* was choreographed by Chen Qiao in 1972.

## Straw Hat Dance

This refined poetic dance presents a beautiful image of young Li girls. A 1957 creation of Chen Qiao, it won a gold medal at the 1960 World Festival of Youth and has been performed by the Central National Dance Troupe in many countries.

## Morning of Mate-Choosing Day

This *pas de trois* expresses the happy mood of three Yao girls about to meet their lovers on a traditional festive occasion — the Yao equivalent of St Valentine's Day. The dance is choreographed by Qian Xiaoling.

## Home from a Long Voyage

This captures the happy mood of fishermen returning from a long fishing trip with a bumper catch. Distinctly reminiscent of a fishing village in Danzhou, in Hainan, the dance won an award at the 1959 Guangdong Province Arts Festival.

## The Mirror

A *pas de deux* adapted from a popular folk tale, *The Mirror* shows how a much-abused servant, who has broken a new mirror, tries to hide the fact from his drunken master.

## Treading the Waves

Choreographed by Chen Qiao and Liu Xuanliang, this dance depicts a group of young girls braving the raging sea to explore the ocean floor for treasure. *Treading the Waves* won first prize for an outstanding work in Guangdong Province in 1982.

## The Story of the Village

The Miao nationality abhor those who chop and change — but now there is such a man in their own village. This man woos every girl he meets, until his hopes are dashed and he is ridiculed by every girl in the village.

## Heroes Who Brave Blazing Fires

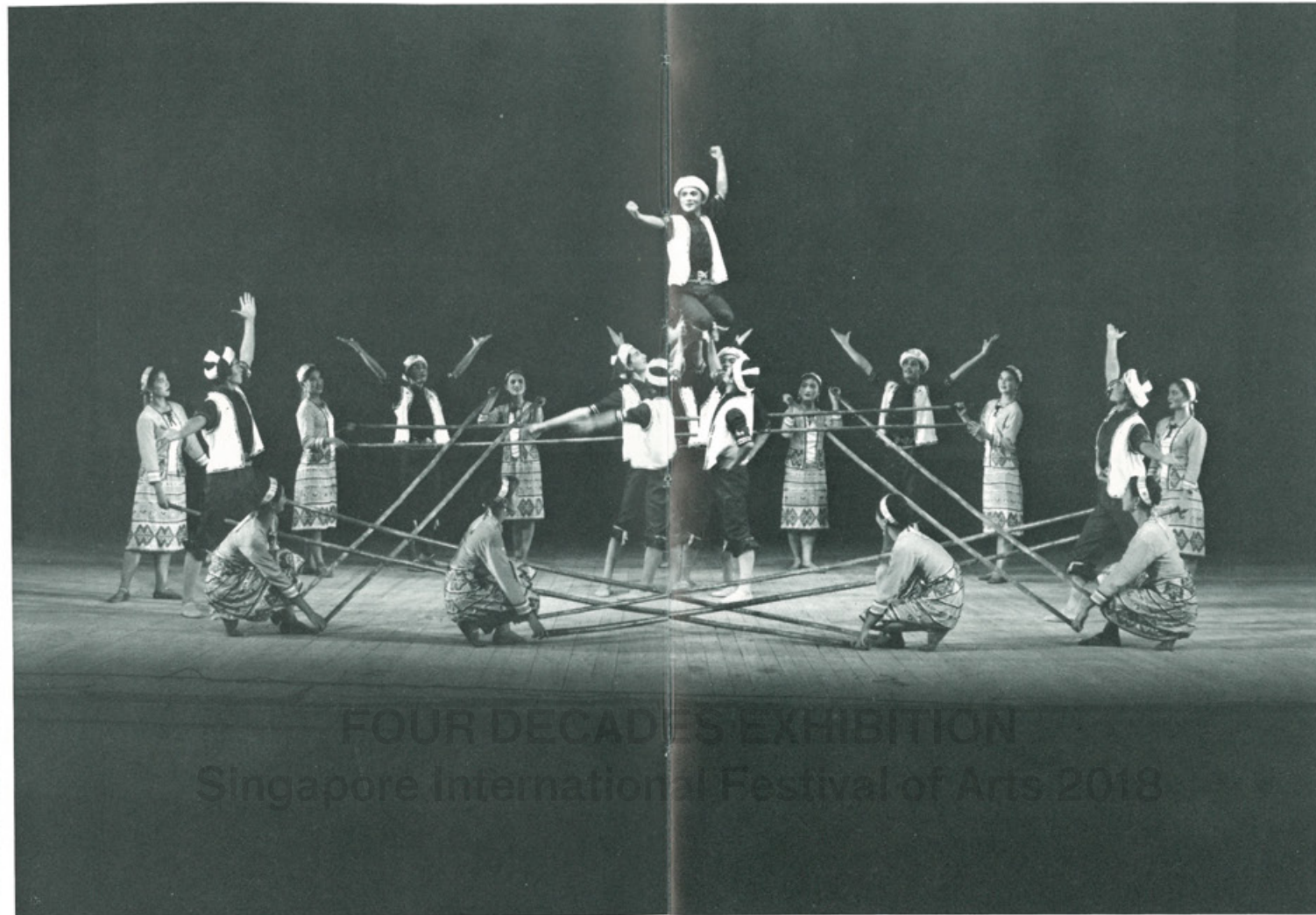
The Li nationality stage an uprising to crush the fetters of the old society. With daggers in both hands, they fight with great spirit. The heroic image of the rebels is vividly portrayed in this dance.

## Bamboo Dance

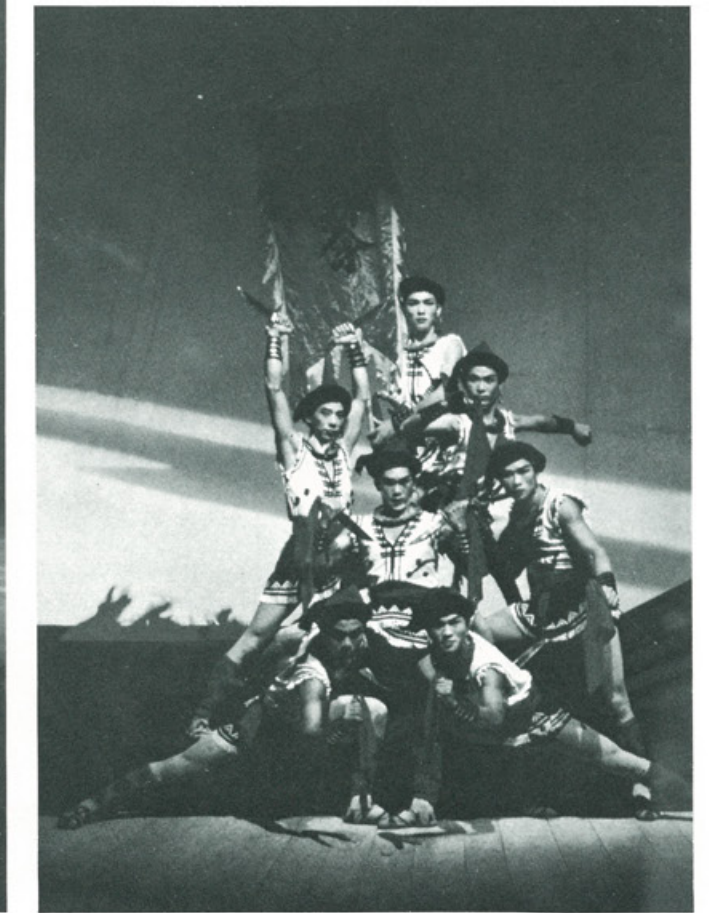
A folk dance form of the Li Nationality, *Bamboo Dance* involves the striking of bamboo rods as the dancers weave through the fast moving rods.

## Catching Spiral Shells

The little girls of the Li nationality like to play in small rivers. They don traditional wooden clogs and sing as they head for a small river to catch spiral shells.



Three popular dances from the Guangdong Nationalities Song and Dance Troupe repertoire: left to right, Treading the Waves, Bamboo Dance and Heroes Who Brave Blazing Fires.







## Gemala Tari

*Gemala Tari will be performed  
at the Victoria Theatre  
on Tuesday 19 June at 8.15 pm.*

The Malay word *gemala* means a sparkling precious stone that has magical powers. *Gemala* is synonymous with another word, *mastika*, and both are used in idiomatic expressions to describe refined conduct or manners — for example, *mastika hati* or *gemala hati*. This evening's performance is entitled *Gemala Tari* to denote its intended high standard.

### GEMALA TARI

Two experts in Malay dance from the Jakarta Institute of Arts, Noerdin Daud and Tom Ibnur, were invited to assist in preparations for an evening of Malay dance at the 1984 Singapore Festival of Arts. Under their supervision, local dancers and musicians received intensive training in the Aceh and Minang dances that have been selected. Aceh and Minang dancers must not only dance, but also sing and play musical instruments at the same time. The audience will see musical instruments such as the *talempong* (a percussion instrument), the *ganto* (a bell) and the *kentongan bambu* (a bamboo instrument) for the first time in Singapore.

Participants in *Gemala Tari* include Sriwana, Perkumpulan Seni, Kemuning, Rina, Bemajapura, Sriwidari, Fiesta, and dance groups from Ulu Pandan, Stamford, River Valley, Buona Vista, Boon Lay, Alexandra and Siglap community centres.

### NOERDIN DAUD

Noerdin Daud was born at Singli, Aceh Pidie in 1943. He learned to dance from the age of twelve from leading Aceh traditional dance instructors such as T. Marwan and Syech Ahmad Burak. At the age of nineteen he formed his own dance group, *Syekh Ampon Muda*, which won district dance competitions under his direction in 1961, 1962 and 1963. *Syekh Ampon Muda* also helped to revive Aceh traditional dance in local villages and among students.

Noerdin Daud is now an Aceh dance instructor in the faculty of arts at the Jakarta Institute of Arts. He is also dance instructor to the Aceh dance group *Cakradonya*, formed by him in Jakarta in 1978.

### TOM IBNUR

Tom Ibnur was born at Padang, West Sumatra in 1957. At the age of six he started taking dance lessons from a Malay dance teacher named Darwis Loyang, also studying *silat* and *pencak* (the Malay art of self-defence) and Minangkabau dance from a number of West Sumatran teachers such as Nong Sani, Sadar, Mantijo Sutan, Tepan, Djamaris and Ramsani. He studied modern creative dance under Usman Gumanti, Huriyah Adam and Gusmiati Suid.

Tom Ibnur is now a dance lecturer in the faculty of arts at the Jakarta Institute of Arts, where he intends to increase his knowledge of choreography — not only Minangkabau dance but also other classical, traditional and modern dance.

### PROGRAMME

#### Si Gumarang

Choreography Tom Ibnur

Dancers Tom Ibnur, Mohd Salleh Buang, Hamzah A. Rahim, Norlie Ismail, Mohd Hassan Mohd Said, Megat Kamarulzaman Zainol, Abdul Jalani Abdul Jalil

Musicians Anuar Salleh, Mohd Na'aim Pani, Saad Kasmani, Rahman Mawari, Isa Osman, Hassim Ahmad, Abdul Samad Salleh

Gumarang is the white horse of Cindua Mato, a warrior to a king named Dang Tuanku who appears in the legend of Minangkabau. The boldness, swiftness and agility of horse and rider are perfectly matched.

#### Pukat

Choreography Noerdin Daud

Dancers Noerdin Daud, Mohd Na'aim Pani, Osman Abdul Hamid, Azmi Juhari, Mohd Kamal Ridzuan, Noorazilah Mohd Amin, Rafiah Mohd Yusoff, Safarinah Ab Rahim, Sapiyah Abas, Sahimah Kasrawi, Marina Mohamad, Norhayati Masnan, Normala Osman, Norain Ab Hassan, Rabiah Mohd Ali, Waspiya Hamin, Zalina Kusnan

Musicians Anuar Salleh, Mohd Salleh Buang, Isa Osman, Rahman Mawari, Hassim Ahmad

The sea and its wealth are priceless to the fishermen who depend on them for their livelihood. How fishermen face life at sea is described in this dance.



#### Padam

Choreography Tom Ibnur

Dancers Tom Ibnur, Rawi Hamin, Ab Rahman Mohd, Mohd Mustapha Kamal Rida, Mohd Fazuli Ramad, Rosli Ahmad, Ab Rahman Ab Jalil, Ibrahim Atan, Badrolsham Ismail, Ramlan Rashidi, Mohd Rais Abu Bakar, Saaban Abdullah

Musicians Anuar Salleh, Saad Kasmani, Mohd Salleh Buang, Rahman Mawari, Abdul Samad Salleh, Isa Osman, Hassim Ahmad

A burning candle symbolises submission. It can also symbolise a man burning with emotion — emotion which, like the flame of the candle, may be easily extinguished . . .

#### Amboi . . . Cik Awang

Choreography Tom Ibnur

Dancers Mohd Na'aim Pani, Rawi Hamin, Mohd Wahed Sawpi, Shakni Hj Jainuri, Baidullah Osman, Mohd Kamel Ridzuan, Norliza Md Yusoff, Halizah Bani, Suriyani Pani, Sharin Samsuddin, Maishaton Ismail

Musicians Anuar Salleh, Mohd Salleh Buang, Saad Kasmani, Rahman Mawari, Isa Osman, Hassim Ahmad

Cik Awang, who moves in an unusual manner whenever he appears, tries to choreograph a dance.

### INTERMISSION

#### Piasan Rajo

Choreography Noerdin Daud and Tom Ibnur

Dancers Noerdin Daud, Tom Ibnur, Mohd Salleh Buang, Mohd Kamal Ridzuan, Mohd Hassan Mohd Said, Mohd Na'aim Pani, Osman Ab Hamid, Megat Kamarulzaman Zainol, Norlie Ismail, Hamzah Ab Rahim, Abdul Jalani Abdul Jalil, Azmi Juhari, Noorazilah Mohd Amin, Norliza Md Yusoff, Sharin Samsuddin, Zalina Kusnan, Patirah Osman, Maishaton Ismail, Suriyani Pani, Rafiah Md Yusoff, Sribanum Hamzah, Halizah Bani

Musicians Anuar Salleh, Saad Kasmani, Rahman Mawari, Isa Osman, Abdul Samad Salleh, Hassim Ahmad, Noerdin Daud, Tom Ibnur

Cultural festivals are not something new. In the past, a ruler or other man of authority would stage an annual festival for the entertainment of the people — and occasionally to commemorate a marriage or a birthday, or to celebrate victory in war. Various art forms would appear, and the day would be filled with joy.

*Scenes from Pukat, above left, a dance of the sea, and Padam, below left, a symbolic dance. Below right, Piasan Rajo.*







## Bumboat!

*Bumboat! will be performed  
at the WTC Auditorium  
from Thursday 21 June to Sunday 24 June  
at 8 pm.*

Directors Tzi Ma, Lim Siau Chong  
Musical Director and Composer Dick Lee  
Stage Manager Lena Bandara  
Set and Costume Designer Justin Hill  
Lighting Designer Kalyani Kauiskan  
Writing Co-ordinator Kate James  
Additional Songs Mark Chan  
Contributing Writers Jacintha Abisheganaden, Lena Bandara,  
Gopal Barathan, Michael Chiang, Rebecca Chua, Kate James,  
Kalyani Kauiskan, Andrew Khoo, J. T. Koh, Stella Kon, Kuo Pao  
Kun, Catherine Lim, Lim Soon Neo, Seah Kit Yin, Tharman  
Shanmugaratnam, Hazel Yeoh Soh Chu, Robert Yeo

The Cast Alex Abisheganaden, Jacintha Abisheganaden, Kitty  
Barkley, Mark Chan, Geoffrey Chew, Joseph Chia, Chong Min Jue,  
Marion Fernandez, Jenina Gill, Helen Goh, Kate James, Lee Keen  
Mun, Christine Lim, Lim Kay Tong, Roy Payamel, Kim  
Ramakrishnan, Nora Samosir, Sheila Watt

### TZI MA

Tzi Ma began his theatrical training in 1975 with La Mama's Signal 1 Theatre Company in New York. He also studied acting under Mako and dancing under Chiang Ching.

Nineteen eighty-four has already been a busy year for Tzi Ma: his involvement in the Singapore Festival of Arts will be his fifth production this year. The first three productions were in New York: *An Arrow that Kills with Love*, *A Sunday Visit with Great-Grandfather* and *Paint Your Face on a Drowning at the River*. All were written by Craig Kee Strete, and the last won the National Playwrighting Contest.

*The Dance and the Railroad*, the award-winning, longest running Asian-American play by David Henry Hwang, was co-directed and choreographed in San Francisco by Tzi Ma, who also created the role of Ma and won the Cinema Golden Eagle Award for his performance in the same play on television.

Tzi Ma has acted in thirty or more plays, ranging from Beijing Opera to Shakespeare to original contemporary works. He has performed throughout the United States and Europe.

### BUMBOAT!

'By focusing on the smallest thing, we expose the design of the whole.' David Henry Hwang, author of *FOB*

This is a play about contemporary Singapore. It focuses on small things.

Watching *Bumboat!* is a little like going through a photo album. Each image or scene is complete in itself, but one is more telling, another more funny, another more disturbing. And — perhaps — who can make head or tail of that one!

Together, the scenes in *Bumboat!* amount to an impression of Singapore today. Not a statistician's view, nor a historian's, nor even a city planner's, but an artistic view. And this was simply the result of inviting a number of Singapore writers to dramatise a few personal perspectives of the world around them.

American director Tzi Ma chose this format for *Bumboat!* on his first visit to Singapore, when he was struck by the 'duality' of artistic life here. He was surprised to find that many of Singapore's creative people also function in regular, alternative, 'practical' jobs, and that the call of the nineteenth century — 'art for art's sake' — has not yet been answered in Singapore theatre.

Recognising that imaginative writers often communicate as much of themselves as of their subjects, Tzi Ma decided to include the performers in this duality and to bring it, literally, onto the stage. Each actor in the opening scene of *Bumboat!* has a double walking behind — one functions as an actor, bringing to life the work of the writers, while the other represents the alternative, 'practical' side of the actor, as a teacher, reporter or whatever.

Each scene has evolved from workshop sessions guided by Tzi Ma and co-director Lim Siau Chong. Tzi Ma's own training as an actor in New York dwelt heavily on this type of workshop technique: it is mentally stimulating but physically punishing — which is why Lim Siau Chong had to conduct fitness classes with the cast for a month before Tzi Ma arrived!

Left, director Tzi Ma. Right, co-director Lim Siau Chong and members of the cast of *Bumboat!*





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## The Herbie Mann Quartet

*The Herbie Mann Quartet will perform  
at the Singapore Conference Hall  
on Saturday 23 June and Sunday 24 June  
at 8 pm.*

Flute Herbie Mann  
Bass Frank Gravis  
Guitar Lou Volpe  
Drums Buddy Williams

### HERBIE MANN

The release of *Yellow Fever*, Herbie Mann's 1979 Atlantic LP, marked the artist's twentieth anniversary with the label. In those twenty years, Herbie Mann explored a wide range of musical styles, including funk, samba, reggae, rock and R&B, in addition to traditional jazz. With LPs like *Memphis Underground* (1969) and *Push Push* (1971), he became one of the first of the great jazz stylists to come to terms with America's equally vital R&B/blues heritage. Most recently, Mann's efforts have been directed at the disco/jazz market (the title of his single, *Jisco Dazz*, emphasised the crossover potential in the two rhythmic forms). *Super Mann*, Herbie's previous LP produced by Patrick Adams, found the flautist/saxophonist immersed in an infectious dance groove. *Superman*, released to coincide with the blockbuster film of the same name, became one of Mann's biggest selling singles.

*Yellow Fever* matches Herbie with producer Silvio Tancredi, who recently worked with Atlantic artist Jeremy Spencer. The album consists of six dance tracks, including a cover of Lou Reed's *Walk on the Wide Side*. The title cut is pure piledriving disco/funk, while *Comin' Home*, *Baby* dresses up a synthesised Latin samba for a night at the neighbourhood disco. *Hey Pocky a-Way* flaunts the funkiness of Mann's band. Overall, Mann's playful flute solos and the first-rate female vocals add dimension to each tune, as do the jazz rhythms lurking beneath the surface.

Mann's forays into the wide world of music have led him around the world on a circuitous route to commercial success. Born in Brooklyn, he took up the piano at the age of six and the clarinet at nine. He added tenor sax to his instrumental artillery as a teenager, and eventually discovered the flute, an instrument almost totally ignored in jazz circles. At the age of fourteen, Herbie was earning US\$15 a week, plus room and board, on the Borscht Belt.

After a four-year Army stint abroad, Herbie returned to New York in the early 1950s and made his recording debut with Mat Mathews' quintet. Inspired by the late Esy Morales Mann concentrated even more heavily on the flute and, in December 1957, *Downbeat* readers ranked him as the top jazz flute player. Around this time, he became enchanted with the exotic rhythms of Latin America and put together an Afro-Cuban combo for a date at Birdland. The date went extremely well, and Mann was in great demand in Latin circles. He felt that at last he had found the proper use of the flute in a jazz idiom. 'When I played straight four-four jazz on flute, people couldn't quite see how the instrument and music belonged to each other,' he explained long ago. 'But with this new approach, I could appeal to a jazz audience and at the same time bring in a large fringe element who normally wouldn't be receptive to jazz.'

In 1960, he led his group on a State Department-sponsored tour of Africa, and the following year he and other jazz stars played a series of dates in Rio de Janeiro. Here Mann discovered the bossa nova, which he helped to popularise in the USA. His journeys around the world deepened his belief in the rhythmic powers of the flute. 'After all,' he has said, 'flute and drums were the first musical instruments of all civilisations.' After his Brazilian period, Mann added two trombones to his combo. Later he dived into Middle Eastern music, adapting such instruments as the oud and the zither to a jazz context. Since the mid-1960s, his musical excursions have been unpredictable, enigmatic and invigorating. For example, in 1974 he recorded *London Underground* in England with the likes of Mick Taylor, Aynsley Dunbar, Stephane Grappelli, Alan Gorrie and Robbie MacIntosh. The result was a virtual encapsulation of the Brit-rock of the 1960 and early 1970s. Shortly after, Herbie was induced to cover a song called *Hi-Jack*, originally recorded by a Spanish group called Barrabas. *Hi-Jack* marked Mann's crossover to Top 40 airplay: after more than twenty years of recording, it is ironic that this breakthrough was achieved in one evening. 'I got a band together at midnight,' Mann recalls. 'We got in the studio and recorded from 12 to 3, the girls overdubbed from 3 to 4.45, and we mixed it.' *Hi-Jack* was featured on the LP *Discotheque*, which was followed by such disco/pop efforts as *Surprises*, *Fire Island*, *Sunbelt* and *Bird in a Silver Cage*. However, intertwined in all these albums are reggae, R&B, Latin and rock roots.

'There is more than one kind of disco beat,' concludes the artiste. 'People have been dancing to my music since I started playing . . . people can dance to anything.' Somehow, you just know that twenty years from now Herbie Mann will be repeating these words, no matter where his music has roamed in the interim.

*Herbie Mann. In his musical career of more than twenty years, Mann has explored a wide range of musical styles, including funk, samba, reggae, rock and R&B, in addition to traditional jazz, and he is now probably the best known and most popular jazz flute player in the world.*



THE HERBIE MANN QUARTET







## Kala Utsava

*Kala Utsava will be performed  
at the Victoria Theatre  
on Sunday 24 June  
at 8 pm.*

This evening of Indian dance is divided into two sections, the first produced by local choreographers and the second by invited choreographers Mr and Mrs V. P. Dhananjayan. A *nattuvanar* and *chenda* player were specially invited from India to participate in the *Ramanatakam* programme.

Groups participating in Kala Utsava are the Apsaras Dance Company, Kala Mandhir, the Khotari Group, the Singapore Indian Fine Arts Society, the Rajeswari Thambyah Group and Vijayarani Dancers. Narrators are Suresh Menon and V. Maheswaralingam.

### V. P. DHANANJAYAN AND SHANTA DHANANJAYAN

The Dhananjayans are graduates of Kalakshetra, one of the leading schools of dance in India. After serving at Kalakshetra for several years as dancers and teachers, they established their own school of dance in Madras.

The Dhananjayans have toured widely and participated in many international arts festivals. They have won several awards and honours: most recently, V. P. Dhananjayan received the title of *nritya-choodamani* ('jewel of dance') from the prestigious Madras institution Sri Krishna Gana Sabha.

### PROGRAMME

#### Jugal Bandi

Choreographer Prabha Rao

Dancers Sheila Montgomery, Minoo Nandi, Shalini Paul, Shilpi Ahuja  
Musicians R. K. Sharma, M. Thambyah, G. Shanmuganathan

*Kathak* is a major classical dance form of northern India. Although originally derived from Hindu devotional dance, *kathak* was later taken from the temples to the courts of the Moghul kings, where it became a form of entertainment.

*Kathak* poses are seldom static, and involve intricate footwork and frequent pirouettes. In the dance *Jugal Bandi*, Hindu and Moghul influences are combined in the two types of costume worn by the dancers.

#### Tippani

Choreographer Vanmala Kothari

Dancers Naina Shah, Mita Shah, Geeta Shah, Nayana Sheth, Shobha Charadva, M. Ghantimati, Janaki Nandwani, Jyoti Nandwani, Sharada Nandwani, Sukha Davi Kaur, Vanmala Kothari, Bavani Nantha  
Musicians/Vocal Vanmala Kothari, Sudha Shah, Trelockchand Singh, G. Shanmugam, R. K. Sharma

The Indian state of Gujarat has added many types of folk dance to the nation's rich cultural heritage. *Tippani* — the folk dance of the working classes — takes its name from a tool once used to compress material used in road construction. Women road workers used to sing and dance to the rhythm of the *tippani* to break the monotony of their work.

#### Ras Leela

Choreographer Rajeswari Thambyah

Dancers Kanagavalli Muthusamy, Ambigai Thambyah, Vicknesvari Muthusamy, Sushama Kumari Gupta, Lalitha Ramasamy, Rita Rai, Mohini, Sharmini Natarajan  
Musicians/Vocal Rita Gupta, Rajeswari Thambyah, Gajaluckshumi Rajah, M. Thambyah, R. K. Sharma, S. Karnan, T. Singh

Radha and the Gopis of Brindhavan are tormented by the absence of Lord Krishna. They believe they can hear his name on the waves of Jamuna, and the sound of his flute and jingles wafting through the flowers and palm trees, but they cannot see him. Then, by the sheer force of their own feelings, it appears that Krishna is present and dancing with each of them.

This dance has been choreographed to songs composed by Kazi Nazrul Islam and Pranob Roy of Bengal, and is based on the Manipuri style.

### INTERMISSION

#### Ramanatakam

Choreographers V. P. Dhananjayan, Shanta Dhananjayan  
Assistants Neila Sathyalangam, Vijayalakshmi Krishnaswamy

Dancers V. P. Dhananjayan, Shanta Dhananjayan, Hemamalini Naidu, Maheswary Govindasamy, Premalatha  
Ladchumanopaskeran, Priyalatha Naidu, Shanta Ponnampalam, Subangkini Nadarajah, Thilagalakshmi Purshotaman, Uma Kannappan, A. Balakrishnan, V. Balakrishnan, Jayanthi Kesavan, Jayanthi Natarajan, Kavitha Krishnan, Malathy Munisamy, Mary Lizy Manual, A. V. Pragasam, U. K. Praveen, Rajeswaran Bhoopalan, Suganthi Kesavan, Vasanthi Natarajan, Devaki Suppramaniam, Jeya Sundaram, Maala Nair, Santhi Rita Alfred, Sharminee Naidu, Shashikala Selvarajoo, Sreedevy Sivarajasingam, Vijayaletchumi Balaendram  
Musicians/Vocal V. Ramachandran, Bhagia Murthy, Varija Menon, R. Krishnamoorthy, G. Sivavadiel, Jeyalakshmy Visvanathan, Raj Kumar Sharma, V. Rajandra

The *Ramayana* is an epic story of India, steeped in mythology, highlighting the eternal struggle between good and evil. *Ramanatakam* is a selection of scenes set in the form of a dance drama.

The opening scene is an invocation to the deity Sriranganathan at the Srirangam Temple. This is followed by the meeting of Sita and Rama: Rama wins a contest by breaking a bow to win the hand of Sita, and the scene ends in a wedding celebration.

But then a jealous hunchback named Manthara visits Kaikeyi, one of the queens of King Dasaratha, Rama's father. She poisons Kaikeyi's mind against Rama, and Kaikeyi agrees to persuade Dasaratha to give the throne to Bharatha, Rama's brother. Dasaratha accedes to her request, but he is heartbroken. Rama is exiled to the forest.

While in the forest, Sita is abducted by Ravana, the king of Lanka, who slays the great bird Jadayu which attempts to rescue her. With the help of the Monkey God, Hanuman, and his army, Rama builds a great bridge across the ocean: there is a mighty battle, in which Ravana is killed. Finally, Rama returns to Ayodhya with Sita and is crowned.

*Scenes from the dance drama Ramanatakam, below left, and from the northern Indian dance Jugal Bandi, below right.*





## Other Events

### FRINGE ACTIVITIES

#### Act 3 ('living room theatre')

Act 3 is 'living room theatre' or entertainment brought to people wherever they are. The group has performed in shopping centres, concourses, parks, libraries and other open areas. The latest addition to its wide repertoire is the Monkey King story, about the adventures of this popular legendary figure from Chinese classics. The group will play more than fifteen roles using quick change of costume, make up, voice tone, speech and mannerisms.

#### New Zealand Force (Maori dance)

This Maori cultural group, which draws its members from soldiers and dependents of the First Battalion, Royal New Zealand Infantry Regiment and other units of New Zealand Force Southeast Asia, keeps Maori culture alive by performing traditional and modern Maori action songs and dances. Performers wear traditional costumes: the *piu piu* (a woven flax skirt), the *tapeka* (a sash worn by men) and the *pare* (a woven bodice worn by women).

#### Sugar (country and western music)

'Sugar has spice and everything nice' — that's how the band has been described. Predominantly a country and western band, the group also indulges in evergreen oldies you can sing along with.

#### Talking Eyes (a multi-media event)

Talking Eyes is a group of professionals who see themselves as 'media people', with the ability to stage events that will alter your environment. Their 'happenings' take place with the aid of decoration, special lighting, music, dance, theatre, slide shows, audiovisual equipment and other aspects of the performing arts.

#### Filipino Association of Singapore (Filipino folk dance)

Members of the Filipino Association of Singapore will perform folk dances from various parts of the Philippines. These dances are highly energetic and entertaining, and are usually performed on occasions for celebration — harvest time, for example. The Filipino Association draws its members from Filipinos who are resident in Singapore.

#### Phizzog (mime with masks)

Phizzog entertains with mime and with masks — masks carved by hand in Bali and Java which form the mainspring of Phizzog's improvisation. In its programme *Trading Faces* the emphasis is on comedy, and you'll meet a host of eccentric characters in unusual encounters such as 'The Blind Date', 'The Hunter' and 'Taxi Tussle' — and a new version of a familiar love story!

#### Ruff Stuff (rock'n'roll music)

Ruff Stuff is primarily a skiffle group in terms of format, but it draws its material from the rich rock'n'roll tradition of the late 1950s and early 1960s. The emphasis is on spontaneity and enthusiasm, blending traditional homemade instruments like tea chest bass and washboard with more popular electric accompaniment.

#### Jaramzee (jazz)

Jaramzee has been much involved in the local music scene since it was formed two years ago. When not playing in a hotel lounge or club, the group often works as session musicians, backing singers such as Tracy Huang, Fei Xiang and Anita Sarawak. Its repertoire consists of the best of jazz and fusion music.

#### NUS Stage Band

The NUS Stage Band was established in 1974 as part of the NUS music programme run by the Centre for Musical Activities, and has always comprised a mixture of university students, graduates and staff. Its repertoire includes the higher forms of pop and jazz. The NUS Stage Band hosts two annual music series: Jazz at the Forum and Campus Jazz.

#### SIA Group Band

The SIA Group Band needs no introduction. Its forty members are SIA personnel who play big band music and old favourites that can be enjoyed by everyone.



Act 3 will perform the Monkey King story.

### FRINGE ACTIVITIES PROGRAMME

Friday 1 June to Sunday 17 June

#### Friday 1 June

Act 3, 4.30 pm, Metro Grand at Scotts

#### Saturday 2 June

Act 3, 4.30 pm, Metro Grand at Scotts

#### Monday 4 June

New Zealand Force, 1 pm, Dynasty Hotel

Sugar, 1 pm, CID Park

New Zealand Force, 7 pm, Parkway Parade

Talking Eyes, 7.30 pm, Ang Mo Kio Town Centre

NUS Stage Band, 7.30 pm, Boon Lay Town Centre

#### Tuesday 5 June

Filipino Association of Singapore and Phizzog, 1 pm, Dynasty Hotel

New Zealand Force, 1 pm, CID Park

Ruff Stuff, 7 pm, Parkway Parade

A Band, 7.30 pm, Ang Mo Kio Town Centre

Filipino Association of Singapore and Phizzog, 7.30 pm, Boon Lay Town Centre

#### Wednesday 6 June

Sugar, 1 pm, Dynasty Hotel

Jaramzee, 1 pm, CID Park

Phizzog, 7 pm, Parkway Parade

Talking Eyes, 7.30 pm, Toa Payoh Town Centre

Jaramzee, 7.30 pm, Bedok Town Centre

NUS Stage Band, 7.30 pm, Bukit Merah Town Centre

Act 3, 7.30 pm, Metro Golden Mile

#### Thursday 7 June

Ruff Stuff, 1 pm, Dynasty Hotel

SIA Group Band, 1 pm, CID Park

Filipino Association of Singapore, 7 pm, Parkway Parade

Ruff Stuff, 7.30 pm, Toa Payoh Town Centre

NUS Stage Band, 7.30 pm, Bedok Town Centre

Talking Eyes, 7.30 pm, Bukit Merah Town Centre

Act 3, 7.30 pm, Metro Golden Mile

#### Saturday 9 June

Act 3, 11.30 am and 3 pm, National Museum Theatre

#### Friday 15 June

Act 3, 2 pm and 4.30 pm, Toa Payoh Library

#### Saturday 16 June

Act 3, 11 am and 2 pm, Marine Parade Library

#### Sunday 17 June

Act 3, 2 pm and 5.15 pm, Chinese Garden

Traditional Costume Contest for Children, 3 pm, Chinese Garden

### OTHER EVENTS



### WORKSHOPS

Friday 8 June to Sunday 24 June

#### Friday 8 June

Les Grands Ballets Canadiens (open rehearsal), 12.30 pm to 1.45 pm, Victoria Theatre

#### Saturday 9 June

Les Grands Ballets Canadiens (open rehearsal), 12.30 pm to 1.45 pm, Victoria Theatre

#### Sunday 10 June

Fou Ts'ong (piano masterclass), 10.30 am to 12 noon, Drama Centre

Les Grands Ballets Canadiens (open rehearsal), 2 pm to 3 pm, Victoria Theatre

Tzi Ma (actors' and directors' workshop), 2.30 pm, Drama Centre

King Hu and Dr Ling Chung (seminar), 5 pm to 7 pm,

Goethe Institut

#### Monday 11 June

King Hu (talk), 7 pm, Goethe Institut

#### Thursday 14 June

The San Quentin Drama Workshop (actors' workshop), 2.30 pm to 5 pm, Drama Centre

#### Saturday 16 June

Noerdin Daud and Tom Ibnur (lecture/demonstration), 2.30 pm, Drama Centre

#### Sunday 17 June

The Penta Theatre (dance workshop), 10.30 am to 12.30 pm, Drama Centre

The Nash Ensemble of London (workshop), 10.30 am to 1 pm, Victoria Theatre

The Thai Classical Dance Troupe (lecture/demonstration), 3 pm, Drama Centre

#### Wednesday 20 June

The Guangdong Nationalities Song and Dance Troupe (open rehearsal), 2 pm, Palace Theatre

#### Friday 22 June

The Guangdong Nationalities Song and Dance Troupe (open rehearsal), 2 pm, Palace Theatre

The Herbie Mann Quartet (jam session), 5.30 pm, Singapore Conference Hall

V. P. and Shanta Dhananjayan (lecture/demonstration), 6 pm, Drama Centre

#### Sunday 24 June

The Guangdong Nationalities Song and Dance Troupe (open rehearsal), 2 pm, Palace Theatre

The Herbie Mann Quartet (jam session), 2.30 pm, Singapore Conference Hall





## The Visual Arts

### THE ART OF CHANG DA CHIEN

*The Art of Chang Da Chien will be exhibited at the National Museum Art Gallery from Sunday 10 June to Friday 22 June from 9 am to 5.30 pm daily.*

The Art of Chang Da Chien is a major exhibition of paintings by one of the most celebrated of contemporary Chinese artists — and perhaps the best known, after Qi Baishi. Featuring eighty works, the collection has been specially flown to Singapore from Taipei where the artist was based for most of his later life. Sixty works are from the prestigious National Museum of History in Taipei and twenty from important private collections.

Giving an overview of the artist's colourful career, the exhibition highlights his exceptional versatility. Chang Da Chien took on all the themes with which the Chinese artist expresses his art. Whether bamboo painting, with its limitations, or the human figure, with its nuances, or the imposing mountainous landscape of China, Chang Da Chien has found few equals.

Chang Da Chien's extraordinary inventiveness is even more impressive. Throughout his lengthy artistic career (spanning more than sixty years), he continually expanded his artistic language and forged one new style after another.

The artist has exhibited in major cities around the world, including Taipei (where he has exhibited several times), Shanghai, Chungking, Hong Kong, Tokyo, New Delhi, London, New York, Paris, Brussels, Sao Paulo and Boston.

This exciting exhibition on a wide range of subjects — bamboo, landscape, waterfall, human figures, animals, and, one of his favourite subjects, the lotus — will be a rare treat to all art lovers.



*Above right, White Lotus by Chang Da Chien. Below left, Montes Appenninus Region of the Moon by Nancy Graves and below right, Musician by Cheong Soo Peng.*



### THE CHASE MANHATTAN BANK COLLECTION

*The Chase Manhattan Bank Collection will be exhibited at the National Museum Art Gallery from Sunday 10 June to Sunday 1 July from 9 am to 5.30 pm daily.*

The 1960s and 1970s were exciting times for the American art scene. This is readily apparent at this exhibition of works from the Chase Manhattan Bank's permanent art collection. The exhibits cover a wide range of styles and techniques, and the list of artists represented reads like a Who's Who in American Art.

Roy Lichtenstein's *Haystacks* is an excellent example of the pop movement of the 1970s. In this lithograph, Lichtenstein takes a traditional theme and imposes a comic book style. The result is to make the viewer see the subject matter in a context entirely different from the norm.

Joseph Raffael sees worlds in the petals of a flower or the ripples of a pond, as is evident in his *White Lily*. He accentuates line and shadow to the extent of giving an almost abstract quality to his subject matter.

Perhaps Nancy Graves' mapping of the lunar landscape in *Maestlin G Region of the Moon* is among the most thought-provoking works at the exhibition. Using the technique of pointalism (thousands of tiny dots), she has mapped out imaginary, or perhaps real, regions of the moon's landscape. One is left to wonder if this is a blueprint for space, a reflection of the world around us or a well executed parody of an elementary school science project.

These are but a few examples of works in the Chase Manhattan collection. The exhibition as a whole will give the viewer a crash course in major events on the American art scene over the past twenty years. It will also make the viewer stop and consider what has taken place in the thinking of man over that same period.

### SINGAPORE ART: A DECADE

*Singapore Art: A Decade will be exhibited at the National Museum Art Gallery from Sunday 10 June to Sunday 1 July from 9 am to 5.30 pm daily.*

The decade from 1974 to 1983 was one of momentous change for Singapore art. Concerted efforts by the National Museum, the Ministry of Culture, art groups, critics and artists contributed to a hectic pace of development unprecedented in its history.

Many forces were at play. Pioneer artists were able to provide new insights, while second generation artists now had their own niche. The Modern Art Society, an art movement with an ideology, spawned other movements with new directions. While the realist artists penetrated deeply into our own environment for inspiration, artists living abroad in leading art cities such as London, Paris, New York and Tokyo contributed mainstream international ideas. The small group of serious sculptors expanded. There was a dedicated revival in Chinese ink painting and in watercolours, both demanding skill and dexterity. In 1976, the National Museum Art Gallery was established, and this in turn gave Singapore art and art appreciation extra impetus.

This select exhibition highlights some of the achievements of an exciting decade by displaying a range of works which emerged between 1974 and 1983.





## Exhibitions

### THE PINOCCHIO EXHIBITION

*The Pinocchio Exhibition will appear at the Singapore Conference Hall from Friday 15 June to Sunday 24 June from 10 am to 6 pm daily.*

The magic of Pinocchio comes alive before your eyes in an unique way. Zip by zip. Button by button.

Children and the young-at-heart can actively participate in this exhibition by unzipping and unbuttoning various panels, sections and tabs to find out for themselves the story of this endearing childhood character called Pinocchio. Why did Pinocchio's nose grow and grow? Unzip and find out!

This innovative way of presenting an exhibition was conceived at the 100th-birthday celebrations of Pinocchio in Australia last year.

On display are a series of unique panels designed to illustrate the story of Pinocchio. The panels are supplemented by illustrations spanning the 100 years of Pinocchio's life. A real-life Pinocchio will also appear to narrate his life story. Relive your childhood dreams and bring the kiddies to this magical wonderland. Wonders will never cease in Pinocchioland. And that's no fib!

The exhibition was commissioned by the Adelaide Festival Centre Gallery as part of the Australian International Puppet Festival in Adelaide in January 1983. The work was designed by Silver Harris, and is shown here by kind permission of the Adelaide Festival Centre, South Australia.

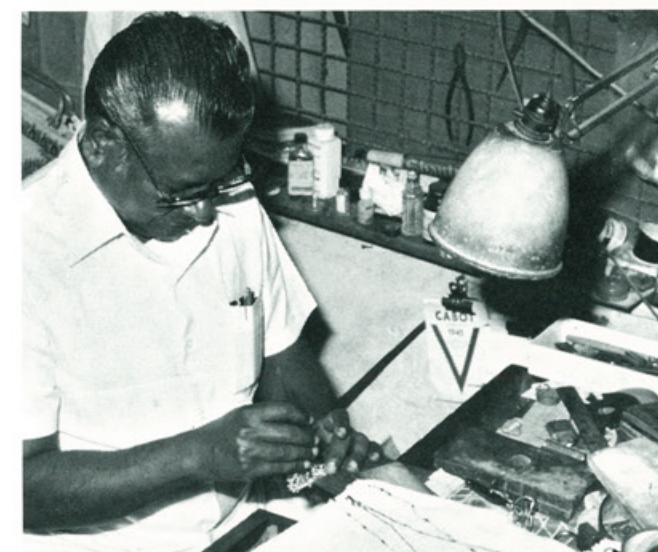
### THE FOLK ARTS AND CRAFTS AND VANISHING FOOD EXHIBITION

*The Folk Arts and Crafts and Vanishing Food Exhibition will appear at the Singapore Conference Hall from Friday 15 June to Sunday 24 June, the Folk Arts and Crafts Exhibition from 10 am to 6 pm daily and the Vanishing Food Exhibition from 11 am to 3 pm (weekdays) and 11 am to 5 pm (weekends).*

Learn the origins of our multiracial heritage by taking a journey to the Folk Arts and Crafts and Vanishing Food Exhibition. Sample traditional cakes and delicacies, iceballs, *kachang puteh*, sweetmeats and vegetarian food. See top and kite displays and demonstrations, and traditional costumes and hairstyles, as well as fruit and vegetable carving.

The exhibition is to introduce the younger generation to some of Singapore's traditional folk arts and food that are fast disappearing from the local scene. It is divided into three sections, featuring Chinese, Indian and Malay items.

*Left, fun for children and the young-at-heart at the Pinocchio Exhibition. Right, top to bottom, exhibits at the Folk Arts and Crafts Exhibition: Malay gasing, Indian traditional jewellery-making and Chinese puppets.*



### Malay Folk Arts and Crafts and Vanishing Food

Various types of traditional Malay delicacies will be on sale at the exhibition, including dry delicacies like *dodol*, *wajik*, *kuih kacang* and *kerepek*, and wet delicacies like *kuih lapis*, *kuih talam ubi*, *puteri salat*, *kuih talam keladi* and *kuih bakar manis*. Then there are those which come wrapped in banana leaves, for example *kuih lopes*, *kuih nagasari*, *kuih abuk-abuk* and *pulut inti*. There will also be demonstrations of how to make delicacies like *roti jala*, *gandus* and *rempenyek*.

Visitors will be able to see displays of traditional Malay costume as well as different types of bridal costume. Traditional costumes for men include the *baju kurung telok blanga* and the *baju kurung cekak musang*. The types of *baju kurung* for women are the *telok blanga*, the *cekak musang*, *pesak gantung* and the mini modern *baju kurung*. Also on display are the *kebaya bandung*, and the modern, long and short *kebaya*.

Among the Malay handicrafts on display are *gasing* or tops, kites, Malay musical instruments, traditional models of boats and fishing equipment, traditional utensils, wooden handicrafts and sculptures, embroidery, crochet work, Arabic calligraphy and *janur* (vegetable, fruit and flower arrangements).

### Indian Folk Arts and Crafts and Vanishing Food

Sample Indian delights like *kachang puteh*, sweetmeats, string hoppers, sago drink, iceballs, traditional snacks and betel leaf. Also on display are a variety of snacks made from flour like the round juicy *jelabris*, *laddus*, brightly coloured *halwas* and crispy savoury *hibblies*. Those who want a digestive after their heavy curry meal can try the *paan* or betel leaf which is wrapped in scented lime, a mixture of betel nuts, oiled and dried, peppermint, aniseed, cardamoms, seeds, candied rose petals and grated coconut — all held together with a clove.

There will be demonstrations of a variety of Indian handicrafts like traditional jewellery-making, manufacture of sesame oil, mirror work, *rangoli* (the art of tracing attractive designs on the floor), tie-dyeing work, flower decoration on hair and henna tracing. Also on show will be traditional Indian costumes. The curious can have their fortunes read by parrot astrology: a parrot astrologer from Serangoon Road will use a parrot to pick cards and interpret their meaning for customers.

### Chinese Folk Arts and Crafts and Vanishing Food

Remember your childhood days when happiness was buying a *ting ting* sweet? The sweet was so hard that the vendor had to use a chisel to cut it from his tray. This type of sweet vendor is pretty scarce these days, but you'll be happy to know that *ting ting* sweets will be available in the Chinese section. And those without a palate for sweet things can help themselves to vegetarian dishes like vegetarian satay, *bao*, *chashao*, 'pork chop', 'chicken drumsticks', 'chicken wings' and 'dumplings'. These dishes are made from vegetables, fruits, soya bean products, gluten, mushroom and fungus.

You'll see Singapore puppets: Xinghua string puppets, Fujian glove puppets and Chaozhou puppets. Long before Miss Piggy was born, these Chinese puppets made their way to Singapore as part of our folk art tradition. But these forms of puppetry are dying, and the exhibition will give young Singaporeans a chance to see traditional puppets. Visitors can also see a display of Chinese opera masks, as well as calligraphy and silhouette or shadow-cutting demonstrations.





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Apologies to John Ruskin, 1819 — 1900, for adopting his immortal lines. They just seem to sum up so succinctly the criteria for true artistic expression. The vital and individual expression of painters, musicians, writers and dancers that will so enrich the spiritual and cultural life of our young nation.

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That's why we've been sponsoring the Singapore Symphony Orchestra and organising the annual Painting of the Year Competition and Exhibition. That's also why we're constantly adding the works of local artists to the UOB Group art collection, one of the best in Singapore. Only by such support can we hope to ensure that John Ruskin's sentiments will continue to flourish.

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## Festival Film Week

*Festival Film Week will take place  
at the Singapore Cultural Theatre  
from Monday 11 June to Sunday 17 June.*

Singaporeans can look forward to an interesting mix of seven films from the United States, Great Britain, West Germany, New Zealand, India, Taiwan and Japan during Festival Film Week.

The films are *All the King's Men* (T'ien-Hsia Ti-Yi), by well known Taiwanese director King Hu, *The Ballad of Narayama*, an award-winning film by Japanese director Shohei Imamura, *The Draughtsman's Contract*, an English thriller by experimental film-maker Peter Greenaway, *Smash Palace*, a New Zealand film produced and directed by Roger Donaldson, *Tomorrow in Alabama*, a German film directed by Norbert Kuckelmann, *36 Chowringhee Lane*, an Indian film directed by Aparna Sen, and *Testament*, an American movie on the effects of a nuclear holocaust directed by Lynne Littman.

The director of *All the King's Men*, King Hu, will attend the opening of Festival Film Week on Monday 11 June, and will give a short talk on how he made the film before it is screened. The previous evening, Sunday 10 June, there will be a seminar from 5 pm to 7 pm at which King Hu will talk on 'The Influence of Chinese Poetry and Painting on King Hu's Films' and Dr Ling Chung will talk on 'The Art of Scriptwriting'.

*Below left, King Hu, director of All the King's Men.  
Below right, a scene from The Draughtsman's Contract  
(photo Simon Archer).*



### PROGRAMME

#### *All the King's Men* (Taiwan)

*Monday 11 June at 8 pm*

**Starring** T'ien Feng, T'ang Pao Yun, Ts'ui T'ai Ching, Cheng Pei Pei, Hua Hsuan Hsuan, Ts'ao Chien, Chang Chieh, Mu Szu Ch'eng

**Script** King Hu, Hsiao Yeh, Wu Nien Chen

**Photography** Chou Yeh Hsing

**Art Direction** Wang T'ung

**Directed by** King Hu

**Produced by** Sunny Overseas Corporation/CMPC

A historical film about an ailing epileptic emperor in search of a cure for his illness. As he lies dying in his capital, which is threatened by warring tribes, his prime minister goes on a secret mission to fetch the only doctor that can save him.

#### *The Ballad of Narayama* (Japan)

*Tuesday 12 June at 8 pm*

**Starring** Ken Ogata, Sumiko Sakamoto, Takejo Aki, Seiji Kurasaki  
**Directed by** Shohei Imamura

An award-winning film concerning the ancient Japanese tradition of taking village elders to the mountains and leaving them there to die when they reach the age of seventy. Orin is almost seventy, but she is so strong and healthy that she knocked out her own front teeth to appear older. While her elder son agonises over the decision to take her up Narayama — the Oak Mountain — she herself embraces the idea of returning to nature.

#### *The Draughtsman's Contract* (Great Britain)

*Wednesday 13 June at 8 pm*

**Starring** Anthony Higgins, Janet Suzman, Anne Louise Lambert  
**Directed by** Peter Greenaway

*The Draughtsman's Contract* is set in an English country house and garden in the year 1664. Mr Herbert, the owner of the house, offers Mr Neville the job of drawing the house and gardens during his absence. But Mr Neville refuses, and then dictates his own terms: he will draw twelve drawings in twelve days, during which Mrs Herbert will submit twelve times to his various sexual pleasures. But that's not all — there are two murders during this time.

#### *Smash Palace* (New Zealand)

*Thursday 14 June at 8 pm*

**Starring** Bruno Lawrence, Anna Jemison, Keith Aberdein, Greer Robson

**Screenplay** Roger Donaldson, Peter Hansard, Bruno Lawrence  
**Directed by** Roger Donaldson

When a racing driver allows his obsession with cars to break up his marriage, his wife leaves and takes their nine-year-old daughter with her. The racing driver sets out to retrieve his daughter at all costs.

#### *Tomorrow in Alabama* (Germany)

*Friday 15 June at 8 pm*

**Directed by** Norbert Kuckelmann

A young man is arrested after a shooting incident at an election meeting, and a well known lawyer is assigned to his case. A journalist and photographer draw the lawyer's attention to some inconsistencies in the case, and it soon becomes apparent that the accused is a member of a neo-Nazi group.



#### *36 Chowringhee Lane* (India)

*Saturday 16 June at 8 pm*

**Starring** Jennifer Kendal, Dhritiman Chatterjee, Debashree Roy, Geoffrey Kendal, Soni Razdan

**Camera** Ashok Mehta

**Music** Vanraj Bhatia

**Art Direction** Bansi Chandragupta

**Written and Directed by** Aparna Sen

**Produced by** Shashi Kapoor

*36 Chowringhee Lane* is the story of Violet Stoneham, an ageing Anglo-Indian schoolteacher who lives in a dingy flat in Calcutta and teaches Shakespeare to a class of inattentive schoolgirls. In fact Shakespeare is her one great love and brightens her otherwise uneventful existence. Then one Christmas morning a pair of young lovers walk into her life and break up its well regulated pattern.

#### *Testament* (USA)

*Sunday 17 June at 8 pm*

**Starring** Jane Alexander, William Devane, Ross Harris, Roxana Zal, Lukas Haas, Philip Anglim

**Screenplay** John Sacret Young

**Director of Photography** Steven Poster

**Music** James Horner

**Directed by** Lynne Littman

**Produced by** Jonathan Bernstein, Lynne Littman

This film is about the effects of a nuclear holocaust on a family and small community in northern California. The survivors try to keep up an appearance of normal life, but life slips away inch by inch as radiation poisoning takes its toll.





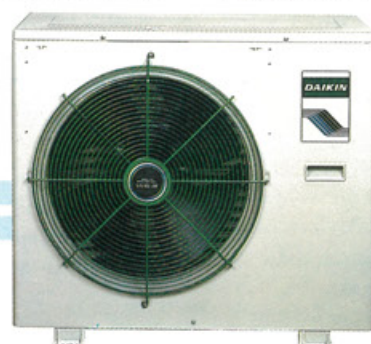
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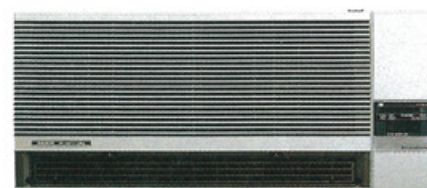
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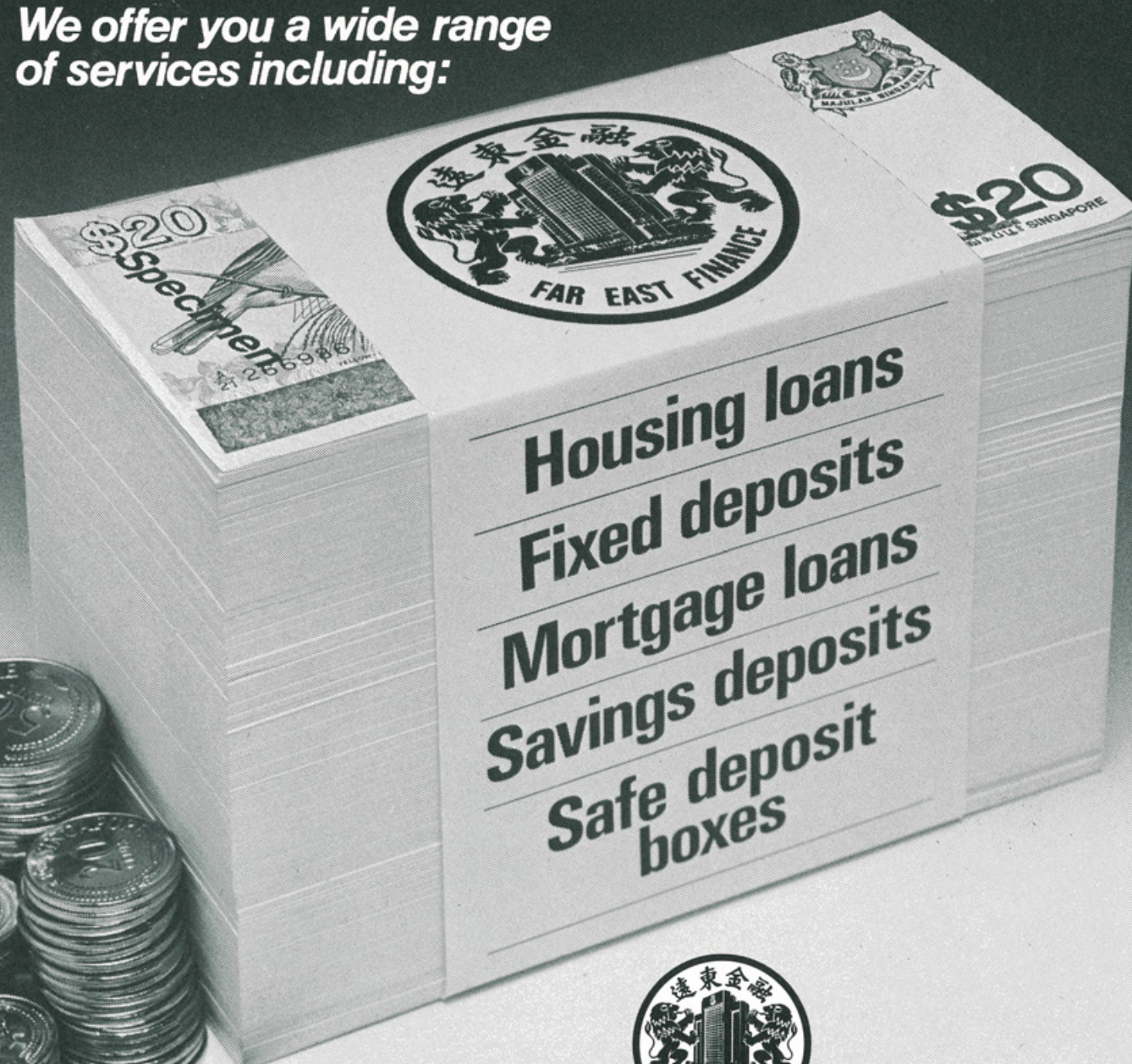
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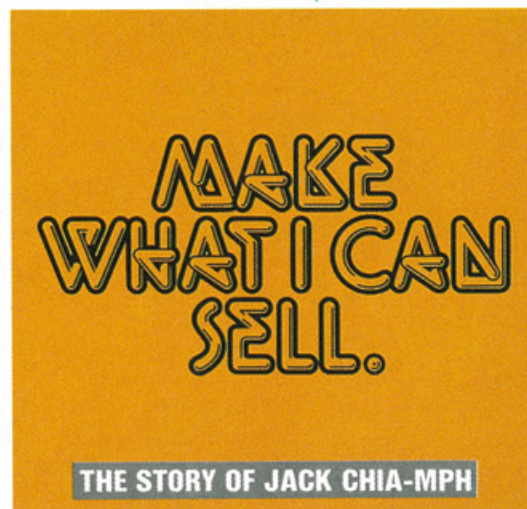
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