

New Music Forum

CONCERT FEATURING WORKS BY SINGAPORE COMPOSERS
新音樂集 本地創作發表會

Conductor: LIM YAU
The New Music Forum Ensemble



BERNARD TAN



LEONG YOON PIN



PHOON YEW TEN



梁榮平
LEONG YOON PIN

Leong Yoon Pin, Head of the Music Unit at the Institute of Education, has been a leading figure in the Singapore music scene for over twenty years. He received his music education at the Guildhall School of Music in London, gaining the AGSM and CGSM diplomas. In 1960, Leong founded the Metro Philharmonic Society which has become one of Singapore's most active and prominent musical groups. The Society's choir and orchestra have given numerous public performances under his baton, including many premieres of his own compositions. Leong remains the Music Director and the driving force behind the Society.

Leong was also the first Resident Conductor of the Singapore National Orchestra established under the National Theatre Trust, a post he held with distinction during the entire life-span of the Orchestra. The Singapore National Orchestra under him laid the foundation upon which government and public support for a fully professional orchestra could be built in later years.

Leong is perhaps best known as a composer — one of the small band of pioneers in Singapore striving to create music which reflects the ethos and aspirations of Singaporeans. He studied composition in France under the great teacher, Nadia Boulanger. In his compositions, Leong seeks to combine his natural Chinese idiom with contemporary technique.

He has numerous works to his credit — vocal, choral, instrumental and orchestral. He is the first Singaporean composer to have his work performed by the Singapore Symphony Orchestra — "Dayong Sampan" — which was commissioned by the SSO. He has written two symphonies, the first of which is being performed by the SSO. In addition, he has received commissions from other bodies, such as the Ministry of Culture and the Singapore Youth Orchestra.

As a member of the Faculty of the Institute of Education, Leong has contributed much to music education in Singapore by his work within and outside the Institute. He has written, arranged and edited numerous songs for educational use, which have enriched the musical curriculum of our schools. He has also served and is still serving in many other bodies, including the Ministry of Culture's Choral Advisory Committee and the Management Committee of the Singapore Youth Orchestra under the auspices of the Ministry of Education.

In 1982, Leong is awarded the Cultural Medallion for his outstanding achievements and contributions to music.

"SKETCHES" for Oboe and Piano (LEONG YOON PIN)

Joost Flach, Oboe Shane Thio, Piano

"Sketches" consists of three continuous sections in which the total characteristics of the oboe and the piano are displayed in interplays at various situations.

The first section attempts to exploit the pastoral colour of the oboe evoking the peace and tranquility at coming to terms with nature at the end of a hard toiling day. The mood is somewhat mystical though rather restful, as suggested by the piano's gnetle ripples of arpeggios and solemn chords.

The second section allows the duo to portray elements of unpredictability in nature through abrupt changes in nuances, tempi, melodic and cluster movements.

By contrast the third section is cast in relaxed and carefree moulds, and is like a dance, expressing a kind of loveliness and innocence in nature's good creatures.

The work was completed after the composer had a most enriching experience in visiting New Zealand's countryside in the full of 1984 and was composed at the invitation of Joos Flach and Shane Thio who gave the first performance in 1985.

"STRANDS" (LEONG YOON PIN)

In contrast with "Sketches" which was inspired by pictorial images, "Strands" is non-programmatic and is based entirely on structural juxtaposition of various musical elements. It is in three sections.

Section I Andante con moto is built on a series of thirteen chord formations and their inversions. The five string parts are each given a uniform quaver rhythm but timed differently, forming a certain sound tapestry. Against this background, a dialogue is presented between the harp and the piano with quick moving motifs, arpeggio chords and glissandi. The oboe and clarinet join in with their counter melodies in a somewhat nostalgic vein.

Amidst this quiet merriment, temple blocks interject with its own rhythm, happily aided by four pitched hanging gongs.

Section II Adagio is in Imaquil mood. The strings now play long pianissimo sustained notes extended over a wide range, starting with the double basses and joined in by the first violins, violas, cellos and second violins. The gong and the glockenspiel attempt to create a mysterious atmosphere, echoed by the piano. Oboe and clarinet then enter with a three-note motif, developing as they go along. Then comes the xylophone with its clattering quavers, announcing another melody based on the first

four tones of the original sound row. A series of string chords follow, with the glockenspiel and the viola emphasising on two successive pedal notes. Then a three-party communication beings with the re-entry of the woodwinds playing a $\frac{3}{4}$ time melody against the strings' ascending motifs in $\frac{3}{4}$ time. The mysterious opening then returns to end this section.

Section III Allegro vivace is set in $\frac{3}{4}$ time with some parts playing in the pattern of 3 + 3 + 2 + 2 quavers against others playing 2 + 2 + 2 + 4 quavers. This lively movement is supported in the percussion by five timpani and four medium Chinese hanging gongs.



陳志義
BERNARD TAN

Bernard Tan Tiong Gie was born in Singapore in 1943 and studied piano with Arthur Tan Hoay Teck, Lee Seok Mui, Lin Kwai Eng, Benjamin Khoo and Douglas Tan. He was Acting Head of the Department of Music at the University of Singapore in 1977-78 and is currently Associate Director of the Centre for Musical Activities at the National University of Singapore. His works include "My Country and My People", a setting of Lee Tzu Pheng's poem for mixed chorus and piano; the incidental music for Robert Yeo's play "One Year

Back Home", written for clarinet and piano; "Sinfonietta" for string orchestra, written for the Asian Composers' League Meeting concert in Singapore in 1983; "O for a thousand tongues to sing", a setting of Charles Wesley's hymn commissioned by the United Methodist Choir to commemorate the 100th anniversary of the Methodist Church in Singapore in 1985; "Little Things" a setting of Geraldine Heng's poem for mixed chorus and piano, commissioned by the Methodist Boys' Choir; the music for the ballet "Conflict" based on Garcia Lorca's "The House of Bernardo Alba", choreographed by Anthony Then and performed by the National Dance Company (Ballet Group) at the Singapore Arts Festival 1986, and "Movement for Viola and Piano" written for Jiri Heger, principal violist of the Singapore Symphony Orchestra and premiered by him in 1986.

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PRIS
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A Sinfonietta No. 2 Strands Meditation of a Poet
B Hors-D'oeuvres for strings, harps and percussion
Sketches for oboe and piano

Autumn for strings, harps and percussion
THE PERFORMING RIGHT SOCIETY LTD
1 Scotts Road #15-05 Shaw Centre Singapore 0922 Tel: 2351300

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HORS D'OEUVRE FOR STRINGS (BERNARD TAN)

- I: Air Kelapa
- II: Nasi Goreng
- III: Ondeh Ondeh

This light-hearted work for strings was written for an SSO dinner sponsored by the Paris fashion house of Nina Ricci. The work was so named as it was to be performed just before dinner was served. The three brief movements are all based on tunes with gastronomic connections: the first movement (Air Kelapa) uses the song:

"Coconut Water" made famous by Harry Belafonte, the second movement "Nasi Goreng" is based on Singapore composer Dick Lee's well-known song "Fried Rice Paradise", and the last movement (Ondeh Ondeh) is based on the Malay folk song of that name which refers to a much-loved type of Malay or Nonya "kueh".

SINFONIETTA NO. 2 (BERNARD TAN)

- I: Andantino
- II: Allegretto
- III: Allegro

The sinfonietta No. 2 is scored for strings and three solo woodwind instruments — flute, oboe and clarinet. It is a three movements which are marked with successively faster tempo indications. The first movements is an andantino beginning with a theme based on a rising triad played by the strings, followed by a subsidiary theme based on a pivoting phrase heard on the clarinet. Another theme also based on a rising phrase, this time more chromatic in nature, is introduced by the three wind instruments. The second movement, marked allegretto, is a waltz with a rather insistent ostinato bass line, which is briefly relieved by a more serene andante middle section. The allegro finale is dominated by the rather grim motif heard on second violins and violas at the start of the movement.



潘耀明,

PHOON YEW TIEN

in Music Composition and in Music Instrumental (Flute) simultaneously. Described by his teachers as "a very prolific composer and is able to write well in all styles of Western Music as well as in the Chinese idiom", Phoon's numerous works have been performed by various Orchestras in Hong Kong, Taiwan, England, New Zealand, Japan and Australia.

While studying in Australia, he was thrice awarded the prestigious Dulcie Robertson Prize for composition in the years 1980, 1981 and 1983. In 1984, his composition "Autumn" won him the Yoshiro Irino Memorial Prize by the Asian Composer's Society.

Phoon had collaborated with various dance and drama groups and many of these works were featured in the Singapore Festival of Arts, Festival of Dance and The ASEAN Arts Festival. His works have also been performed by the Singapore Symphony Orchestra, the Singapore Youth Symphony Orchestra and the People's Associations Chinese Orchestra.

Phoon had studied composition under Mr. Leong Yoon Pin, Mrs. Elaine Dobson and Mr. Alen Lane. Currently, in addition to his appointment as assistant conductor of the People's Association Chinese Orchestra, Phoon is also lecturing at the Nanyang Academy of Fine Arts.

AUTUMN (PHOON YEW TIEN)

Originally composed for a concert held in conjunction with the Asian Composers' League Conference in 1983, this piece of work derives its fundamentals from the twelve-tone row supplemented with other contemporary composition techniques.

The composer was inspired by an ancient Chinese poem by Fan Chung Yan which relates to Autumn. The poem started with a descriptive approach to the subject which gradually gave way to a more emotional and sentimental note.

One of the bright talents of the new generation of composers emerging in the local scene, Phoon's ardent interest in music started from his early childhood. His musical career received its impetus when as deputy and acting conductor of the People's Association Chinese Orchestra, he was offered a scholarship by The Singapore Symphony Orchestra to further pursue his musical training in the Queensland Conservatorium of music in Brisbane, Australia.

In 1983, Phoon returned from Australia having graduated with a double degree

"Autumn" has been performed in Singapore & New Zealand. The work was awarded the Yoshiro Irino Memorial Prize given by the Asian Composers' League in 1984.

The original poem is reproduced below:-

蘇基遠 范仲淹

碧云天，黃葉地，秋色連波，
波上寒波聲，山映斜陽天澹水，
芳草無歸處在斜陽外。
黯鄉魂，追旅思，夜夜除非，
好夢留人睡，明月樓高休獨倚，
酒入愁腸化作相思淚。

MEDITATION OF A POET (PHOON YEW TIEN)

This new work is based on a Chinese poem by the well-known artist cum poet, Mr. Tan Swie Hian. The poem epitomises the soul-searching process of an anonymous poet before he finally attains immortality.

The text of the poem is reproduced below:-

詩人的冥想 陳瑞獻

靈思，如雲，從如
靜微塵，三賢地階臺上的血書寫
和冰凍的念想
五月早已閃過，這年也是
這般懶於地跟過
他的腦，釘成甚麼
每逢星夜冷入他的雙眼
有數不盡的羽翼，最舞一般地
振動，每邊孤寂
在他的腦部煎煎
便有輕盈的七七
從耳軸，演出

詩轟作出，噴香一曲歡迎
歡迎，你這個小對天演特製衣裳的人
帶著袖珍電扇的小人
歡迎你來踏香。一路上
沿著他的舌尖而上他的舌根
採摘梅，採摘他舌上盛產的味管
沿路奉賞，直到室內
排身在這誤的世界裡，你教一粒光
粒千蟲傳遞，照明
並且介紹，室內精緻的糕餅

若他在海的對岸上轉轉
你就收錄幾句帶血的歌，若他
跳身向烈火，你給他留下權楚的旗幟
若他靜坐，像禪師的木像
那木像的美目何以靈動
因你已起舞，你的手拍，比喻著早華
在音樂的堂域，敲過太陽的鼓面
你的腳趾，蕩蕩的落霞
你的腦，總成魂心的百合
那複雜的夜色，透過他天生的眼鏡
向天，天的閉關幕
電影一首光與聲的詩

有一日，所有的葉，都吐出
純食的內臟，所有的
珍貴憂然而止，那地土地下
也初排著萬聲壓的積聚
那日以讓，誰知樹上的花
是否會每年兩次落在他的上面
是否有度羅的筆，挽著久風的頸項
在他的暗眼之上落管地抽繭
而牠們們帶著那器，臥過
他的舞語，且不問
他的腦骨是否為你研粉
且交出他的腦初，你看森林樹起
自他肥沃的鼻軀，所有的葉
都在吟唱他的笑，他的淚
都在翻譯他的悲心
他的聲音，他的畫氣

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Sinfonietta No. 2
Strands
Meditation of a Poet

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A

New Music Forum

KEEP THE BEAT GOING, WORKING ON, AND COMING

Hors-D'oeuvres for strings
Sketches for oboe and piano
Autumn for strings, harps and percussion

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