

Soun  
Bridge

2019:

音橋

The 4th  
Contemporary  
Music  
Festival

JAMBATAN BUNYI 音橋

19 – 23 NOV

TUE

SAT

TAYLOR'S UNIVERSITY  
LAKESIDE CAMPUS

# Festival Address

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

from the patron of Society of  
Malaysian Contemporary  
Composers (SMCC)



I'm thrilled to support the 4th SoundBridge Festival. Faithful to its name and original objective, this event is all about bridging different sounds together within the spectrum of contemporary music. I'm glad to see influences from the classical music tradition as well as jazz, but the "bridging" here also refers to different cultural traditions, and I look forward to hearing how musicians from across the region will be working together.

Congratulations to Dr. Chong Kee Yong and the entire team from the co-organisers in undertaking this important project which I am sure will stimulate and educate the audience.

# Forward Message

**Teo Nie Ching**

Deputy Minister  
Ministry of Education Malaysia



I wish to extend my warmest congratulations to Dr Chong Kee Yong and his team for bringing in an impressive assortment of excellent performers and collaborative artists for "SoundBridge 2019" Contemporary Music Festival.

The SoundBridge Contemporary Music Festival is not only an important platform to nurture and assist the teaching of music in Malaysia, but also a grand event to promote Asian music and host cultural exchanges. It is the original intention of the festival to gather the best composers and chamber orchestras in the industry to showcase the most cutting-edge contemporary music.

I believe that with the continuous growth

and development of the SoundBridge Music Festival, more outstanding works by contemporary Malaysian composers and Asian composers will be produced and showcased. The influence of this event will become greater as it continues to grow and reach globally. In terms of function, it is not only a museum that displays and stores contemporary sounds, but also an important base for nurturing Malaysia's new generation of composers and works.

I sincerely wish for a very eventful and successful musical festival which enriches the souls of our fellow local musicians and those participating in this festival.

Thank you.

# Festival Address

## Tan Sri Norliza Rofli

Director General  
National Department for  
Culture and Arts (JKKN)  
Ministry of Tourism and Culture



It is with great admiration that I congratulate Dr. Chong Kee Yong and his team on the 4th SoundBridge Contemporary Music Festival. Over the span of eight years, this festival has sparked interest in contemporary music amongst many people in our country who have never encountered it before, and is also unique in its exploration and combining of various forms of expression across a wide range of artistic disciplines, truly resonating with the traditional Asiatic idea of the arts as being integrative and all-encompassing. I believe that the interaction of creative experiences between different artists will reach another

dimension of achievement and success with the fertile platform provided by this visionary festival.

Once again, I would like to thank the organizers of the 4th SoundBridge Contemporary Music Festival 2019 on putting this spectacular event together. I wish this festival great success, and the very best to all the participants!

# Festival Address

## Dr Associate professor Tazul Tajuddin

Dean and Associate Professor in  
composition at the Faculty of Music, UiTM  
President of Society of Malaysian  
Contemporary Composers (SMCC)



I'm extremely excited to the 4th SoundBridge Festival. The festival has given platform for local composers, performers since its first edition. It also has given great interaction with composers in the South East Asian region. This definitely bring unique sound colours for all the works composed and created. What is important the event is one of the proudest moments of SMCC and we are supporting, helping out all best we can to make sure the event will be a successful.

On behalf of SMCC we are very grateful too with the support of our patron, Ministry of Higher Education, local and international supporters of the SoundBridge. Hope the support will be continuous in the future.

We are very much appreciate it from our deepest bottom of our heart.

I would like to say congratulation to Dr Chong Kee Yong for his tireless effort and passion to make this project a stimulus to local composers and an educational avenue to our society and community and access to our local contemporary art music. Thank you Dr Chong and his entire organizing team in which without all of you, the event will not materialised. Have a great event and happy listening!

# Festival Address

**Associate Prof. Dr. Anindita Dasgupta**

Head of School-School of  
Liberal Arts & Sciences  
Taylor's University



It is a great honour for Taylor's University to co-host the prestigious Soundbridge Festival 2019 at the Lakeside campus. The very name of the festival signifies the crucial role that the arts play in bridging differences and creating connections between cultures, peoples and communities.

Not only are the arts custodians of history and culture, but in times of extraordinary technological leaps, it is artistic innovations that provide society the power to adapt and to innovate.

This festival brings together eminent artists who will no doubt inspire our youth, and will be a platform to facilitate intercultural exchanges.

Music, as they say, have no language- perhaps the only language it speaks is that of love and peace.

Taylor's University wishes all the very best to the organizers and the artistes.

Let us all speak the language of music!



# An Introduction to the Festival

## Dr. Chong Kee Yong

Executive producer and Artistic Director of the Contemporary Music Festival 2019

Creative director of Studio C and conductor of Ensemble Studio C

Executive Committee Member of the Society of Malaysian Contemporary Composers (SMCC)



The 4th “SoundBridge” Contemporary Music Festival is organized by the Society of Malaysian Contemporary Composers (SMCC) and Studio C, and co-organized by Taylor’s University (Subang Jaya), supported by Goethe Institut (Kuala Lumpur) and Malaysian Institute of Art join hands to host the 4th “SoundBridge 2019” Contemporary Music Festival!

This year, we will stage six concerts on 21st-23rd November 2019:

**Concert 1:**  
Festival opening concert-Fundraising

**Concert 2:**  
Malaysian Voices-VI

**Concert 3:**  
Bach meets Crumb—George Crumb’s 90th Anniversary - Ya-ou Xie’s piano solo recital

**Concert 4:**  
Connecting Cities-III

**Concert 5:**  
SoundBridge-IV

**Concert 6:**  
Festival closing concert-  
Chong Kee Yong and friends-I

All concerts will be held at Taylor’s University Lakeside Campus. In addition to these concerts, “SoundBridge 2019” sponsors several educational events: two masterclasses and lectures by Chinese instrumental masters Ms. Qi Jie (pipa), Prof. Yang Xue (erhu), Prof. Zhou Zhan (guzheng), and Prof. Sheng Yang (guzheng), as well as by the renowned German Kairos quartet, showcasing 21st-century string quartet repertoire and open rehearsals of selected festival pieces; open rehearsals for all the concerts; and a panel discussion with veteran panelists comprising of dancer Mr. Agung Gunawan (Indonesia), improvisation artist Prof. Lukas Ligeti (Austria), composer Dr. Jiradej Setabundhu (Thailand), composer/visual artist Dr. Jean-David Caillouet from (France), composer Mr. Hirokaz Ota (Japan), and composer Dr. Tazul Tajuddin (Malaysia), and moderated by our festival director Dr. Sayyid Shafiee (Malaysia).

Like the previous edition, all Soundbridge concerts will feature works from SMCC composers and international guest composers, that will be performed by local and international artists from Malaysia, Southeast Asia and other continents. Additionally, in this fourth edition, we are very excited to invite illustrative musicians who will work collaboratively with our festival composers and performers. With more than 60 composers and artists involved in this festival, we hope to bring to our audience a fresh experience and a better understanding of contemporary music.

The well-known local and international artists featured in this festival include Ms. Qi Jie (pipa), Prof. Yang Xue (erhu), Prof. Zhou Zhan (guzheng), and Prof. Sheng Yang (guzheng) from China; guzheng soloist Mr. Cloud Teo and zhongruan soloist Ms. Ong May Yi from Malaysia; pianist Dr. Nicholas Ong from Malaysia; pianist/conductor Ms. Ya-Ou Xie from Germany/China; conductor Mr. Lee Kok Leong from Malaysia; percussionists Mr. Max Riefer from Germany, Mr. Aris Huzaimi and Mr. Adam Shaiwa from Malaysia; flautist Mr.

Daisuke Kino-Shita from Japan; violinists Ms. Megumi Ikada, Ms. Saori Nakazawa and violist Ms. Yoshiko Hannya from Japan; sheng master Mr. Lung-Yi Huang and clarinetist Ms. Pei-Lun Tsai from Taiwan, visual/Sound artist Mr. Jean-David Caillouet from France, Chinese traditional dancer Ms. Zhu Shiya and performing artist Ms. Tan YanJing from China, Javanese dancer Mr. Agung Gunawan from Indonesia, sound artist Prof. Lukas Ligeti from Austria/USA, Studio C Ensemble from Malaysia, and many others.

The primary objective of this festival is to foster a deep intercultural exchange between artists from Southeast Asia and beyond. This festival showcases original compositions by composers from this region. Our guest artists will also share their expertise with local audiences and emerging composers during the festival.

In this festival, a group of eight young composers from Asia will collaborate with the artists to bring interdisciplinary projects to fruition. Interdisciplinary art forms spanning across the sonic arts, digital images, painting, traditional instruments, modern and traditional dance and other live performance will be featured. These young composers will also benefit from working with the festival ensemble and artists, ultimately obtaining a professional video and audio recording of the performance of their piece. The invited guests will conduct a series of open rehearsals to engage with local music students and audience through various dialogues.

I would like to express my deep appreciation to all the individuals and organizations who have contributed to the success of the festival, as well as to many of my friends whose financial support continues to bring this festival to life.

To my friends and the friends of “SoundBridge 2019” Festival, thank you for your generosity and continuous funding for this festival.

# Support Messages from Friends



**Rolf Stehle**  
Director of Goethe-  
Institut Malaysia

The Goethe-Institut Malaysia is very glad to be invited to cooperate with the SoundBridge Festival yet again. With pleasure we have been cooperating with the festival right from its first edition in 2013. SoundBridge stands for contemporary and new music, innovation, cross-media approaches and intercultural exchange between artists from East and West. We are particularly happy that with the Kairos Quartet from Germany we have one of the most prolific string quartets in the area of new music at the festival this year. The quartet is specialized in compositions after 1950 and in premieres. In Greek mythology Kairos is the god of fortunate opportunities and the right moment. Also Berlin-based artist Ya-ou Xie will enrich the festival together with musicians from other parts of the world. Together with their Malaysian colleague musicians and composers they all will develop contemporary music and help to further establish its place in society.

I congratulate the organizers of the SoundBridge Festival 2019, Studio C, Taylor's University and SMCC, wish the festival great success and the participants and visitors challenging events and an enriching festival experience.



**Dr. Lok Lay Hong**  
Chief Executive Officer  
of the Malaysian Institute  
of Art (MIA)

It is indeed a great pleasure for the Malaysian Institute of Art (MIA) to play a part in the 4th SoundBridge Contemporary Music Festival 2019 along with The Society of Malaysian Contemporary Composers (SMCC). The collaboration has seen great synergy between the committees and I believe that the festival will exude the positive energy that emanates from this synergy.

Going on its fourth year, this festival has identified itself to be a splendid platform for music enthusiasts to enjoy contemporary music at its finest. The title of the festival "SoundBridge" is an inspiring reminder that music unites and transcends all that still divides us. MIA is proud to be able to participate in such a meaningful festival. I believe that the audience will be deeply immersed in the creative spectrum created for them. My very best wishes for a smooth and successful festival.



**Prof. Dieter Mack**  
Composition  
professor at the  
Musikhochschule  
Lübeck

In today's world, gaps between people seem to prosper gradually. Only a short glance over the world's political turmoils demonstrate more separation than collaboration. In such unpleasant times, it is necessary for us all to stand up and do something for the sake of humanity and "togetherness in diversity". Diversity is the essence of human existence (and actually also for nature, what we often forget). It makes the world richer and enables new experiences that may bring us forward from day to day. And "togetherness" means to accept and celebrate those different views and standpoints. It means to learn from each other or even to go a step further into unknown fields of experiences that can only be achieved together. In such a situation, I am happy that the responsible institutions like SMCC, Goethe Institut, Studio C and Taylor's University and above all, the mentor Dr Chong, Kee Yong (and his team) continue to organize the 4th Soundbridge Contemporary Music Festival.

Although with a limited budget, the organizers were able to put together a challenging program that demonstrates those two things: diversity but also togetherness. Unique individual composers from all over the world stand beside collaborative projects with artists of different backgrounds. I am sure that the results will cause many debates in a positive sense.

But that is at least one thing art is about: to move people in many directions, to give them new experiences that may influence their view of their individual life forms and behaviours. Even artistic confrontations may finally come to exciting results.

I wish the festival big audiences and the utmost success, and I really regret that this year I cannot be a part of it.



**Claudius von Wrochem**  
Cellist of the Kairos  
Quartet

The SoundBridge Festival is an important contribution to Contemporary Art Music (CAM) as a global art form. Born from the Western Avantgarde CAM has now linked to so many of the world's music styles that one can argue that it has shed all links to imperialism and colonialism which made Western music globally known in the first place.

In Malaysia's budding contemporary music scene the SoundBridge Festival and it's Artistic Director, the Malaysia-China-Belgium-trained composer Dr Chong Kee Yong, offer the sole window to international exchange on a significant scale with musicians coming from different countries in Europe and East Asia.

We wish the Festival continuing great success. May it influence audiences, music schools, bring together musicians from different places and walks of life, and may it help to create an environment in which CAM becomes an instrument of human expression and an object of intercourse for more residents of Malaysia.

# Support Messages from Friends



**Unsuk Chin**  
Composer

It is with great pleasure that I hear about the SoundBridge Festival in Malaysia. It combines cutting-edge innovation with age-old concepts, and greatly contributes to the cultural exchange between Asia and Europe, and will doubtlessly be a highly inspiring opportunity for local musicians as well as for guests from abroad, for composers, critics and the audience. This cultural openness and curiosity are of particular importance in our times and I wish the 4th SoundBridge festival a wonderful 2019 edition!



**Hirokaz Ota**  
Composer, Music Director of Kanazawa Citizen's Art Center

Congratulations on SoundBridge Contemporary Music Festival 2019! I sincerely admire the festival team for their tremendous work and contribution to make this 4th edition realized, by inviting excellent musicians from around the world, and programming and organizing the festival.

I hope that the festival's visions will be transmitted from Malaysia to the world to foster a prosperous network and bring happiness as a consequence. I greatly look forward to seeing you all on-site!



**Javier Hagen aka JIP**  
President of ISCM Switzerland & IGNM-VS  
Board of Swissfestivals Association, Swiss Music Edition SME & UNESCO-ICH-VS  
Artistic director of the Swiss Contemporary Music Festival Forum Wallis

Simply WOWWWW! was my first reaction when Chong Kee-Yong introduced me to the universe of the SoundBridge Festivals years ago: SoundBridge is about innovation as well as rich artistic and cultural diversity with both adventurous composers and performers in a promising hotspot for contemporary music: Malaysia! Welcome to a true ear-opening experience!



**Prof Chen Musheng**  
Composer, Professor  
of Music/ Director of  
Harmony Section of  
Shanghai Conservatory  
of Music

每个时代都有这样一些先行者，他们凭着对事业的热情和理想，克服种种困境和无奈，数年如一日，越艰难，越发显得可贵——这也应了中国一句成语：难能可贵！

作曲家钟启荣博士在马来西亚创办的“音桥音乐节”就是这样——一个“难能可贵”的当代音乐节。

Every era presents pioneers who, owing to the passion and dedication towards their cause, tackle various difficulties and frustration head-on, persisting through the years, demonstrating their invaluable resilience through the most trying circumstances - this brings to mind a Chinese idiom: "the tougher the accomplishment, the more worthy of praise!"

The SMCC Sound Bridge Contemporary Music Festival founded by Dr. Chong Kee Yong is precisely such an accomplishment.



**Prof. Ju, Tzong-Ching**  
Artistic Director of Ju  
Percussion Group, Chairman  
of National Performing Arts  
Center, Chair Professor of  
Taipei National University of  
the Arts (TNUA), and Emeritus  
Professor of Nation Taiwan  
University of Arts (NTUA).

橋，是相互理解、溝通與交流的媒介，而「音橋」無疑是為音樂搭起一座橋。這座橋，是音樂家之間的橋樑，讓音樂家聚集於此，相互激盪衝擊，創造當代音樂新氣象；這座橋，是大眾與藝術的橋樑，讓大眾走進當代音樂的世界，讓藝術走入每個人的生活中；這座橋，更為傳統與創新的搭起橋樑，讓藝術的多元樣貌盡情展現！在此祝福，第四屆音橋當代音樂節圓滿、順利、成功！

A bridge is a metaphor for mutual understanding, communication and exchange of media. The 4th "SoundBridge 2019" Contemporary Music Festival undoubtedly serves as a bridge for music. This is a bridge for musicians to gather, interact, and create new vistas in the world of contemporary music. This is a bridge between the public and art, allowing the public to enter the world of contemporary music and allowing art to permeate into everyone's lives. This is a bridge between tradition and innovation, fully showcasing the many facets of art! I hereby send my heartiest wishes for the success of the 4th "SoundBridge 2019" Contemporary Music Festival!



# Support Messages from Friends



## Prof. Qin Wenchen

Composer  
Deputy director of the Central Conservatory of Music (China)  
Professor of composition at the Central Conservatory of Music (China)

音乐是各民族智慧的结晶，是人类心灵的声音。作曲家钟启荣博士创办的“音桥”将世界各地的音乐汇聚于马来西亚，突显其国际视野和艺术担当。“音桥”不仅是文化的交流和碰撞，更是心灵的交流与沟通。

祝第四届“音桥”取得丰硕成功！

Music is the crystallization of all cultural intellect and the sound that emerges from the depths of the human soul. This “SoundBridge” built by composer Dr Chong Kee Yong brings music from all over the world together here in Malaysia, revealing his global outlook and sense of artistic responsibility. “SoundBridge” is not simply about the interaction of various cultures; even more so, it represents the meeting of souls.

Sending my heartiest wishes for the success of the 4th SoundBridge Contemporary Music Festival!



## Prof. JIA Guoping

Composer, professor of composition and academic supervisor of doctoral students at the Central Conservatory of Music in Beijing (China), director of Institute of Musicology in Central Conservatory of Music/Key Research Institute of Humanities and Social Sciences at Universities of China.

“音桥音乐节”将当代音乐文化引入到一个由多种文明和族群交杂融汇的传统文化富饶之地，无疑致使现代与传统在此遭遇激烈碰撞，再一次促发新的音乐文化融合与交汇。同时，当地传统文化也将对来自不同国家的当代音乐文化带来影响，并由此推进双向互动的积极发展。预祝第四届音桥当代音乐节圆满成功！

“SoundBridge 2019” Contemporary Music Festival brings contemporary musical culture into a multicultural land where various groups of people with rich cultural heritages interact, undoubtedly setting the stage for the mutual meeting of tradition and innovation, sparking off the exchange of new musical cultures. At the same time, the local culture would contribute its own unique influence to the contemporary musical cultures from various countries, hereby inspiring mutual progress. Wishing the 4th SoundBridge Contemporary Music Festival great success in advance!



## Izumi Miyoshi

Secretary-General of the Asian Composers League (ACL) and The Japan Federation of Composers Inc.

Collaborations of various sorts, across artistic disciplines, help to build bridges not only in sound, but also in humanity. Isao Matsushita, the late president of the Asian Composers League, once referred to Asia as a “potential treasury”. His reference was to the unique music, culture, dance, food, costumes, and so much more to be found throughout Asia. May artists from different parts of the world enjoy several aspects of Asian culture during this three-day festival and start a bridge toward the next generation.



## Prof. Foo Mei Yi

Concert pianist  
Professor of piano at the Royal Welsh College of Music and Drama (UK)

Soundbridge is a festival like no other in the country. Under the reign of our pioneer Dr Kee Yong Chong, world-class musicians are brought to Malaysia for a week of truly meaningful collaborations. This is not only an important platform for composers, performers and audiences but also a crucial step for Malaysia to join the ranks of important contemporary festivals in the world.

I wish Soundbridge Festival all the success this year and beyond - you have my full support!



## Dr. Otto Sidharta

Composer/ Music Committee of the Jakarta Arts Council

SoundBridge is not only an interesting initiative but also plays a vital role in connecting musicians and composers, especially within the South East Asia region. Thanks to Dr Chong Kee Yong in his tireless efforts to keep this important activity growing with his indomitable spirit and energy.

# Support Messages from Friends



**Michael Asmara**  
Composer/ Artistic  
Director of Yogyakarta  
Contemporary Music  
Festival

This contemporary music festival has been hosted for several times. The Contemporary Music Festival "SoundBridge" 2019, Kuala Lumpur, MALAYSIA a festival that will be present contemporary composers and presented by international well-known musicians who has a strong dedication to contemporary music. Therefore I believe this festival will be one of the most monumental and important music festivals in South East Asia. To run the contemporary music festival is not easy, we need extra creativity, dedication, confidence, unity, love and work hard.

Bravo to the staff and sponsorship that is support and involvement.

On the other hand, seemed the progress of contemporary art music in Southeast Asia in general and Malaysia in particular time to time is writhing and remarkable. I am quite sure, it will give a significant contribution to art music in the field.

Congratulation to my dear Malaysian composers' friends Dr Chong Kee Yong, Yii Kah Hoe, SMCC and many of his colleagues, the initiators and mentors of the festival and your foreign countries friends and Happy New Ears, Selamat Berfestival!!



**Kim Ngoc Tran**  
Composer/ Artistic director  
of the Hanoi New Music  
Festival

We are living in a flat world but, paradoxically, we are becoming more and more lonely, more distant from each other. It was great to see my friend Kee Yong Chong bring Sound Bridge Festival back on its journey. This Bridge not only liaises the isolated musical individuals but also interconnects different cultural lands to create interactions and open the multi-dimensional space needed for any music entity.

Sending to Kee Yong Chong and Sound Bridge 2019 thousands of best wishes. I wish you with steady steps and finding more support in the future to be able to sustainably develop as a trusted address of Malaysian contemporary music on the contemporary music world map. Congratulation!-



**Prof. Chino Toledo**  
Composer/Conductor/Professor  
of composition at the University  
of Philippines

It is with extreme respect that I commend Festival director Dr Kee Yong Chong for his artistic vision and boundless energy to have SOUNDBRIDGE Festival.

I really admire the involvement of international artists from different parts of the world - making the festival a hub for collaboration and dialogue of insights and ideas.

I wish the festival the greatest success, and to have all the opportunities to continue and sustain this wonderful festival.

It is with great pleasure that I write a short congratulatory message for the SoundBridge Contemporary Music Festival 2019, now in its fourth edition.



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

New Music is always reflected in the current society. It is meaningful for our life to deeply connect us to art and music. A current situation has occurred that everything is vastly connected. It is difficult to maintain one's identity to be a citizen of one country anymore. Now, we are mostly the citizens of the world. All of the cultures have been blended and what we experience is the outcome of the mixed cultures. SoundBridge is an important platform that opens for a new way of communication for composers and musicians. It's important that we should join forces to maintain this wonderful festival to be an important part of our life. Nothing is better than a real experience of the living composers and artists. It will certainly change the view of music society and reveal the true meaning of new music that reacts to current society and starts the new legacy for many more generations to come.

I wholeheartedly support the SoundBridge and wish all the best for this festival to make a great impact on our society.



**Prof. Ho Chee Kong**  
Professor of composition at the Yong Siew Toh Conservatory of Music

Very glad to be part of another SoundBridge festival this year. It will be another illuminating experience to listen to all the music performed by renowned performers. Looking forward to the festival and many more in the future.

# 华乐 大师班 乐器

## Chinese Instrumental Masterclass



**周展 Zhou Zhan**  
秦筝传承人，当代筝乐作曲家。  
The inheritor of Qin Zheng, composer for Gu Zheng contemporary music.



**盛秧 Sheng Yang**  
浙江筝第三代表人。  
The third generation inheritor of Zhe Jiang's Gu Zheng school.



**齐洁 Qi Jie**  
“龙音杯”琵琶大赛、“楚汉杯”大赛金奖得主。  
The winner of the 'Long Yin Bei' pipa competition and 'Chu Han Bei' golden award.



**杨雪 Yang Xue**  
台北国际民族器乐大赛金奖得主，中国胡琴重奏的开拓者。  
Golden award at the Taipei International traditional instrumental competition, a pioneer of China's Hu Qin ensemble.

第四届音桥当代音乐节特别为国内华乐界爱好者举办华乐乐器大师班。来自中国的四位民乐大师:周展教授、盛秧教授、齐洁女士以及杨雪教授。他们将为大家讲解并演示多首中国传统经典曲目。一对一大师班名额有限，每位学员各上课45分钟，大师班亦会开放旁听名额。请在11月15号之前报名，名额有限！

The 4th SoundBridge Contemporary Music Festival 2019 presents a special Chinese instrumental masterclass for the local Chinese music community. Four Chinese instrumental music masters from China Prof. Zhou Zhan, Prof. Sheng Yang, Ms. Qi Jie, and Prof. Yang Xue will conduct their open lecture and present a variety of traditional Chinese classic music in their masterclass. Slots for active participants are limited, and each participant will receive 45 minutes of one-to-one coaching. The masterclass is also open to a public audience (by registration). Please register before 15th November 2019 as seats are limited!

**DATE**  
19/11/2019 (TUE)

**TIME**  
6.45PM-10PM  
Gu Zheng class starts from 5.45PM.

**VENUE**  
TAYLOR'S UNIVERSITY LAKESIDE CAMPUS  
(Block E: E5.06; E5.07; E5.08; E5.09)

**FEE (for active participation)**  
Gu Zheng RM300 per person  
Pi Pa RM300 per person  
Er Hu RM300 per person  
(45 mins)

**FEE (for observer)**  
RM50 includes observation of master classes, except observer fee for Gu Zheng class is RM60. (Free observation for students of Taylor's University's Performing Arts Conservatory (TUTAS) and music students of Malaysian Institute of Art (MIA) and the member of Society of Malaysian Contemporary Composers.)

# 弦乐 大师班 四重奏

## String Quartet Masterclass by Kairos Quartet



### 凯罗斯弦乐四重奏 Kairos Quartet

创团于柏林的凯罗斯（时间）弦乐四重奏演奏了1950年以后创作的具有里程碑意义的作品，以及今天的开创性音乐。

The Berlin-based Kairos Quartet (string quartet) performs landmark compositions written after 1950, and pioneering music of today.

第四届音桥当代音乐节特别为国内的弦乐学生、四重奏和当代音乐爱好者举办弦乐四重奏大师班。德国柏林著名的凯罗斯（时间）弦乐四重奏Kairos Quartet，擅长演绎当代音乐的他们，将为大家讲解并演示二十和二十一世纪经典的弦乐四重奏曲目并公开采排将在音桥音乐节的作品。请在11月15号之前报名，名额有限！

The 4th SoundBridge Contemporary Music Festival 2019 presents a special string quartet masterclass for Malaysia's string players, string quartets, and contemporary music lovers. In this masterclass, the Kairos Quartet (based in Berlin, Germany) will introduce you to some of the pieces performed at the festival, as well as showcase examples from various 20th and 21st century landmark compositions featuring extended techniques and new performance practices. Please register before 15th November 2019 as seats are limited!

**DATE**  
21/11/2019 (THU)

**TIME**  
11AM-1PM

**VENUE**  
TAYLOR'S UNIVERSITY LAKESIDE CAMPUS  
(Lecture Theatre 20)

**FEE (for active participation)**  
RM400  
String quartets are encouraged to actively participate.

**FEE (for observer)**  
RM60 (Free observation for students of Taylor's University's Performing Arts Conservatory (TUTAS) and music students of Malaysian Institute of Art (MIA) and the member of Society of Malaysian Contemporary Composers.)



# Concert 1: Festival opening concert-Fundraising

Themed “Strings from the East”, the opening concert is a fundraising drive in support of the future of the SoundBridge festival. The concert features two famous Chinese instrumental ensembles from China, the Emerald guzheng ensemble, and the Bows and Strings’ Dance huqin quartet, who will perform works from their repertoire and six new works were specially written for them by our festival guest composers.

## DATE

21/11/2019 (THU)

## TIME

8PM

## VENUE

TAYLOR’S UNIVERSITY LAKESIDE CAMPUS  
(Lecture Theatre 12)

## PROGRAM

1. 翡翠 Emerald for guzheng ensemble (2009)--Wang Danhong (China)--#arrangement by Zhou Zhan (China)\*\*

2. 秦土情 The soil of Qin for guzheng concerto (2008)--Zhou Zhan (China) \*\*

3. 异象之二 Heteromorphism II for guzheng duo (2019)--Tan Jingang (China)\*

4. Confusion no. 3: father. daughter for guzheng and viola (2019)--Huang Xiaotong (China)\*

5. 梦回临安 Returning to Lin’An in a Dream for guzheng ensemble (2015) --Sheng Yan, Zhou Zhan (China)\*\*

Performed by: Emerald Guzheng Ensemble;  
Yoshiko Hannya (viola; on 5)

--Intermission--

6. 良宵 The Pleasant Night for erhu quartet (1927)--Liu Tian Hua (China) #arrangement by Yang Xue \*\*

7. Whispers of Autumn (2019) for erhu quartet (2019)--Ho Chee Kong (Singapore) \*

8. Three Miniatures no. 1, 旅歌Passage, no. 3, 啁啾Chirping for erhu duo (2014)--Chow Jun Yi (Malaysia) \*\*

9. 声腔•板式 Operatic Charm, Theatrical Rhythms (2019) for huqin quartet--Hu Xiao (China) \*

10. 空山鸟语Voice of the Quiet of the Mountains for huqin quartet (2019)--Yi Kah Hoe (Malaysia) \*

11. 弓弦舞 Bows and Strings’ Dance for huqin quartet (2014)--Li Bochan (China) \*\*

Performed by: Bows and Strings’ Dance huqin quartet

\* World premiere; \*\* Malaysia premiere

## Program Note

### 1. 翡翠 Emerald for guzheng ensemble (2009)--Wang Danhong (China)

*Emerald was adapted from the homonymous pluck ensemble created by Wang Danhong. The music adopts the materials of the ethnic. This piece was adapted from the homonymous plucked string ensemble created by Wang Danhong. The music adopts material from the ethnic minorities of Southwest China to depict a colourful, southwestern nationalistic picture through the changes in chord colour, dynamic rhythm, and vocals, expressing the people’s love and desire for a better life.*

### 2. 秦土情 The soil of Qin for guzheng concerto (2008)--Zhou Zhan (China)

*This work draws its material from the folk music of the Shaanxi region. It is structured according to different sections, including the introduction, a lento passage, an allegro passage, concluding with a largo passage, and draws on a multitude of zheng techniques, coupled with highly expressive melodic writing full of large contrasts, conveying strong sentiments of nostalgia and passion towards one’s homeland. This piece was awarded the “outstanding works prize” in the tenth China Golden Bell Awards, establishing itself as a masterpiece within Shaanxi zheng repertoire.*

### 3. 异象之二 Heteromorphism II for guzheng duo (2019)--Tan Jingang (China)

*The material for this piece is primarily based upon the pitched tones as well as the noise sounds from the guzheng. The composer utilizes these two types of sonic elements to construct the whole piece in an equal and interactive way. Firstly, the exposition, development, variations, are derived from presenting and contrasting the different types of timbral elements; Secondly, the convergence and divergence of these sonic elements forms the core structural power of this piece and provides an impetus to the flow of the music as well.*

### 4. Confusion no. 3: father. daughter for guzheng and viola (2019)--Huang Xiaotong (China)

*The work of “Father and Daughter” is the third work of the theme “Confusion”, which is a manifestation of each person’s ambivalence. Accompanied by a person’s life. The father and the daughter are a very subtle state of the opposite sex. When I have a daughter, such a contradiction arises. Love and hate, joy and loss, and reciprocity exist in the relationship between the father and the woman all the time, tangled. Therefore, this work is a neutral work, and the relationship between the father and the woman changes all the time until a subtle balance is found.*

### 5. 梦回临安 Returning to Lin’An in a Dream for guzheng ensemble (2015) --Sheng Yang, Zhou Zhan (China)

*Inspired by Yue Fei’s poem “xiao chong shan”, this piece is like a journey back in time to a particular period of unrest and war in Chinese history. The entire piece adopts the musical idiom of Jiangnan folk music, and is divided into four parts: the allegretto following the introduction depicts scenes from the battlefield; the adagio which reminisces upon the picturesque scenes of Qiantang; the presto which portrays the intense scenes of horses and drums in a fierce ongoing war; the largo in which emotions are pushed towards a passionate climax, stirring the depths of one’s soul. The hero laments, “Finding one who understands my music is rare, not to mention, one who will still listen after the strings have snapped?” Yet, this music still resonates on after thousands of years. This piece received the Bronze award in the 10th Zhejiang Festival of Music and Dance.*

### 6. 良宵 The Pleasant Night for erhu quartet (1927)--Liu Tian Hua (China) #arrangement by Yang Xue

*Originally titled “Singing Casually on New Year’s Eve”, this piece was composed by Liu Tianhua on New Year’s Eve of 1927, inspired by the joyous atmosphere of the occasion amidst the company of his students. The music is simple and relaxing, reflecting the composer’s happy and pleasant mood. This arrangement adds more colour to the simple melody, enhancing its harmoniousness and sense of peace.*

### 7. Whispers of Autumn for erhu quartet (2019)--Ho Chee Kong (Singapore)

*Like a breath, the whisper of autumn descends and disappears as briefly as it appears. Specially written for the 4th SoundBridge festival and Bows and Strings’ Dance huqin quartet.*

8. Three Miniatures no.1, 旅歌 Passage; no. 3, 啁啾 Chirping for erhu duo (2014)--Chow Jun Yi (Malaysia)

*In "Three Miniatures", no.1, Passage; no. 2, Nocturne; no. 3, Chirping, the composer boldly tried to express the duet with the erhu as the centre through different compositions. As one of the most popular musical instruments in the Chinese huqin, the erhu has its unique timbre characteristics, which lays the direction of the author's creation, including a soft and steady bass register a melodic melody and a versatile mid-range, delicate and sturdy at its high register. It also combines a variety of performance methods, including plucking, harmonics, vibrato, sounding, bowing and other techniques to fully demonstrate the erhu's performance possibilities. In order to break through the third-and-sixth harmonic interval effect of the Western tradition, the author used a large number of second, fourth, fifth and seventh interval degrees in the whole work to find the possibility of ensemble harmony. \*In this concert, only first and third movement shall be performed.*

9. 声腔•板式 Operatic Charm, Theatrical Rhythms for huqin quartet (2019)--Hu Xiao (China)

*Traditional Chinese opera is an all-encompassing artform that combines singing, music, dialogue, acrobatics, martial arts, and pantomime. It represents the resplendence and quintessence of two thousand years of Chinese civilization. The numerous subgenres of Chinese traditional opera are determined by locality, and include Beijing Opera, Sichuan Opera, Huangmei Opera, Shaoxing Opera and Kunqu etc.. These traditional forms of opera are still very much alive on the stages of China today. "Operatic Charm, Theatrical Rhythms" for huqin quartet draws upon various elements of traditional Chinese opera including the melodies, speech, and dance etc. and transforms these elements in a stylized manner, determining the structure and the sound world of the piece. The composer aims to incorporate the cultural verve of traditional Chinese opera through the use of contemporary music techniques and new sound combinations.*

10. Voice of the Quiet of the Mountains for huqin quartet--Yii Kah Hoe (Malaysia)

*The music is inspired by "Birdsong in the Mountains", written in 1918 by Liu Tianhua. He made bold use of sanxian modulation techniques and employed fingering techniques, glissandi etc. to depict the birds singing in their natural habitat and the idyllic landscape, a classic that recreates the Chinese traditional aesthetic of merging mood with scenes. Commissioned by the Hong Kong Chinese Orchestra, "Voices in the Quiet of the Mountains" for huqin sextet in 2015, this is a revised version in 2019 for huqin quartet. It represents my heartfelt tribute to Mr. Liu Tianhua.*

11. 弓弦舞 Bows and Strings' Dance for huqin quartet--Li Bochan (China)

*Composed in May 2014 for the 'Bows and Strings' Dance huqin quartet. The composer combines the characteristics of traditional Chinese folk rap music with the Western jazz style, through the alternation of horizontal polyphony and vertical tonality and the use of colour harmony, in an attempt to explore new possibilities in the form of a huqin quartet, presenting the charm of the Chinese huqin with its dance between the bow and strings.*

## Concert 2: Malaysian Voices-VI

Featuring renowned Malaysian pianist Dr Nicholas Ong, who will perform piano solo works by nine selected Malaysian composers.

**DATE**

22/11/2019 (FRI)

**TIME**

12PM-1PM

**VENUE**

TAYLOR'S UNIVERSITY LAKESIDE CAMPUS  
(Lecture Theatre 20)

### PROGRAM

1. Three short pieces: no. 1, Impromptu, no. 2, Hello Stranger, no.3, Soaring (2011)--Neo Hup Hiang \*
2. Trilateral Accord (2019)--Julian Chan \*
3. Life. Awareness (2016)--Tee Xiao Xi
4. A hailstorm of tears (2019)--Chin Hong Da \*\*
5. Growing scene 2 (2019) --Teh Tze Siew \*
6. My spirit is playing (2016)--Yii Kah Hoe
7. Let's Have Fun (2013)--Wong Chee Wei
8. Time flows (2007)--Chong Kee Yong \*\*
9. Meditasi Lagu Dalam Mimpi (2019)--Tazul Tajuddin \*

\* World premiere; \*\* Malaysia premiere

## Program Note

1. Three short pieces: no. 1, Impromptu, no. 2, Hello Stranger, no.3, Soaring (2011)--Neo Hup Hiang  
*These three short pieces are studies for the piano - each piece centres around an idea concerning playing technique as well as its sound effect. The second piece "Hello! Stranger" was composed in 2011 and will be premiered on the SoundBridge Festival 2019. It was initially written as background music for a photo presentation.*

2. Trilateral Accord (2019)--Julian Chan

*I wrote this piece to discover the possibilities of interpretation that can be drawn from a set of instructions. There is ample room for creativity in the interpretation of almost all music meant for performance, but more holistic decisions can be made for Trilateral Accord, in that all aspects of music-making can be manipulated to the performer's taste, either so that all musical properties function cooperatively, in spite of each other, or a combination of the two. The score simply describes a shape from which all executions of the piece are derived, and through which they are unified. The piece may be played as slowly as is tolerable, or as quickly as is possible; the pitches may be as consonant or as dissonant as the performer pleases. Every performance of the piece is linked through its shape.*

3. Life. Awareness (2016)--Tee Xiao Xi

*This piece draws inspiration by ascending and descending linear texture to create a feeling of searching and solitude but yet with life awareness for the entire piece. The extended technique which is muted strings inside piano with the palm or fingers in very low and high registers occurring in the entire piece is used to create a deep impact of life awareness. The resonance sound of the piano could be allowed to vibrate without the changing of the sustain pedal to create a drone sound unless the instruction of changing pedal is indicated. This whole piece is composed of C and B whole tone scales. The middle section is played with silently pressed notes to explore the harmonic series which is created by the vibration from the resonance of the piano. "Focusing on what is occurring and the way it is occurring" is one of the major features of the process of metaphysics in Buddhism. The process of producing sound in this piece is more important than the consequence of listening to the piece as a whole.*

4. A hailstorm of tears (2019)--Chin Hong Da

*This work was commissioned and written for Thomas Rosenkranz which was supported by the Western Illinois University Piano Festival 2019. The composition was inspired by flowing tears consist of descending lines that portray a hailstorm. Only the highest couple of octaves and limited pedalling are used in this composition.*

5. Growing scene 2 (2019)--Teh Tze Siew

*"Growing Scenes" is a series of piano pieces. Growing Scene 2 depicts the fun of horse riding. However, the series of Growing Scenes is without an ending as the growing stage in life is a continuous journey, .....continuing..... continuing .....to the next generation.*

6. My spirit is playing (2016)---Yii Kah Hoe

*Play is the only way the highest intelligence of humankind can unfold. - Joseph Chilton*

7. Let's Have Fun (2013)--Wong Chee Wei

*Kite, top and congkak are my common childhood games, which are suitable for all ages. Now as a metropolitan, these games are rarely seen anywhere. I try to turn these games into melodies, and express the joy through music. Come and feel the game in music!*

8. Time flows--Chong Kee Yong

*"Time flows" for piano solo is composed specially for French pianist Mr Guy Livingston's One Minute More DVD project and this miniature piece is dedicated to him. This work is inspired by Zhuang Zi's "Happy Excursion": "Living life, such as fleeting, all of a sudden it." 人生在世,如白驹过隙.忽然而已.——庄子《逍遥游》*

9. Meditasi Lagu Dalam Mimpi (2019)--Tazul Tajuddin

*Meditasi Lagu Dalam Mimpi means 'Meditation Song in a Dream'. The piece is a revisited piece that was written in 2007. It is based on gamelan numbering and pentatonic scale. The piece was the second section of Warna Yang Bernada and the differences between the two is the time. In 2007, the time is structured and almost fixed while in this piece, the time is less structured, accommodating flexibility and therefore time is not pre-determined. The piece is composed for Bobby Chen for a performance at Dewan Filharmonik, PETRONAS KLCC. Warna Yang Bernada was first performed by Bobby with London Sinfonietta in 2007. The piece is dedicated to Bobby. The duration of the piece is between 3-4 minutes depending on the performer's interpretation. It is re-visited in Feb 2018, Shah Alam and Subang Jaya.*

## Concert 3: “Bach meets Crumb— George Crumb 90th Anniversary” Ya-ou Xie’s piano solo recital

### DATE

22/11/2019 (FRI)

### TIME

1PM-2PM

### VENUE

TAYLOR’S UNIVERSITY LAKESIDE CAMPUS  
(Lecture Theatre 20)

Featuring renowned Germany-based Chinese pianist and Kayserburg artist of the Pearl River Piano Group, Ms Ya-ou Xie, who will perform fifteen inventions (1722) by Johann Sebastian Bach (1685-1750) as well as four pieces from Makrokosmos I (1972) & II (1973) by George Crumb (1929-).

In this concert, we are mourning the passing of Prof. Chou Wen-Chung on the morning of October 25, 2019, at the age of 96. Prof Chou was a great mentor to a large number of young composers and musicians. His in-depth exploration and practice in the convergence of Eastern and Western musicians have had a huge impact to many of us! He will be missed by all of us tremendously, and his legacy will live with us forever.

We would like to thank Ms Xie for agreeing to do a special performance of Prof Chou’s piano masterpiece “The Willows are New,” as a tribute to his contributions to the younger generations of Asian composers and musicians at her “Bach meets Crumb” piano solo recital in the SoundBridge festival 2019.

## PROGRAM

### Johan Sebastian Bach

Invention No. 1, C major, BWV 772  
Invention No. 2, C minor, BWV 773  
Invention No. 3, D major, BWV 774  
Invention No. 4, D minor, BWV 775

### George Crumb

II/3, Rain Death Variations, Pisces \*\*

### Johan Sebastian Bach

Invention No. 5, E-flat major, BWV 776  
Invention No. 6, E major, BWV 777  
Invention No. 7, E minor, BWV 778  
Invention No. 8, F major, BWV 779  
Invention No. 9, F minor, BWV 780

### George Crumb

I/10, Spring-Fire, Aries \*\*  
I/11, Dream Images (Love-Death Music), Gemini \*\*

### Johan Sebastian Bach

Invention No. 10, G major, BWV 781  
Invention No. 11, G minor, BWV 782  
Invention No. 12, A major, BWV 783  
Invention No. 13, A minor, BWV 784  
Invention No. 14, B-flat major, BWV 785  
Invention No. 15, B minor, BWV 786

### George Crumb

I/8, The Magic Circle of Infinity (Molto Perpetuo)  
<Symbol>, Leo \*\*

### Special performance: In memorial of Prof. Chou Wen-Chung

### Chou Wen-chung (USA/China)

“The Willows are New” for piano solo

\* World premiere; \*\* Malaysia premiere

## Program Note

Johann Sebastian Bach (1685-1750) said on his in 1720 composed 15 Invention:

*“Forthright instruction, wherewith lovers of the clavier, especially those desirous of learning, are shown in a clear way not only 1) to learn to play two voices clearly, but also after further progress 2) to deal correctly and well with three obligato parts, moreover at the same time to obtain not only good ideas but also to carry them out well, but most of all to achieve a cantabile style of playing, and thereby to acquire a strong foretaste of composition.”*

George Crumb (born on 1929.10.24) said on his Makrokosmos I (1972) & II (1973) for amplified piano:

*“The title and format of my Makrokosmos reflect my admiration for two great 20th-century composers of piano music - Béla Bartók and Claude Debussy. I was thinking, of course, of Bartók’s Mikrokosmos and Debussy’s 24 Preludes. However, these are purely external associations, and I suspect that the “spiritual impulse” of my music is more akin to the darker side of Chopin, and even to the child-like fantasy of early Schumann.”*

Chou Wen-chung (USA/China) said on his The Willows are New for piano solo

*Yang Kuan, another ch’in work bearing the name of the poem by Wang Wei (689-759) that inspires it, has been refashioned into a composition in which “mutations of the original material are woven over the entire range of the piano and embroidered with sonorities that are the magnified reflexes of brushstroke-like movements.” The title “The Willows Are New” comes from a line of the poem. The composer’s translation follows:*

*In this town by the river,  
morning rain  
has cleared the light dust.  
Green, green around the tavern,  
the willows are new,[1]  
Let us empty another cup of wine.  
For, once west of Yang Kuan[2]  
there will be no more friends.*

[1] Sprigs of willow, used in farewell ceremonies, are a symbol of parting.

[2] Yang Kuan is a mountain pass, known as the point of no return for a traveler.



## Concert 4: Connecting Cities-III

Themed “Strings from the East and West”, the renowned Germany-based Kairos quartet and KCAC resident violinist Megumi Ikeda will join renowned string soloists Ng Teck Hing (guqin), Zhou Zhan (guzheng), Sheng Yang (guzheng), Lou Lin (guzheng), Qi Jie (pipa), Yang Xue (erhu) in performing traditional Chinese works as well as six compositions by renowned composers hailing from various cities.

### DATE

22/11/2019 (FRI)

### TIME

8PM

### VENUE

TAYLOR'S UNIVERSITY LAKESIDE CAMPUS  
(Lecture Theatre 12)

## PROGRAM

1. Mantra for violin solo (2001) -To my great friend, Kazuki Sawa--Isao Matsushita [SoundBridge express our memoriam to maestro Isao Matsushita] \*\*

Violin: Megumi Ikeda (Japan)

2. 酈鄠调 The Melody of Meihu (1958) for erhu solo--folk music arrangement by Lu Rirong  
Erhu: Yang Xue (China)

3. TANGIS (Lament) for erhu and string quartet (2019)--Josefino Chino Toledo (Philippine) \*  
Erhu: Yang Xue (China); Kairos Quartet (Germany)

4. 高山流水 Gao Shan Liu Shui (High Mountain and Running River) folk music for guzheng duo  
Guzheng: Zhou Zhan (China) and Sheng Yang (China)

5. 弦嬉 Hippy strings for guzheng and string quartet (2019)--Li Yiguo (China) \*  
Guzheng: Lou Lin (China); Kairos Quartet (Germany)

6. Seven Gaudi's Ornaments for string quartet (2019)--Sayyid Shafiee (Malaysia) \*  
Kairos Quartet (Germany)

--Intermission--

7. 弦子韵 Xian Zi Yun (The charm of strings) for pipa solo--Tang Liangxing (China) \*\*  
Pipa: Qi Jie (China)

8. 梦。亭 Dreaming. Pavilion for pipa and string quartet (2019)--Chong Kee Yong (Malaysia) \*\*  
Pipa: Qi Jie (China); Kairos Quartet (Germany)

9. 十年一剑 Ten Years, One Sword for guqin solo (2018) --Ng Teck Hing (Malaysia)  
Guqin: Ng Teck Hing (Malaysia)

10. ParametaStrings for string quartet and tape (1996)--Unsk Chin (Germany/Korea) \*\*  
Kairos Quartet (Germany)

\* World premiere; \*\* Malaysia premiere

### Soloists:

Megumi Ikeda (Violin), KCAC resident artist  
exchange program with “SoundBridge 2019”

Yang Xue (erhu)  
Zhou Zhan (guzheng)  
Sheng Yang (guzheng)  
Lou Lin (guzheng)  
Qi Jie (pipa)  
Ng Teck Hing (guqin)

### Kairos Quartet:

Wolfgang Bender, (violin)  
Stefan Häussler (violin)  
Simone Heiligendorff (viola)  
Claudius von Wrochem (cello)

## Program Note

1. Mantra for violin solo (2001) -To my great friend, Kazuki Sawa--Isao Matsushita [SoundBridge express our memoriam to maestro Isao Matsushita] \*\*

*To live is to experience a continuous succession of sufferings. Those given life on Earth struggles to escape from the sufferings set upon them. Do we offer a prayer for an escape, however brief, from these sufferings?" To pray, to wish and to love...I would like to weave these thoughts into my piece at this moment in time. Mantra means sutra in Sanskrit. In this work, I used the 8 +6 + 7-eights rhythm of a mantra chanted in front of "Acala". Following the form --Introduction-Flowing --Rapid finale, it is refined and becomes a prayer. Through metamorphosis, it repeats 108 times, the same as the number of desires we are said to have.*

2. 酈鄠调 The Melody of Meihu for erhu solo (1958)--folk music arrangement by Lu Rirong  
“Meihu”, also known as “Meihu” or “Quzi Opera”, is one of the most popular folk rap music in the Central Shaanxi Plain. It boasts both the elements of folk music and the features of rap music and operas. Written in 1958, this music is the first work of the “Qin-school Erhu”. The music is largely based on Meihu tunes “Cutting Flowers” and “The Western Capital” (Slow), which are popular in the Huayin and Huaxian County in eastern Shaanxi. Through exposition, comparison and expansion, the music absorbs various techniques from banhu playing, such as sliding vibrati, bent slides, and pressure vibrati. The music presents brand new ideas and techniques in the idiom of traditional Meihu music. In 1979, it was compiled by the Chinese Musicians Association and People's Music Publishing House into the Collection of Excellent Erhu Works over Thirty Years after The founding of New China; in 2010, it was collected into Chinese Music Canon: Erhu Collections; in 2013, it was collected into the Century Reservation of Chinese Music Works (National Instruments).

3. TANGIS (Lament) for erhu and string quartet (2019)--Chino Toledo (Philippine)  
TANGIS (Lament), writing this work was moved by various reports and events about Extra-Judicial Killings (EJK) in the country, especially in the Metro-Manila. It's not about the political and moral aspect of EJK, but rather the emotional result and sufferings of the victims' families. Like several of my music, it is my platform of expression to remind us about the injustices in our society. For me, there's no music for music sake only.

4. 高山流水 Gao Shan Liu Shui (High Mountain and Running River) folk music for guzheng duo  
A canonical piece of the Shandong Zheng school, “High mountains flowing water” consists of four small pieces “Qin Yun”, “Feng Bai Cui Zhu” and “Shu Yun”, which come together to .

5. 弦嬉 Hippy strings for guzheng and string quartet (2019)--Li Yiguo (China)

*The piece alludes to the Tang poem "Song of a Pipa Player" by Bai Juyi, and is divided into three parts, with the beginning depicting rapid rain, the middle part represents slow dialogue spoken in whispers, and the last part alluding to the line "the sound of pearls falling onto a jade plate".*

6. Seven Gaudi's Ornaments for string quartet--Sayyid Shafiee (Malaysia)

*Seven Gaudi's Ornaments were written with a small range of musical ideas in which most of the pitch materials were flexible depending on the overall structure of each movement. As a result, more than 15 short pieces were created, but ultimately seven were chosen to form the work. Engaging with Gaudi's morphological concepts and vivid colours in Casa Batlló, my aim was to express my interpretation of the application of colours and sculpture found in Casa Batlló, which features unique layering, bold sculptural shapes and brilliant lighting effects that were mechanically constructed to decorate the entire building. Musically, all of the movements in this piece focus on textural aspects exploiting various sound effects within the ensemble.*

7. 弦子韵 Xian Zi Yun (The charm of strings) for pipa solo--Tang Liangxing (China)

*The composition draws inspiration from the Peking traditional drum music "Jing Yun Da Gu" and the plucking instrument San Xuan's storytelling.*

8. 梦.亭 Dreaming. Pavilion for pipa and string quartet (2019)--Chong Kee Yong (Malaysia)

*This work reflects my deepest feeling for the music of Kun opera. This work is commissioned by and for Taiwan pipa virtuoso Ms Lin Hui Kuan.*

9. 十年一剑 Ten Years, One Sword for guqin solo (2018) --Ng Teck Hing (Malaysia)

*It is a novel and unique solo composed by Mr. Ng Teck Hing based on his own experience of guqin for more than ten years. This work won the 2018 China Guqin Dunhuang Cup New Composition Award and the Outstanding Performance Award. This piece is divided into six sections: sketching the sword, casting, grinding, opening the sword, sword dance, and the final putting away of the sword. The introduction of auxiliary tools throughout the piece is a bold attempt and exploration of guqin performance.*

10. ParametaStrings for string quartet and tape (1996)--Unsuik Chin (Germany/Korea)

*ParaMetaString is a study based on string sounds. Its four movements can be characterized as follows: The first movement uses blocks of sound from artificially condensed tremolo sounds; The second movement revolves around the study of the structure of harmonics; The third movement focusses on the diverse micro modulations within a cello note that slowly glides downwards, and, in contrast to this, on the 'fluctuating' fifths within the upward modulations of the other strings. The keynote is D; The fourth movement is, in essence, the development of the first. The rhythmic patterns of the first movement are used to create the rhythm of balls falling down and bouncing back, while the tempo increases and gravitation reverse its direction. ParaMetaString was commissioned by the Kronos Quartet. The original string sounds were recorded by Eunryung Chang (cello) and Matthias Leupold (violin). The tape recording was produced in the electronic studio of the Technical University, Berlin (under the direction of Folkmar Hein), between November 1995 and April 1996.*

## Panel Discussion: The Trend of Cross- Media in Contemporary Music-IV

Featuring veteran panellists Agung Gunawan (Indonesia), Prof. Lukas Ligeti (Austria/USA), Dr Jiradej Setabundhu (Thailand), Dr Jean-David Caillouet (France), Hirokaz Ota (Japan) and Dr Tazul Tajuddin (Malaysia), and moderated by our festival director Dr. Sayyid Shafiee (Malaysia).

**DATE**

23/11/2019 (SAT)

**TIME**

10AM-12PM

**VENUE**

TAYLOR'S UNIVERSITY LAKESIDE CAMPUS  
(Lecture Theatre 12)



Concert 5:  
SoundBridge-IV

In conjunction with various artists, our festival ensemble will perform eight new works by eight Asian young composers, each featuring a cross-media collaboration between contemporary music with traditional music, dance, visual arts, improvisation, and live electronics.

DATE  
23/11/2019 (SAT)

TIME  
5PM

VENUE  
TAYLOR'S UNIVERSITY LAKESIDE CAMPUS  
(Experimental Theatre)

PROGRAM (No intermission)

1. Déjà vu for toy piano, sheng, pipa, clarinet, violin, double bass and live electronics--Yen-Lin Goh (Malaysia) \*  
Collaborated artist: Sound artist Patrick Hartono (Indonesia)  
*Live electronics: Patrick Hartono (Indonesia); Toy piano: Yen-Lin Goh (Malaysia); Sheng: Huang Lung Yi (Taiwan); Pipa: Qi Jie (China); Clarinet: Tsai Pei Lun (Taiwan); Violin: Megumi Ikeda/Saori Nakazawa (Japan); Double bass: Huang Xiao Tong (China)*

2. 人生如幻 Life is an illusion for pipa, erhu, clarinet, viola, percussion and fixed media playback--Chua Jon Lin (Singapore) \*  
Collaborated artist: Lin Shao Ling (Singapore)  
*Sound Projection: Patrick Hartono (Indonesia); Pipa: Qi Jie (China); Erhu: Bows and Strings' Dance (China); Clarinet: Tsai Pei Lun (Taiwan); Viola: Yoshiko Hannya (Japan); Percussion: Aris Huzaimi (Malaysia); Conductors: Lee Kok Leong (Malaysia)*

3. HNNOH VI for traditional Indonesia instruments, sheng, pipa, zhong ruan, violin and double bass--Nursalim Yadi Anugerah (Indonesia)\*  
Collaborated artist: Sheng master Lung-Yi Huang (Taiwan)  
*Traditional Indonesia instruments: Nursalim Yadi Anugerah (Indonesia); Sheng: Huang Lung Yi (Taiwan); Pipa: Qi Jie (China); Zhong Ruan: Ong May Yi (Malaysia); Violin: Megumi Ikeda/Saori Nakazawa (Japan); Double bass: Huang Xiao Tong (China); Conductor: Ya-ou Xie (China)*

4. Humanity for dancer, erhu, guzheng, violin, viola and percussion--Rayner Naili (Malaysia) \*  
Collaborated artist: dancer Agung Gunawan (Indonesia)  
*Dancer: Agung Gunawan (Indonesia); Erhu: Bows and Strings' Dance (China); Guzheng: Teo Jian Xiang (Malaysia); Violin: Saori Nakazawa (Japan); Viola: Yoshiko Hannya (Japan); Percussion: Aris Huzaimi (Malaysia); Conductors: Lee Kok Leong (Malaysia)*

5. iel for pipa, zhong ruan, guzheng, sheng, clarinet with live electronics and improviser--Luong Hue Trinh (Vietnam) \*  
Collaborated artist: Improviser artist Lukas Ligeti (Austria/America)  
*Live electronics: Luong Hue Trinh (Vietnam); Improviser: Lukas Ligeti; Pipa: Qi Jie (China); Zhong Ruan: Ong May Yi (Malaysia); Guzheng: Emerald Guzheng Ensemble (China); Sheng: Huang Lung Yi (Taiwan); Clarinet: Tsai Pei Lun (Taiwan)*

6. Tu es mon voleur d'ombre, où que tu sois, je penserai toujours à toi for a dancer, erhu, guzheng, violin, clarinet, percussion, double bass and fixed media playback --Zhang Tongfen (China) \*  
Collaborated artists: performing artist Tan Yanjing (China) and dancer Zhu Shiya (China)  
*Erhu: Bows and Strings' Dance (China); Guzheng: Emerald Guzheng Ensemble (China); Violin: Saori Nakazawa (Japan); Clarinet: Tsai Pei Lun (Taiwan); Percussion: Aris Huzaimi (Malaysia); Double bass: Huang Xiao Tong (China); Conductors: Lee Kok Leong (Malaysia)*

7. Plastic Island for accordion, sheng, zhong ruan, viola, double bass and video projection--Kawirat Saimek (Thailand) \*  
Collaborated artist: composer Jiradej Setabundhu (Thailand) and video artist Jean-David Caillouet (France)  
*Visual: Jean-David Caillouet (France); Accordion: Kawirat Saimek (Thailand); Sheng: Huang Lung Yi (Taiwan); Zhong Ruan: Ong May Yi (Malaysia); Viola: Yoshiko Hannya (Japan); Double bass: Huang Xiao Tong (China)*

8. Under the Steps for viola solo, guzheng, zhong ruan, violin, clarinet and video projection--Natsuki Niwa (Japan) \*  
Collaborated artist: violist Yoshiko Hannya (Japan)  
*Visual: Jean-David Caillouet (France); Viola: Yoshiko Hannya (Japan); Guzheng: Teo Jian Xiang (Malaysia); Zhong Ruan: Ong May Yi (Malaysia); Violin: Saori Nakazawa (Japan); Clarinet: Tsai Pei Lun (Taiwan); Conductor: Ya-ou Xie (China)*

\* World premiere; \*\* Malaysia premiere

Soloists:	Collaborators:
Festival Studio C ensemble: Toy piano: Yen-Lin Goh (Malaysia) Traditional Indonesia instruments: Nursalim Yadi Anugerah (Indonesia) Live electronics: Luong Hue Trinh (Vietnam) Accordion: Kawirat Saimek (Thailand) Erhu: Bows and Strings' Dance (China) Guzheng: Emerald Guzheng Ensemble (China) Guzheng: Teo Jian Xiang (Malaysia) Sheng: Huang Lung Yi (Taiwan) Pipa: Qi Jie (China) Zhong Ruan: Ong May Yi (Malaysia) Clarinet: Tsai Pei Lun (Taiwan) Violin: Megumi Ikeda (Japan) Violin: Saori Nakazawa (Japan) Viola: Yoshiko Hannya (Japan) Double bass: Huang Xiao Tong (China) Percussion: Aris Huzaimi (Malaysia) Conductor: Ya-ou Xie (China) Conductors: Lee Kok Leong	Live electronics: Patrick Hartono (Indonesia) Mentor: Lin Shao Ling (Singapore) Sheng master: Huang Lung Yi (Taiwan) Dancer: Agung Gunawan (Indonesia) Improviser artist: Lukas Ligeti (Austria/America) Performing artist: Tan Yanjing (China) Dancer: Zhu Shiya (China) Visual: Jean-David Caillouet (France) Mentor: Jiradej Setabundhu (Thailand) Violist: Yoshiko Hannya (Japan)

Program Note

1. Déjà vu for toy piano, sheng, pipa, clarinet, violin, double bass and live electronics--Yen-Lin Goh (Malaysia)  
*Right now  
you are with us  
together in this common space  
entering into each other's personal space interfering with each other's recollection of memories  
immersing into a collective subconscious experience  
as though we had known each other from before  
through a far away dream*

2. 人生如幻 Life is an illusion for pipa, erhu, clarinet, viola, percussion and fixed media playback--  
Chua Jon Lin (Singapore)

The title of this piece is adapted from the first line of Singaporean nanyin pioneer Mr Teng Mah Seng's (1916-1992) original nanyin composition 《感怀》 (Ruminations, 1975). Most of this piece is structured around highly electronically-altered utterances of the first four words of the lyrics, “人生如幻” (“life is an illusion”). While barely any trace of Teng's original tune remains within this work, the work abstracts and exemplifies various characteristics of traditional nanyin music, such as its introspective nature, the breathing and phrasing, the focus on various phases of articulation, its heterophonic texture, and most importantly, its inseparable link to the phonemic intricacies of the quanzhou dialect (used in nanyin singing). These intricacies include a focus on the clarity of consonants on the beginning and ending of words as well as the use of complex diphthongs, making a close study of the enunciation of words integral to the learning of nanyin singing. The full text only reveals itself towards the end.

3. HNNOH VI for traditional Indonesia instruments, sheng, pipa, zhong ruan, violin and double bass--  
Nursalim Yadi Anugerah (Indonesia)

Hnnoh is a terminology from Kayaan Languange (in Kalimantan) means sound or noise. This piece focus on sound exchange process between Chinese instrument and Kalimantan using traditional numerical and graphic amulets of Kalimantan people as an approach to execute the moment of sound (time) and musical material.

4. Humanity for dancer, erhu, guzheng, violin, viola and percussion--Rayner Naili (Malaysia)

The idea of this work is to celebrate humanity. We live in the world where we have different beliefs, skin colours, shapes, cultures, languages, races etc. As a part of a big community, we should live in harmony and respect towards each other despite differences. We may have contradicted ideas or different interests but it's all part of being human and we need each other to thrive and to live. In this work, I came up with my own interpretation about shapes and colours integrating together, for example, black colour integrates with a round shape or blue colour with a square. The whole work technically drives from that concept.

5. iel for pipa, zhong ruan, guzheng, sheng, clarinet with live electronics and improviser--Luong Hue Trinh (Vietnam)

'iel' is the meeting point where East and West encounter and barter their own identities, not only their mater but also their spirit. The result is a composition that balances precision and flexibility. In this melting point of instruments and writings, a crossbred identity appears.

6. Tu es mon voleur d'ombre, où que tu sois, je penserai toujours à toi for dancer, erhu, guzheng, violin, clarinet, percussion, double bass and fixed media playback --Zhang Tongfen (China)

The title is from Marc Lévy's famous novel-"Le voleur d'ombres". Dedicated to those who cannot be forgotten in our lives.

7. Plastic Island for accordion, sheng, zhong ruan, viola, double bass and video projection--Kawirat Saimek (Thailand)

Plastic, am I right? "insert awkward laughter" So easy, so cheap, so convenient, so...disposable. Throw them away and suddenly they're not our problems anymore. Well, no. The Great Pacific garbage patch is spanning over 1.6 million km². This 5-7 minutes experience will take you through different perspectives of the patch; above, below, past, future. From the eyes of a human to a mythical deep-sea monster. From a sea turtle to aliens flying by the earth.

8. Under the Steps for viola solo, guzheng, zhong ruan, violin, clarinet and video projection--Natsuki Niwa (Japan)

Like "Noh", there is a notion of elastic pulse in the traditional music of Japan. Borrowing from this idea, I made the materials that always expand and contract. In this work, the materials were inspired by the manner of Noh's stepping.

## Concert 6: Festival closing concert-Chong Kee Yong and friends-I

The festival will conclude with our local contemporary music pioneer as well as the Festival's Artistic Director Dr Chong Kee Yong's portrait concert presented together with his long-term collaborators and musician friends.

DATE

23/11/2019 (SAT)

TIME

8PM

VENUE

TAYLOR'S UNIVERSITY LAKESIDE CAMPUS  
(Lecture Theatre 12)

### PROGRAM (No intermission)

1. 淚聲聲慢 Sound of slow tears for guzheng solo accompanied by four bowed guzhengs (2018) \*\*

Guzheng: Teo Jian Xiang (Malaysia); 4 bowed Guzheng: Emerald Guzheng Ensemble

2. 雲漪 Yun Yi for violin and viola (2018) \*\*

Violin: Saori Nakazawa (Japan); Viola: Yoshiko Hannya (Japan)

3. 鐘石 Bell stone for percussion solo (2011, rev.2017) \*\*

Percussion: Max Riefer (Germany)

4. 內心鏡 Inner mirror string quartet no. 3 with pre-recorded audio (2006) \*\*  
Kairos Quartet (Germany)

5. 靜心。花海 Jing Xin. Hua Hai (Peaceful heart. Ocean of flowers) for traditional 37-reed soprano sheng solo (2014) \*\*  
Traditional 37-reed soprano sheng: Lung-Yi Huang (Taiwan)

6. 眼淚的海洋 Ocean of tears for bass flute solo (2013) \*\* (After listening to PATANGIS-BUWAYA by Prof. Jonas Baes)

Bass flute: Daiske Kino-Shita (Japan)

7. 湧現的四季 Streams of four seasons for four groups of guzheng, da ruan, double bass and two percussionists (2015) \*\*

Guzheng ensemble: Emerald Guzheng Ensemble (China); Da Ruan: Ong May Yi (Malaysia); Double bass: Huang Xiao Tong (China); Percussion: Aris Huzaimi and Adam Sharawi (Malaysia); Conductor: Zhou Zhan (China)

\* World premiere; \*\* Malaysia premiere

<b>Festival Studio C ensemble:</b>	<b>Kairos Quartet:</b>
Guzheng: Teo Jian Xiang (Malaysia)	Wolfgang Bender, (violin)
Sheng: Huang Lung Yi (Taiwan)	Stefan Häussler (violin)
Da Ruan: Ong May Yi (Malaysia)	Simone Heilgendorff (viola)
Violin: Saori Nakazawa (Japan)	Claudius von Wrochem (cello)
Viola: Yoshiko Hannya (Japan)	
Bass flute: Daiske Kino-Shita (Japan)	<b>Dancer:</b>
Double bass: Huang Xiao Tong (China)	Agung Gunawan (Indonesia)
Percussion: Max Riefer (Germany)	Zhu Shiya (China)
Percussion: Aris Huzaimi (Malaysia)	
Percussion: Adam Sharawi (Malaysia)	<b>Visual:</b>
	Jean-David Caillouet (France)
<b>Guzheng ensemble:</b>	<b>Sound projectionist:</b>
Emerald Guzheng Ensemble (China)	Patrick Hartono (Indonesia)
Conductor: Zhou Zhan (China)	

Program Note

1. 淚聲聲慢 Sound of slow tears for guzheng solo accompanied by four bowed guzhengs (2018)  
“Sound of slow tears” is specially scored for double guzhengs solo and pre-recorded audio samples or accompanied by 4 bowed guzhengs. It was inspired and moved by the first sentence in the famous poem “Sound Slow” by the poet Li Qingzhao of the Song Dynasty. “Looking for it, cold and clear, miserable.” 『尋尋覓覓、冷冷清清，淒淒慘慘戚戚。』  
The work uses the double-paired male-female tuning system of the Indonesian Gamelan music to tune the double guzhengs for solo and 4 other surrounded bowed guzhengs. The very delicate and soft pre-recorded audio sound is recorded from the 4 bowed guzhengs and all of these 4 guzhengs are based on male-female tuning system, as guzheng 2 is tune in D and then guzheng 3 is tune in Dquarter-tone lower; same as guzheng 1 is tune in E and guzheng 4 is tune in E quarter-tone lower.  
The whole piece is in a quiet and ceremonial surround sound with those pre-recorded 4 bowed guzhengs, and the solo guzheng slowly tells the deepest thoughts of the loved ones. This composition was commissioned and premiered by Mr Kuo Min-chin, and I am deeply honoured to dedicate this work to Mr Kuo!
2. 雲漪 Yun Yi for violin and viola (2018)  
This work reflects my deepest feeling of the clouds rippling happen in the natural landscape. This work is specially written for violinist Chen Yu-Fang and violist Chen Mei-Chun and dedicated to them “Yun Yi” is driving from my “Yun Yong” string quartet no. 4, it shares the same emotion with the poem “MY RETREAT AT MOUNT ZHONGNAN” by Wang Wei (Tang dynasty) while I composed this work.  
“行到水窮處，坐看雲起時。-王維《終南別業》。  
“MY RETREAT AT MOUNT ZHONG NAN” by Wang Wei  
“I will walk till the water checks my path,  
Then sit and watch the rising clouds.”

3. 鐘石 Bell stone for percussion solo (2011, rev.2017)  
In 2004, I first visited a small island called Lyo in Denmark; I was there for a week for composing my work. From time to time, I visited the “bell stone” on this island; It is a more than thousand-year-old dolmen which makes bright sounds when you hit it. It has such amazing sounds when you strike on it, like hearing voices from the past, that I found myself greatly inspired.  
In this work, I integrate some melody fragments from Nanyin music. Nanyin music is one of the oldest existing music genres of China. In the Western and Eastern Han Dynasties, and the Jin, Tang and the Northern and Southern Dynasties, immigrants from the central plains brought their music culture with them to Quanzhou-oriented Minnan area. Nanyin music is a beautiful genre that is soft and smooth in both lyrics and melodies. It is perfect for expressing heartfelt feelings of homesickness and yearning sentiment of a person travelling far away from home. In Nov. 2003, I met an excellent Canadian/Taiwanese percussionist Huang AiYun at the 15th Boswil International Composition Seminar in Switzerland, after hearing her performance, I immediately wanted to write her a piece! So in 2005, I started to conceive this work, but due to both of us have very busy schedules, it was only until 2011 that I was able to finish “Bell stone” for AiYun. I need to say a thousand thanks to Maestro Aitken who offered me the chance to invite AiYun to be part of the “Malaysian Voice” concert on 8th May 2011 to give the world premiere of this work! “Bell stone” is dedicated to my friend Huang AiYun.
4. 內心鏡 Inner mirror string quartet no. 3 with pre-recorded audio (2006)  
This work reflects the deepest feeling of my own “inner mirror” which depicts the different levels, layers and the reflections in different viewing angles of my artistic concept. This mirror is like a lake, all images vividly reflect as a live form and not dead objects!  
The work basically conceived from its quasi-palindrome structure. And like most of my recent music, I interpret the tranquillity and movement as an abstract space, every point and line, bright and dark, strong and weak, silence and action, through the process of transform and transfer each other, show an exoteric feeling of space and inspiring flashy of counter unification of inheritance power of my music world.  
My 3rd String quartet-“Inner mirror”- was commissioned by and for Spiegel Quartet with the financial assistance provided by the Vlaamse Gemeenschap. (The Flemish Community)
5. 靜心。花海 Jing Xin. Hua Hai (Peaceful heart. Ocean of flowers) for traditional 37-reed soprano sheng solo (2014)  
After written many pieces for sheng and other instrumentation with sheng for sheng maestro Wu Wei, “Jing Xin. Hua Hai” (靜心。花海) [With peaceful heart. You will see the ocean of flowers] is my first solo piece for 37-reed traditional soprano sheng and especially composed for and dedicated to my long-time music partner Sheng maestro Mr Wu Wei!  
As the composition’s title refers to, I always believe that when your heart is calm and peaceful, you’ll see the ocean of flowers in your peaceful inner world no matter where you are! In this composition, I’d like to express the individual lines that are the central motif of this work, these lines flow across the sound canvas in rhythms and frequencies that create depths and swells on the sound world of this composition. This work is commissioned and dedicated to Wu Wei. The 1st performance is performed by maestro Wu Wei at the Båstad Chamber music festival (Sweden) on 25 June 2014. The revised version is edited by maestro Wu Wei.
6. 眼淚的海洋 Ocean of tears for bass flute solo (2013)  
This work is composed after listening to PATANGIS-BUWAYA by my good friend and composer colleague Prof. Jonas Baes, this work is dedicated to him for his inspiring spirit!
7. 湧現的四季 Streams of four seasons for four groups of guzheng, da ruan, double bass and two percussionists (2015)  
This piece is commissioned by and for Prof. Zhou Zhang, Prof. Sheng Yang and their Emerald Guzheng Ensemble. This composition is inspired by the four seasons painting of the famous Chinese painter maestro Wu Guanzhong. The composition is simple to use sounds as colours to depict the four seasons in our nature, they are filled with the rhythm of the life of all things in the world. With this music to the memorial of the master Mr Wu Guanzhong.

# Biographies Of Composers

## Concert 1: Festival opening concert- Fundraising



**Zhou Zhan  
(China)**

Zhou Zhan is a Guzheng performer at the China Broadcasting Chinese Orchestra, a teacher at the affiliated school to Zhejiang Conservatory of Music, director of the Huaxia Zhanwang Guzheng Art Centre in Beijing, and vice-president of the Chinese Guzheng Society. He has won prizes in several major competitions, including the National Chinese Instrumental Music Competition (Nanjing); "Oriental Cup" National Guzheng Competition (Shanghai) hosted by the Ministry of Culture; and International Chinese Instrumental Music Competition (Beijing). He recorded and released a teaching VCD, Analysis of Famous Works of Guzheng; a CD, Chinese Guzheng Tunes; and a solo album Zhou Zhan • Guzheng • China, among others. He compiled and published several teaching monographs, including Hundred Lessons on Guzheng, Guzheng Ensemble Collection (I), and the first Guzheng musical notation tutorial, Chinese Guzheng Tutorial. The "five-coloured strings" concept developed by him for teaching musical notation got him a national invention patent. He has composed and arranged numerous Guzheng pieces including Love for the Qin Land, Bai-tong Tunes, A Dream Back to Linan, Jade, among others.



**Sheng Yang  
(China)**

Prof Sheng Yang is currently an associate professor of guzheng of the department of Chinese music in the Zhejiang Conservatory of Music (China). She is also chairman of Zhejiang guzheng education committee and director of Zhejiang Qin and Zheng Art Center. Prof. Sheng's performance style is characterized by gracefulness, smoothness, elegance and passion. Therefore, her performance has successfully captured the quintessence of Chinese guzheng of the Zhejiang School, and is rich in its sense of modernity. Consequently, her performances at home and abroad have always been so popular among the audience. She is the artistic leader of the Emerald guzheng ensemble.



**Huang Xiaotong  
(China)**

Huang Xiaotong is a double bass player and composer; he is member of Zhejiang musicians association and standing director of Fujian strings association. In 2016, he was admitted to the composition department of Shanghai music college and studied for a postgraduate degree with professor Wen Deqing and other professors such as Dr Chong Kee Yong, Prof. Zhou Long, Prof Chen Shi-hui and many other. In 2017 the German contemporary percussionist Mr. Max Riefer at the Czech Republic composition workshop performed his percussion solo composition "Mountains". In the same year, his Chinese instrumental work "Stone track between lines" won the best work in the Zhejiang province Competition.



**Wang Danhong  
(China)**

Wang Danhong, young composer, doctor of composition. In 1999, she was admitted to the Composition Department of the China Conservatory of Music and studied under Professor Gao Weijie. In 2004, she was admitted to the Composition Department of the Central Conservatory of Music. She studied under Professor Tang Jianping and obtained masters and doctoral degrees in composition. In 2010, she entered the Central National Orchestra and has been working since then.



**Chow Jun Yi  
(Malaysia)**

Malaysia-born New York-based Composer, Multi-instrumentalist and Improviser. Chow's music has been lauded by Financial Times for its "skilful contrasts in both volume and texture". He explores the indefinite possibilities of tone colour and sound in his music. Chow's thorough knowledge of skills and characteristics of both Chinese and Western instruments have made him a leading figure in merging music of East and West. Among the awards Chow has received include the Grand Prize of Best Original Orchestra Work from Hong Kong Chinese Orchestra International Composition Competition. As an active researcher in the music for Chinese Orchestra, Chow's The TENG Guide to the Chinese Orchestra (co-author with Samuel Wong and Chenwei Wang) serves as a one-stop guide for composers, scholars and enthusiasts alike. He is currently the Composer-In-Residence of The TENG Company (Singapore) and Vivo Experimental Orchestra (Malaysia). He was previously the conductor of Chinese Music Ensemble of New York (2018-2019).



**Li Bochan  
(China)**

The Young composer Li Bochan was born in Beijing in 1992. He was admitted to the Middle School Attached to Central Conservatory of Music as the first place in 2004 and subsequently sent directly to the Central Conservatory of Music for undergraduate and graduate studies. He studied under Professors Guo Wenjing, Ye Xiaogang and Liu Changyuan. During school, he won the Special Prize of the National Baosteel Award, the National Scholarship for Postgraduates, and all of the major field scholarships. He was also the Chairman of the Graduate Student Association of the Central Conservatory of Music. In 2018, he became the first contracted composer of the Central Conservatory of Music Press.





**Ho Chee Kong**  
(Singapore)

National University of Singapore. His works for both Western and Chinese ensembles are performed at international festivals and concerts. He is often sought after as an adjudicator for festivals and competitions and external reviewer for universities within Asia and the USA. He is the founding President of the Composers Society of Singapore and chaired the organizing committee for the 31st Asian Composers League Conference and Festival in 2013 held in Singapore. His other interests include research on issues related to music in modern society and music in multi-media productions. He is also the co-editor of the well-referenced book, *Singapore Soundscape: Musical Renaissance of A Global City*, published by the Singapore National Library Board.



**Hu Xiao**  
(China)

Xiao Hu is the composer and professor of the Sichuan Conservatory of Music in China. He has composed many different types of music. A few of his works won awards in the national and international composition competitions, including Asian, Europe and the United States. Professor Hu devotes himself to contemporary music composition and research for a long time. He has been frequently invited to attend various kinds of contemporary music festival and academic exchange both in domestic and overseas.



**Yii Kah Hoe**  
(Malaysia)

Yii Kah Hoe is a Malaysian composer and improviser. Yii was the winner of 11th BOH Cameronian Arts Awards (Malaysia, 2014), the winner of Malaysian Philharmonic Orchestra Forum for Malaysian Composers (Malaysia, 2007), the 3rd Prize in the International Composition for Chinese Orchestra (Singapore 2006), the finalist of International Composers Competition "Città di Udine" (Italy, 2010). Yii has been recognized as one of the major voices among Southeast Asian composers of his generation. Recently, Yii won the prestigious National Outstanding Educator Award 2018 presented by the Private Education Cooperative of Malaysia. Yii was the festival director of Kuala Lumpur Contemporary Music Festival 2009, the festival director of SoundBridge Festival (2013, 2015), the president of Society of Malaysian Contemporary Composers (2014 – 2016) and a senior lecturer at SEGi College Subang Jaya, Malaysia since 2000.



**Tan Jingang**  
(China)

Tan Jingang is the composer and associate Professor of the Sichuan Conservatory of Music in China. He has studied with Pro. Changqun Ao and Pro. Xiao Hu. He commits himself to contemporary music composition and theoretical research.

## Biographies Of Composers

### Concert 2: Malaysian Voices-VI



**Neo Hup Hiang**  
(Malaysia)

Neo Hup Hiang studied in National Taiwan Normal University, Taipei, majoring in composition under Prof. Fan-Long Ko. Since 2008, Hup Hiang was commissioned by different performing groups, including Taipei Chamber Singers, Beat Percussion Group, Johor Bahru Chamber Choir etc. He also participated in the Chin Yong Music Festival in 2012 and 2014 respectively, presenting Chinese songs for solo voice with piano and choir pieces. For SMCC Contemporary Music Festival 'SoundBridge' in 2013 and 2015, he premiered *Whispering City* and *Silent Voices* in 'Malaysian Voice' series concerts. The art song, *Clair de lune* was composed for the 'Malaysian Mosaic Music' project in 2014, both CD and score were published by the Malaysian Institute of Art. Earlier this year, *Les nuits blanches* (piano version) was premiered in Singapore at the 'Composition Exchange Concert' organized by Association of Composers (Singapore). He is currently the head of music department at the Malaysian Institute of Art.



**Julian Chan**  
(Malaysia)

Born in Kuala Lumpur in 2000, Julian Chan began his studies in piano and composition at the age of 3. In 2011, he continued his studies under the specialist music scheme at Wells Cathedral School, at which he received a full scholarship. He now studies piano and composition at the Royal Academy of Music, where he holds the Benjamin Dale scholarship. Julian had his first book of compositions published at age 6, earning him the title of Malaysia's Youngest Composer. Subsequently, he has had many of his pieces premiered by the Wells Cathedral School Symphony Orchestra and New Music Ensemble; he was also appointed pianist in the latter for four years. He has had a selection of his works performed in composition masterclasses led by the likes of Michael Berkeley and Howard Skempton. In turn, he has also premiered the works of numerous fellow composers.



**Chin Hong Da  
(Malaysia)**

Originally from Kajang, Malaysia, Hong-Da Chin explores multiculturalism and diversity in his music compositions. Growing up in Malaysia, a multicultural country, Chin has had the opportunity to work with gamelan, Chinese and Indian ensembles that have influenced Chin's compositional language. Chin's music has been performed in the US, Germany, France, Hungary, Czech Republic, Romania, Austria, Poland, Israel, Malaysia, Japan, the Philippines and Singapore. The festivals and residencies where his music has been performed include Spoleto Festival USA, World Saxophone Congress, Asian Composers League Festival and Conference, Bowling Green New Music Festival and Electronic Music Midwest. In addition to his work as a composer, he is an accomplished Chinese flautist specializing in contemporary music. He has performed at venues and festivals such as Carnegie Hall, Alice Tully Hall, the John F. Kennedy Center for the Performing Arts. Beyond his musical activities, Chin is an avid badminton player. For more information, visit [hongdachin.wordpress.com](http://hongdachin.wordpress.com).



**Tazul Tajuddin  
(Malaysia)**

Tazul Tajuddin is a Malaysian composer and Fulbright Visiting Scholar at Harvard University. He is the recipient of highest Malaysian award in arts Anugerah Akademik Negara (2017). Others, Toru Takemitsu Composition Award (2003), Lutoslawski Award (2005), JSCM Composers Award (2004), UK New Millennium Award (2005), Anugerah Geran Kreatif Industri (2013-2016) and Anugerah Akademik UiTM (2017). He has written more than 50 works have been performed and broadcasted in 23 countries as well as critically acclaimed reviews worldwide. His music such as Arabesque, Tenunan, Mediasi Ukiran, Gamelbati, Pantun and Topography cycles are inspired by Malay-Asian-Western European cultures, Islamic geometrical patterns and contemporary cultural ideals. He is published by Babelscores.com and Alexander Street Press (online) and Dynamic Publication. He is Dean and Associate Professor in composition at the Faculty of Music, UiTM. He is also President of the Society of Malaysian Contemporary Composers (SMCC) and Associate Secretary of Fulbright Alumni Association Malaysia (FAAM).



**Teh Tze Siew  
(Malaysia)**

Teh Tze Siew is a music teacher and composer. She gained her Diploma, majoring in composition and minoring in piano from the Malaysian Institute of Arts. She then pursued her studies in composition with Prof Rao Yu Yan in Xi'an Music Conservatoire, China, and obtained her degree in 1994. Teh taught harmony, music theory and piano in China for more than 10 years. She is a member of Society of Malaysian Contemporary Composers. She was also one of the finalists of the "MPO Forum for Malaysian Composers 2" in 2007. Her piano work "Growing Scenes 1" has published by Malaysian Institute of Art in the Malaysian Mosaic music album in 2015. Her "Xi Shuo" has won the Excellent Award in "JinHu Award" which organized by the Society of China Nationalities Orchestra. She was much inspired by the Chinese culture and music, and fond of the experiment the combination between Western and Eastern music elements in her composition. Her works are also trend to be more on nature and self-inner voices.



**Wong Chee Wei  
(Malaysia)**

Dr Wong graduated from the Department of Music in Malaysian Institute of Art, majoring in composition. He attended Xi'an Conservatory of Music under the tutelage of China renowned composer Prof Rao Yu-Yan and obtained Degree in Music. He won a scholarship in the year 2014, and received his doctorate from Nanjing Normal University in the year 2018, under the tutelage of China renowned musicologist Prof Xu Yuan Yong. He has been received the excellence award in the 5th China-ASEAN Music Festival Composition Competition, and the excellent award in the 3rd China National Music Festival "Academy Awards" Composition Competition. His music has been performed in China, Taiwan, Hong Kong, Japan, Philippines, Australia, Singapore, Vietnam and Malaysia. Dr. Wong is currently the vice president of the Society of Malaysian Contemporary Composers and a lecturer at Malaysia Institute of Art.



**Tee XiaoXi  
(Malaysia)**

Tee XiaoXi graduated from Malaysian Institute of Arts, under the tutelage of Tan Chin Ho and obtained her Bachelor's degree in Music Composition from York St. John University under the tutelage of Yii Kah Hoe. She is currently studying in Musikhochschule Lübeck (Germany) for Master in Composition under the tutelage of Professor Dieter Mack since 2017. Her music composition has been widely selected and performed in many music festivals, competitions and workshops in Asia and Europe. She is also the excellent award winner of <2017 China-ASEAN piano composition competition> and the third prize winner of <2014 China-ASEAN arts song composition competition> in Nanning, Guangxi.



**Chong Kee Yong  
(Malaysia)**

Dr. CHONG Kee Yong, one of Malaysia's leading contemporary music composers, possesses one of the most exciting voices in new music today. The uniqueness of his music stems not only from a rich palette of sounds, but his experimentation into traditions, infusing his own Chinese and multi-cultural Malaysian heritage into his work. Dr. Chong's distinctive style has won him many awards, commissions and composer-in-residency, as Prix Marcel Hastir, 2nd Seoul International Competition, Malaysian Philharmonic Orchestra International Composers' Award, Lutoslawski Award, BMW Award of Isang Yun Music Prize, the commission grant award by the Serge Koussevitzky Music Foundation, "The Outstanding Young Malaysian Award", Akademie der Künste (Germany), Herrenhaus Edenkoben (Germany), Asian Cultural Council (USA), the Center Henri Pousseur (Belgium), SWR EXPERIMENTALSTUDIO (Germany), Civitella Ranieri Foundation Fellowship 2014 (USA/ Italy), Korea National Gugak Center fellowship and many other. Dr. Chong is the creative director of Studio C, former president of Society of Malaysian Contemporary Composers (2017-2019) and was the artistic director of the 2009 Kuala Lumpur Contemporary Music Festival and SMCC Contemporary Music Festival "SoundBridge" 2013, 2015, 2017 and 2019. 2016-2017 he was visiting professor of Shanghai Conservatory of Music and 2018 visiting professor of the Danish Royal Academy of Music. [www.chongkeeyong-studio-c.com](http://www.chongkeeyong-studio-c.com)



**Yii Kah Hoe  
(Malaysia)**

(Please refer to Concert 1: Festival opening concert-Fundraising composers' bio.)



# Biographies Of Composers

## Concert 3:

**“Bach meets Crumb—George Crumb 90th Anniversary”**

**Ya-ou Xie’s piano solo recital**



**Johann  
Sebastian Bach  
(Germany)**

Johann Sebastian Bach (1685-1750) was a German composer and musician of the Baroque period. He is known for instrumental compositions such as the Art of Fugue, the Brandenburg Concertos, and the Goldberg Variations, and for vocal music such as the St Matthew Passion and the Mass in B minor. Since the 19th-century Bach Revival, he has been generally regarded as one of the greatest composers of the Western art musical canon. Bach enriched established German styles through his mastery of counterpoint, harmonic and motivic organisation, and his adaptation of rhythms, forms, and textures from abroad, particularly from Italy and France. Bach's compositions include hundreds of cantatas, both sacred and secular. Throughout the 18th century, Bach was mostly renowned as an organist, while his keyboard music, such as The Well-Tempered Clavier, was appreciated for its didactic qualities.



**George Crumb  
(USA)**

George Crumb (b. 1929) is one of the most frequently performed composers in today's musical world. Crumb is a winner of Grammy and Pulitzer Prizes, and continues to compose new scores that enrich the lives of all who come in contact with his profoundly humanistic art. Crumb's music often juxtaposes contrasting musical styles, ranging from music of the western art-music tradition, to hymns and folk music, to non-Western musics. Many of Crumb's works include programmatic, symbolic, mystical and theatrical elements, which are often reflected in his beautiful and meticulously notated scores. A shy, yet warmly eloquent personality, Crumb retired from his teaching position at the University of Pennsylvania after more than 30 years of service. George Crumb's music is published by C.F. Peters and an ongoing series of “Complete Crumb” recordings, supervised by the composer, is being issued on Bridge Records.



Chou Wen-chung's (1923-2019) earliest work Landscapes (1949) is often cited as the first composition that is independent of either Western or Eastern musical grammar. Since then he has developed a theory on variable (pien) modes influenced by both Asian and European aesthetics and music theories.

Born in China, Chou came to the United States in 1946. He studied with Nicholas Slonimsky at the New England Conservatory of Music, and later moved to New York City (1949) where he met Edgard Varèse who became his teacher and mentor. In the early 1950's, he did graduate work at Columbia University under Otto Luening, and studied with Bohuslav Martinu and musicologist Paul Henry Lang. This began a long career (1964 to 1991) at Columbia where he developed an internationally renowned composition program and, for 13 years, was in charge of academic affairs for all the creative arts. As the first Fritz Reiner Professor of Musical Composition, he established the Fritz Reiner Center for Contemporary Music (1984). In 1978, Chou founded the Center for United States-China Arts Exchange which has collaborated with specialists and institutions from East/Southeast Asia on projects, such as the Pacific Music Festival in Sapporo, Japan (1990); an arts education program in China spanning 15 years; and an ongoing project, began in 1990, for cultural conservation and development in Yunnan, one of the most culturally diverse regions in the world. Chou is a member of the American Academy of Arts and Letters, an honorary member of the International Society for Contemporary Music and Asian Composers League, and recipient of the Officier des Arts et Lettres.

# Biographies Of Composers

## Concert 4: Connecting Cities-III



**MATSUSHITA  
Isao (Japan)**

MATSUSHITA Isao obtained both his undergraduate and graduate degrees at Tokyo University of the Arts and Hochschule der Kuenste Berlin. Matsushita has participated in several music festivals. His Opera "Shinano-no-Kuni Zenkoji-Story" was premiered as Cultural Program of Winter Olympic game 1998 in Nagano. In 2000 his Japanese Drum Concerto "Hi-Ten-u" was performed with the Berlin Philharmonic Orchestra. Matsushita served as the Chairman of the Asian Composers League from 1999 to 2004, and from 2014 to 2018. He served also a President of the Japan Federation of Composers Inc., A Vice-president of the Tokyo University of the Arts and a professor of Performing Arts Center of the Tokyo University of the Arts. Passed away 16th September 2018.



**Lu Rirong  
(China)**

Lu Rirong was born on June 1st, 1933, in the county of Jun, Hubei province. He began his career of art in 1945, and became the performer of the erhu fiddle in the orchestra of Hanzhong Art Corps in 1950. He majored in erhu fiddle and minored in composition and musical direct. Lu's main research papers and books include the Features and Performance Skills of Erhu fiddle with Shanxi Sstyle, Chang'an Traditional Music's First Sstep To the World, the Status of National Music Education In Higher Music Education. After the 1980's, he visited many countries and regions for the purpose of cultural exchange and academic lectures. His lectures on China's national music, "erhu fiddle with Qin style", and the introduction of "Chang'an music genre" won widely welcome from the music society all around the world. In 1992, the State Council conferred an honor of "experts who had made extraordinary contributions to the country".



**Josefino  
Chino Toledo  
(Philippines)**

Composer - Conductor Josefino Chino Toledo is a professor and the chair of the Composition and Theory Department and a University Artist III at the University of the Philippines. He is the music director/conductor of UP Symphony Orchestra, Metro Manila Concert Orchestra and Grupo 20/21 Music Ensemble. Toledo is noted for conducting premiere performances of works by Filipino composers as well as other Asian composers in several festivals and concerts. He has conducted concerts and music presentations in the Philippines, Japan, China, US, Indonesia and Australia. His own music have been performed at festivals, concerts and recitals in Australia, Europe, America, and Asia; his choral music has had widespread exposure in international competitions and festivals in Slovenia, Hong Kong, Germany, France, Bulgaria, Spain, Hungary, Italy, and Wales. He has been widely praised for his ability to fuse Western and Asian aesthetics as well as for creating a style with a deep relationship to the traditional music of Southeast Asia.



**Yiguo Li (China)**

Yiguo Li, a Chinese composer, was born in Changshang City (China). She earned her masters degree in composition from Shanghai Conservatory Of Music in 2017 under the tutelage of Prof. Wen Deqing, Prof. Chong Kee Yong and Prof. Liza Lim. Her work "Lu Zhai" was selected for sixth Shanghai Conservatory Of Music contemporary music week, "Ten Commandments" was awarded the third-prize ASEAN Guangxi music week for Art Song competition. In 2016, "Cloud" was awarded the third-prize Guangxi ASEAN music week works for Solo Piano competition. "Single wing bird" was awarded the first session of the Shanghai Conservatory Of Music [Academy Award] the first composer competition. In 2017, she has commissioned a chamber piece by 2017 ACL -Korea international Conference & Festival, the composition "shadow" was premiered in Seoul Arts Center. In Dec. 2017, the composition "Hippy strings" was premiered in Shanghai He Luting concert hall. She has been selected to appear in the 2019 Sound stream composer showcase.



**Liang-xing Tang  
(China)**

Liang-xing Tang was born in 1948 in Shanghai, China, and was raised in a musical family. Tang recalled that his family "loved Chinese music so much that they organized the entire family into a music group.... We learned music under the guidance of our father and grandfather." They were known around Shanghai in the 1950s as Tang's Musical Group, and it was in this family setting that Liang-xing began studying erhu (a two-stringed bowed lute) at age seven. Soon he became a member of a performing-arts group called Little Playmates of the Shanghai Municipal Children's Palace. Tang is widely sought as a teacher of pipa, erhu, and gu qin (a seven-string zither). His importance to the American and international Chinese communities is inestimable, but he also sees the special value of his music in a multicultural society: "I believe music can forge a link between people and stimulate understanding and communication."



**Chong Kee Yong**  
(Malaysia)

(Please refer to Concert 2: Malaysian Voices-VI composers' bio.)



**Unsuik Chin**  
(Korea/Germany)

Unsuik Chin was born in 1961. She studied with Sukhi Kang in Seoul and with György Ligeti in Hamburg; she has lived in Germany since 1985. Her music has attracted the attention of international conductors. Chin's career has been celebrated with a series of new music awards, so far receiving the 1985 Gaudeamus Award, the 2004 Grawemeyer Award for Music Composition for her Violin Concerto and many other. She has been Composer-in-Residence of the Lucerne Festival, the Festival d'Automne, Stockholm International Composer Festival, Deutsches Symphonie-Orchester Berlin, the Cologne Philharmonic's Eight Bridges festival, the São Paulo Symphony, Casa da Música, BBC Symphony's Total Immersion Festival, Melbourne Symphony, the Seoul Philharmonic Orchestra, and many more. Chin has also been active as a concert curator, overseeing the Ars Nova series at the Seoul Philharmonic from 2006 to 2017 - which she founded herself - and, since 2011, as the Artistic Director of the Music of Today series of the Philharmonia Orchestra in London. Her works are published exclusively by Boosey & Hawkes.



**Sayyid Shafiee**  
(Malaysia)

Dr Sayyid Shafiee (b.1987) received his MMus from the University of Manchester studied with Kevin Malone and Phillip Grange and completed his PhD in composition at the Royal Birmingham Conservatoire under the supervision of Joe Cutler, Sean Clancy and Howard Skempton. His music has been performed throughout the UK, Europe and Asia. His music also featured in various festivals including Druskomanija (Lithuania), China-Asean Music Festival (China), Risuonanze Festival (Italy), Soundbridge Festival (Malaysia), SNU New Music Festival (Korea) and many other music events. Enthusiastic towards music education and performing arts, his future career might also involve cross-media discipline and its contributions towards contemporary music development in general.



**Ng Teck Hing**  
(Malaysia)

Began his Guqin study from Guqin performer, Master Gong Yi. The founder of The Dalu Qin Academy and Budong Academy. In 2016, Recorded his first Guqin album : Sounds of the Forest Hermitage. Selected as "China Guqin Hall of Fame" in The 1st China Guqin Culture Festival. He serves as an honorary committee member of the Professional Committee of the China Nationalities Orchestra Society (Guqin Society of China), member of Shanghai Guqin Research Association, and Honorary President of Shantou Guqin Society. "Ten Years, One Sword" won the 2018 China Guqin Dunhuang Cup New Composition Award and the Outstanding Performance Award. "Sailing to Nanyang" won the 2018 China Guqin Dunhuang Cup New Composition Excellence Award.

## Biographies Of Composers

### Concert 5: SoundBridge-IV



**Yen-Lin Goh**  
(Malaysia)

Yen-Lin Goh is a pianist -composer who integrates culture, language, and multi-disciplinary art. She has premiered numerous works across North America, Europe, Africa, and Malaysia. Notable composers she has collaborated with include Chen Yi, Ge Gan-ru, Mayke Nas, Tom Lopez, and Tazul Tajuddin. Last year, she was selected as a 2018 One Beat Fellow with the U.S. Department of State out of a pool of more than 1,500 applications, acting as a music diplomat representing Malaysia. The same year, she received the Anugerah Seni dan Kreatif, the Arts and Creativity Award from UPSI. Yen-Lin's special interest in improvisation has led her to form contemporary improvisation ensembles and to work extensively with different musicians, dancers, actors and theatre directors on improvisation projects and concerts. Yen-Lin holds a doctorate in Contemporary Music from BGSU, USA. Her passion for teaching brought her to Tanzania 2013-15, working as a teaching fellow at Umoja Music School and a lecturer at Tumaini University. She is currently a senior lecturer at UPSI.



**Jon Lin Chua**  
(Singapore)

Singapore-born composer Jon Lin Chua credits her versatility in traversing musical cultures and genres to her eclectic musical background. She has had works premiered and performed in numerous concerts and festivals in the United States, Singapore, Canada, South Korea, China, and Taiwan. In 2018, she received the First Prize (large ensemble category) as well as the Young Singaporean Composer award on the 3rd Singapore International Composition Competition for Chinese Chamber Music, "Composium 2018" organized by the Ding Yi Music Company. Jon Lin studied composition and music theory at the Eastman School of Music, where she graduated with highest distinction as a recipient of numerous scholarships, including the prestigious Presser Scholar Award and the National Arts Council of Singapore Arts Scholarship. She also holds a B.A. (Hons) in philosophy from the National University of Singapore and a performance diploma in erhu performance from the Central Conservatory of Music in China. She is currently an adjunct lecturer in the Yong Siew Toh Conservatory of Music and also oversees various programmes in private music schools.



**Nursalim Yadi  
Anugerah  
(Indonesia)**

Inspired by the cosmology, sonology, and culture of indigenous people from West Kalimantan (Borneo), Nursalim Yadi Anugerah is a Pontianak-based composer and multi-instrumentalist, well known for his peculiar approach to instrumentation and composition. As a composer and DIY ethnomusicologist, Nursalim has collaborated extensively with indigenous musicians to preserve and reinterpret their music through new compositions. He has also served for five years (since 2014) as the artistic director for the Balaan Tumaan, a Pontianak-based creative lab and performing group inspired by traditional Kalimantan music/arts. On November 2017, his chamber opera entitled "Hnnung" was awarded Hibah Seni Karya Inovatif (Innovative Art Grant) 2017 by Kelola Foundation Indonesia (Yayasan Kelola Indonesia), and in 2018 released by Indonesia Label named Hasana Editions and awarded as The Best Indonesian Album of 2018 by The Jakarta Post. He has wrote and working for several ensemble and festival, such as Orkest de Erepijs (Netherlands), Gaudeamus Muziekweek (Utrecht, NL), Ensemble Multilaterale (France), Willem Twee (Den Bosch-NL).



**Rayner Naili  
(Malaysia)**

Rayner Naili was born in December 18th 1990 in Sabah, Malaysia. He started learning music as self-taught, and then he decided to get proper music education in the Faculty of Music of Universiti Teknologi MARA (UiTM) from 2008 until 2013 where he was on the Dean's List for his bachelor music in composition. He then continues to further his study in MusM Composition at the University of Manchester, UK, where he studied composition with Richard Whalley. Rayner's works have been performed and workshop with many professional musicians such as Quartor Danel, Trio Atem, Clare Hammond and etc. In 2018, Rayner's work has been selected to compete in Young Composers Competition in ACL Taiwan. Currently, Rayner is teaching in the Faculty of Music UiTM.



**Zhang Tongfen  
(China)**

Zhang Tongfen is currently pursuing her postgraduate studies in composition at the Shanghai Conservatory of Music, with Chinese Swiss composer Prof. WEN Deqing, Malaysia composer Prof. Chong Keeyong and Australian composer Liza Lim. She finished her undergraduate course at Fujian Normal University and studied piano with Teacher Huang Xiaoqing, at the same time, she studied composition with Prof. Guo Zurong. Her works have been performed in China, Germany, Czech Republic etc. She has premiered works in cooperation with the New Zealand Trio, Moscow Contemporary Music Ensemble, Ensemble NOMAD, Studio C etc. In 2016, her work "The Orion falls on the Ocean" won the 1st Prize Winner of the Piano Competition in the 5th China-ASEAN New Music Week; In 2017, work "Lunar Mare" won the 2nd Prize of the Competition in the 2nd Academy Awards Composition Competition of Shanghai Conservatory of Music. In the same year, her work "When Thy eyes upon My heart" won the 2nd Prize of the "Younghi Pagh-Paan International Composition Prize 2017"(No 1st Prize).



**Kawirat Saimek  
(Thailand)**

Kawirat Saimek (Tintin) is a musician from Bangkok, Thailand. He graduated from Princess Galyani Vadhana Institute of Music in 2018. He loves to learn new things, meet new friends, and play various styles of music. In 2016, he attended "SETT Composition Laboratory" in Singapore with a composition "EDMitation." He then collaborated with 3 friends in making sound and visuals interactive presentation and panel discussion "Variety: So Absurd It's Good" in Princess Galyani Vadhana Institute of Music International Symposium 2017 and then attended BFERMA 2018 presenting "This and That: Polarity and Transition in the Music of Thailand" with friends. In May 2018, he performed his graduate recital combining sound pieces with improvisation and 20th century music repertoires. In August 2018, his composition "Weyard" was performed in Princess Galyani Vadhana Institute of Music International Symposium 2018.



**LUONG Hue  
Trinh (Vietnam)**

After studying at Vietnam National Academy of Music since 1998 at age 13, LUONG Hue Trinh graduated her Bachelor with honours in Jazz Keyboard in 2010. In 2003, she was granted as Exceptional Student by Yamaha Music Foundation, Japan. In 2010, she began to work in Electroacoustic music under the guidance of Vietnamese composer SonX and was strongly influenced by his music. From 2015-2018, she received a full DAAD – German Academic Exchange Service scholarship for the program "New Technique in Composition", then for the Master's program in Multimedia Composition at the Hochschule für Musik & Theater Hamburg with Prof. Georg Hajdu in Germany. Trinh has received composing commissions for exhibitions, performing in festivals/concerts, and collaborations with artists in different countries. "Illusions" – her first album was released by label Pan y Rosas, Chicago. It had a review and was on the list of the "Best of 2016 – Albums of The Year" by Avant Music News, San Francisco, USA.



**Natsuki NIWA  
(Japan)**

Born in Japan, 1991, Natsuki NIWA completed her M.A. at the Aichi University of the Arts and graduating at the top of her class and receiving the University's prestigious Kuwabara Prize. She continues studying D.M.(Doctor of Music) under Tomoyuki HISATOME and Andrián Pertout at the same university. Since 2016, she studied at the Conservatoire de Boulogne-Billancourt at the class of Jean-Luc Hervé and Yan Maresz in France. She obtained the diplôme DEM(Composition and Electro-Acoustic). She won the 1st Prize in the 34th Japan Society for Contemporary Music Composition Award. She got a recipient of a scholarship from the Aoyama public foundation in Kyoto city of Japan. Her music are performed by prestigious ensemble such as Curious Chamber Players and Arte Combo. She is involved in project plan to develop music instructors for cultivating slum children's self-reliance in Mumbai a city of India with JICA. She is a lecturer in the Aichi University of the Arts.



# Biographies Of Composers

**Concert 6:**  
Festival closing concert-  
Chong Kee Yong and friends-I



**Chong Kee Yong**  
(Malaysia)

(Please refer to Concert 2: Malaysian Voices-VI composers' bio.)

# Biographies Of Musicians

**Concert 1:**  
Festival opening concert-  
Fundraising



**The Emerald  
Guzheng  
ensemble  
(China)**

The Emerald Guzheng ensemble, the first professional Zheng Orchestra in Zhejiang Province was established in December 2008. It is led by Ms. Sheng Yang, an associate professor and graduate student tutor of Zheng under the Chinese Music Department of the Zhejiang Conservatory of Music and artistically directed by Mr Zhou Zhan, a Chinese Zheng player from China Broadcasting Chinese Orchestra. 20 plus members in the Ensemble are graduates and undergraduates of Zheng at the Zhejiang Conservatory of Music and some outstanding students in music education. Since its inception, the Ensemble, under the leadership of Ms Sheng Yang, is committed to creating more artistic practice opportunities for professional students. By fully exposing members to stage performance, their performance skills and the ability to perform as an ensemble indoors are improved constantly. The Ensemble has participated in many major professional competitions in China and achieved great results.



**Bows and Strings'  
Dance (China)**

"Bows and Strings' Dance" is grouped by the students of Yang Xue, the erhu Associate professor of Central Conservatory of Music (CCOM) and the ensemble's Art Direction. The ensemble has held several concerts of various styles since it was founded, and successfully performed many ensemble compositions like Pleasant Night, Bows and Strings' Dance, Three Miniatures, Facial Makeup, Ru Meng Ling and so on, being a practical troupe which achieves "Erhu Ensemble Education and Composition Research Project" in CCOM and promotes the development of Chinese fiddles' ensemble.



**Yoshiko Hannya**  
(Japan)

Yoshiko Hannya was born in Hiroshima. Through the Toho High School of music, she graduated from the Toho Gakuen School of Music. In the same year, she was awarded the Best Newcomer Award in Hiroshima and the "Diploma di Merito" from Siena Chigiana Music Academy in Italy. She entered the Royal Conservatory of Brussels (Viola Department MFA) to study with Mr. Paul De Clerck. Yoshiko participated in the performances in Europe as a member of the Ictus ensemble and the Prometheus Ensemble from the time of the student. She has been active even after returning to Japan. She was invited to the Seoul National University and premiered Viola Solo which written for her by Sukhi Kang at his 80th Anniversary Concert. In Tokyo, she produced a concert for the Ensemble Project named by Joji Yuasa. She was an overseas dispatch trainee of the Agency for Cultural Affairs in 2004. Lecturer of the Akiyoshidai Contemporary Music Seminar (2004-2018)

# Biographies Of Musicians

## Concert 2: Malaysian Voices-VI



**Nicholas Ong  
(Malaysia)**

Dr Nicholas Ong received a Doctorate in Piano Performance at the prestigious Juilliard School in New York. Prior to that, he studied at the Ecole Normale de Musique de Paris under a French Government Scholarship, and read a Master of Music degree at the Peabody Institute of the Johns Hopkins University. He won First Prize at the Yvonne Lefébure International Piano Competition in France and finalist at the Clara Haskil International Piano Competition in Switzerland. The New York Times praised him for his "firm rubber-ball touch and bounce" and Le Figaro for his "astonishing virtuosity." He has performed in concert halls across the United States, Europe and Asia. A fervent believer in contemporary music and Dr Nicholas Ong is a Senior Lecturer of Keyboard Studies and coordinator of Chamber Music at the Nanyang Academy of Fine Arts (NAFA) in Singapore. He is in demand for masterclasses and a frequent guest faculty at the Asia International Piano Academy Festival (AIPAF) in South Korea.

## Concert 3: "Bach meets Crumb—George Crumb 90th Anniversary" Ya-ou Xie's piano solo recital



**Ya-ou Xie  
(Germany/China)**

Born in Guiyang, South-western China, the pianist and conductor has appeared with grand orchestras, including China National Symphony Orchestra and the NDR Radio Orchestra. In 2008 she founded with pianist Prodromos Symeonidis the outstanding Ensemble Berlin PianoPercussion, which has commissioned and given premieres to over 50 new works. Ya-ou Xie is guest professor of Ningxia University, Hainan University, and Guizhou Normal University. Xie teaches piano at the Akademie für Musik Berlin. In January 2017, Xie took part as solo pianist at the opening concert of the Elbphilharmonie in Hamburg. In February 2017, Xie has been designated Kayserburg-Artist of the world biggest piano producer Pearl River Piano Group. The German composer Helmut Lachenmann said of her: "I have complete confidence in this artist's pianistic and musical quality."

# Biographies Of Musicians

## Concert 4: Connecting Cities-III



**Megumi Ikeda  
(Japan)**

Megumi Ikeda studied at the Jin-ai Women's College and Anton Bruckner Privatuniversität. She received many awards, including the 1st prizewinner of the 1st and 12th Violin Competition in KANAZAWA, and of the Fukui-prefecture Music Competition, and of the 17th International Music Competition-Cortemilia. She actively performs as a soloist, in chamber music, and the orchestra. She is a resident of KCAC (Kanazawa Art Citizen's Center) in 2018 season.



**Zhou Zhan  
(China)**

(Please refer to Concert 1: Festival opening concert-Fundraising composers' bio.)



**Yang Xue  
(China)**

Yang Xue, young Erhu performing artist and Associate Professor of The Traditional Instruments Department in the Central Conservatory of Music. Yang Xue had won numerous major awards in the 8th Taipei International Traditional Chinese Instrument Concerto Competition and in other National and International competitions. Yang Xue has worked not only with Orchestras in China but also with Orchestras and Ensembles from other countries performing in Europe, Africa, Asia and America she was also invited to perform as a soloist at international musical festivals such as the Musical Festival of China in Holland, the Venice International Musical Festival and other international events. She has also held numerous concerts and lectures in Beijing, Shanghai, Hong Kong, Japan, Holland and other countries. In year 2011, she successfully held her solo concert tour in China. In the recent years, Yang Xue has premiered various works like "Totem", "Fantasia" and other solos, ensemble and concerto pieces, publishing CDs like "It's Live", "Dancing with the Wind" and many more. She founded the Erhu ensemble 'The Dance of the Strings and Bows'.





**Lou Lin**  
(China)

Lou Lin, the core member of the Emerald guzheng ensemble. Currently pursuing her master's degree at the Zhejiang Conservatory of Music under the guidance of Prof. Sheng Yang and Prof. Zhou Zhan. She has won the silver award at the 1st Youth guzheng performer competition; the 11th Chinese music golden bell award in the Zhejiang province; The gold award of the professional performer category at the 1st "Skillful craftsmanship competition" of Macao guzheng art festival; the gold medal at the 2nd International Youth Guzheng competition, and the best performance at the 35th "The Spring of Shanghai" of Dunhuang brand guzheng exhibition professional group and other awards.



**Sheng Yang**  
(China)

(Please refer to Concert 1: Festival opening concert- Fundraising composers' bio.)



**Kairos quartet**  
(Germany)

As the first German string quartet to specialize in contemporary art music the Kairos Quartet founded 1996 in Berlin have presented outstanding premieres, received numerous prizes and grants and have long become a fixture in the scene (La Biennale di Venezia (IT), Internationale Ferienkursen in Darmstadt, Festival d'Automne (FR), Cervantino (MX), Huddersfield (UK), Maerzmusik, Salzburger Festspiele (AT), Warschauer Herbst (PL) and Wien Modern (AT)). The quartet have recorded 10 CDs with two more in the pipeline and recorded extensively for radio corporations. They are also offering outreach projects and curate their own concert series, usually in combination with a grant. The Kairos Quartet is still made up of its original founders except for one position; the violinists have always alternated as first violinists. They have frequently performed with singers, sound poets, the actress Martina Gedeck and other instrumentalists such as Mayumi Miyata (shō) or Jin Hi Kim (komungo). Their participation in SoundBridge 2019 marks their Malaysian debut.



**Qi Jie**  
(China)

Pipa performer Qi Jie is an instructor at the Central Conservatory Of Music and Music Confucius Institute at the Royal Danish Academy Of Music. Qi Jie has won many awards. She received the Gold Award in both "Long Yin Cup" Chinese Folk Instrument Competition and Chu Han Cup Pipa Competition; Silver Award in Wen Hua Cup Chinese Folk Instrument Competition; Bronze Award in Taipei Folk Instrument Competition. She was also selected as an outstanding instructor in Qing Yue Cup Pipa Competition. She enjoys a multifaceted career as a soloist, chamber musician, and educator. Qi is also frequently invited to give both solo and chamber performances in music festivals such as the Tirana REJA Art Festival, Chinese Folk Music Festival, Beijing Modern Music Festival, Plucked String Instrument Festival and Central Conservatory Alumnae Art Festival. And also give performances at the Royal Danish Academy Of Music, University Of Arts Helsinki's Sibelius-Academy, Malmo Academy Of Music, The University Of Bergen, The Ukrainian National Tchaikovsky Academy of Music, Angers U.C.O University.

## Biographies Of Musicians

### Concert 5: SoundBridge-IV



**Ong May Yi**  
(Malaysia)

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



**Teo Jian Xiang**  
(Malaysia)

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



**Saori Nakazawa**  
(Japan)

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



**Lee Kok Leong**  
(Malaysia)

Lee Kok Leong began his foray in the local orchestra scene as a violist. He has been involved in several orchestras including Friends of Strings Chamber, National Symphony Orchestra (NSO), Galaxy Chamber Orchestra, Klpac Orchestra, Penang Philharmonic Orchestra (PPO), Kuala Lumpur City Hall Orchestra and RTM Orchestra. He is also actively involved in sacred classical concerts organised by Yin Qi. He made his conducting debut with Galaxy Chamber Orchestra in 2005 and was appointed Resident Conductor from 2007 to 2011. In 2010, he became the training conductor for the Klpac Orchestra under the tutelage of the late Mr. Brian Tan, then Resident Conductor and Music Director of the orchestra. Later, he received conducting masterclasses from renowned pianist and conductor Mdm. Elaine Pao. Kok Leong was appointed as the conductor of Friends of Strings Chamber and held a concert in May 2014.



**Patrick Hartono**  
(Indonesia)

Born in Makassar 1988, Patrick Gunawan Hartono is an Indonesian electroacoustic composer and creative coder. His art and musical interest are to use technology and scientific approaches as creative tools. He is also interested in 3-D sound spatialisation, analog/digital synthesis, visual music and computer game technology. Most of his works use the sound of Indonesian traditional music instrument, computer-generated sound/images, field recordings; transformed, rearranged, modulated by mathematical rules, real-time interaction, and controlled random operations. He earned a BMus in Composition (Cum laude) from Rotterdam Conservatory, Minor study at The Institute of Sonology, MMus in Sonic Arts from the University of London, Goldsmiths, and Live Electronic Course from IRCAM, Paris. In 2017 he won ICMA audience award for his generative audiovisual piece "Matrix Studies," presented at the 43rd International Computer Music Conference. Patrick currently based in Jakarta where he is actively involved in local and International electroacoustic, and experimental media scene.



**Aris Huzaimi**  
(Malaysia)

Aris Huzaimi began to show interest in contemporary and new music after attending a workshop conducted by "Ensemble Inverspace". He started to see the art of the craft in a new light thanks to clarinetist and audio designer Robert Torche, who opened his mind to look at contemporary and new music from various standpoints. Aris was also heavily influenced by his teacher Max Riefer who introduced him to important musical works and composers in the field. Since the start of his career, Aris has worked and collaborated with esteemed groups and artists including Bernhard Wulff, Freiburg Percussion Ensemble, Dennis Kuhn, Mannheimer Schlagwerk, Iskandar Rashid, Singapore Wind Symphony Percussion Ensemble, Johannes Fischer, Lubeck Percussion Ensemble, and many more. In addition, Aris has played and premiered a number of works by prolific composers such as John Cage, Iannis Xenakis, Yoshihisa Taira, Peter Edwards, Tazul Tajuddin and others.



**Pei-Lun Tsai**  
(Taiwan)

A versatile clarinetist, Pei-Lun Tsai has performed widely as a soloist and chamber musician throughout the United States, Canada, China, Korea, Europe and her native Taiwan. She holds degrees from the University of Missouri-Kansas City (D.M.A.), Northwestern University (M.M.), and Taipei National University of the Arts (B.M.). During 2011-2015 winter, Dr Tsai was an artist in residence at Karlheinz Stockhausen Foundation and Banff Music Centre. In recent years, Tsai was invited to perform at Malaysian Contemporary Festival (SMCC), ASEAN Nanning Music Festival, Thailand International, Composition Festival (TICF), Seoul International Computer Music Festival, and ICA Mid-American Clarinet Festival. In 2015, she was invited to give lectures in Beijing Central Conservatory of Music and Shanghai Conservatory of Music. During 2011-2015, she served as an adjunct instructor and chamber music instructor at University of Missouri-Kansas City. Also, she was an instructor at University of Missouri Kansas City-Community Academy. Currently, Ms. Tsai is based in Tokyo, serving on the faculty at SHOBI College of Music, Tokyo Chinese School, and Christian Academy in Japan.  
Website: <http://pei-luntsai.com>



**Jean-David Caillouët**  
(France/ Thailand)

Jean-David Caillouët is a French sound and visual artist. Mixing the old with the new, his work often combines together various disciplines such as film, music (acoustic and electronic), choreography and poetry in a live performance context. He has performed internationally, playing well respected festivals such as Celtic Connections, the Edinburgh Fringe or the Big Mountain festival in Thailand or KLEX in Malaysia. He has produced soundtracks for films, animations, theatre and dance. His work has been performed in the Royal Opera House and Queen Elizabeth Hall in London and his installation projects have been exposed in places as varied as the historical caves of Kent's Cavern in the UK, Quai Branly in Paris, the Angkor Temples in Cambodia or Bangkok's Art and Culture Center (BACC). He studied at Brussels Royal Conservatory, Dartington College of Arts in England and completed his PhD at Edinburgh University in Scotland. He currently lectures at PGVIM in Bangkok, Thailand.



**Lung-Yi Huang**  
(Taiwan)

Graduated from Fo Guang University and Chinese Culture University (Chinese Music Division), Lung-Yi Huang won the first prize twice in National Music Competitions in Taiwan. As a recipient of the 1998 Young Star Series, he made his debut at the National Recital Hall in Taipei. In addition to traditional Chinese music, Huang also has a strong interest in contemporary music and has premiered several contemporary compositions. Huang has appeared at festivals such as the Contemporary Music Festival in Grenoble (France), the Hudders Field Contemporary Music Festival in the UK, the March Festival in Berlin and the Viktring Modern Music Festival in Vienna. He also had recitals in Vienna in 2003 as well as in Texas in 2009. Lung-Yi Huang is currently the CEO and Artistic Director of Taipei Harmony Ensemble, and has a lectureship at the Chinese Culture University and National Taiwan College of Performing Arts.



**Ya-ou Xie**  
(Germany/China)

(Please refer to Concert 3: Ya-ou Xie's piano solo recital musicians' bio.)



**Megumi Ikeda**  
(Japan)

(Please refer to Concert 3: Connecting Cities musicians' bio.)



**Qi Jie**  
(China)

(Please refer to Concert 3: Connecting Cities musicians' bio.)



**Bows and Strings' Dance**  
(China)

(Please refer to Concert 1: Festival opening concert-Fundraising musicians' bio.)



**Huang Xiaotong**  
(China)

(Please refer to Concert 1: Festival opening concert-Fundraising musicians' bio.)



**Yoshiko Hannya**

(Please refer to Concert 1: Festival opening concert-Fundraising musicians' bio.)



**The Emerald Guzheng ensemble**  
(China)

(Please refer to Concert 1: Festival opening concert-Fundraising musicians' bio.)

## Biographies Of Collaborators

### Concert 5: SoundBridge-IV



**Tan Yan Jing**  
(China)

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



**Jiradej Setabundhu**  
(Thailand)

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



**Agung Gunawan  
(Indonesia)**

Born in 1971 in Klaten, Central Java, Agung studied Yogyakartaese classical dance in Surya Kencana and Kraton (Palace) where he continues to perform. He studied traditional forms of Sumatranese, Betawian and Kalimantan with Bagong Kusudiharjo, and contemporary dance with Miroto. Agung is presently an Assistant Choreographer for the Miroto Dance Company that toured Holland, Belgium, Germany, Africa and Indonesia. He also toured Vermont, Boston and Washington DC, the USA with Padepokan Seni Bagong Kusudiharjo. His projects range from residencies in Bucharest, Romania, to collaboration with composers like Vincent McDermott in Indonesia, and film choreography for 'Opera Jawa' directed by Garin Nugroho. Agung recently brought the project Grobak Padi to the Melbourne International Arts Festival 2012. He also completed an artist residency program in Melbourne which was supported by Multicultural Art Victoria and the Australian-Indonesian Institute. In 2013 Agung received awards for the 'Best Feature Performance' and 'Best Choreographer' at the Cameronian Arts Awards, Malaysia for 'Catan Kulit'.



**Lin Shao Ling  
(Singapore)**

Lin Shao Ling is the Artistic Director of Siong Leng Musical Association. Lin graduated from Fujian Arts School, majoring in Liyuan Opera. He joined Siong Leng Musical Association (SLMA) in 1995 as Opera Instructor and Programme Director, and since promoted to lead the association as Artistic Director. With Celestina Wang, Executive Director of SLMA, they nurture the company's young team of artistic and executive personnel. They focus on preserving and advancing the art of Nanyin, and conceptualizing new creative productions. He has toured cities in Europe, Asia and America with the company for performances and cultural exchanges. His works include (in collaboration with Esplanade): Li Yaxian, Soul Journey, Soul Journey Cicada Zen, Soul Journey Nine Songs, Moving Horizon: A Nanyin Journey. His other works include: International Youth Nanyin Symposium, When Will You Return, Unforgettable Love.



**Lukas Ligeti  
(Austria/USA)**

Lukas Ligeti is a composer and improviser (on drums and electronic percussion). Born in Vienna, Austria, he currently lives in Irvine, California, where he is a professor in UC Irvine's PhD program in Integrated Composition, Improvisation and Technology, and in Johannesburg, South Africa. The recipient of 2010 CalArts Alpert Award in Music, he has been commissioned by Bang On A Can, Kronos Quartet, Eighth Blackbird, American Composers Orchestra, Ensemble Modern, MDR Orchestra, Vienna Festwochen, Goethe-Institut, Radio France, and many others. He has performed with John Zorn, Gary Lucas, Marilyn Crispell, John Tchicai, Elliott Sharp, Hypercolor, etc., as well as giving solo concerts on 5 continents. His experimental intercultural work has led him to 15 African countries; he co-founded the groups Beta Foly (Côte d'Ivoire) and Burkina Electric (Burkina Faso) and has worked with traditional musicians in Egypt, Uganda, Zimbabwe, etc. He has taught at the University of Ghana and the University of the Witwatersrand. For more information, please see [www.lukasligeti.com](http://www.lukasligeti.com).



**Zhu Shiya  
(China)**

Zhu Shiya has learned traditional Chinese dance and Chinese folk dance since she was 6 years old. During the postgraduate study, she concentrated on the history of Chinese dance. Meanwhile, she started practising modern dance. Lately, she travelled in Indonesia and learned Indonesian Javanese court dance with Agung Gunawan. Zhu once performed in Singapore, India, Indonesia and the Philippines. Now she is a dance instructor and choreographer. She choreographed the Opening Ceremony of the 1st Youth Games of the People's Republic of China. Her dance works include Silent, Double Face and Dazzling, which have achieved acclaim.



**Yoshiko  
Hannya**

(Please refer to Concert 1: Festival opening concert-Fundraising musicians' bio.)



**Lung-Yi Huang  
(Taiwan)**

(Please refer to Concert 5: SoundBridge-IV musicians' bio.)



**Jean-David  
Caillouët (France/  
Thailand)**

(Please refer to Concert 5: SoundBridge-IV musicians' bio.)



# Biographies Of Musicians

## Concert 6: Festival closing concert-Chong Kee Yong and friends-I



**Daiske Kino-Shita**  
(Japan)

Daiske KINO-SHITA(flautist) was born in 1977 in Kanazawa, Japan. He pursued his music studies at Toho Orchestra Academy, Hamburger Konservatorium, and Hochschule für Musik und Künste Bremen. Daiske KINO-SHITA received numerous prizes and scholarships including the Asahi Contemporary Music Competition(Jury special prize), the Ishikawa Prefecture Dispatched Overseas Program, residency-scholarship by Tokyo Wonder Site. KINO-SHITA was the principal flutist of Guiyang Symphony Orchestra, and after that, he is active internationally as a soloist and also chamber musician. He has performed at many international music festivals including the Suntory Summer Festival(Japan), SMCC Contemporary Music Festival(Malaysia), East Asian International Contemporary Music Festival(Thailand), China-ASEAN Music Festival(China). In addition, KINO-SHITA is also active as a composer and his works, such opera "Tokyo Faust(2013)", "The North Wind and The Sun(2018)", musical theatre "Le Petit Prince(2016)", ballet "Die Königin des Lyugu (2019)" premiere was well received. KINO-SHITA was Music director of Kanazawa Citizen's Art Center(2015-2017 season), an associate professor of Tokyo Seitoku College(2015-2019). He is the flutist of Beijing Contemporary Soloists.



**Adam Sharawi**  
(Malaysia)

Adam Sharawi (1998,Malaysia), a percussion student currently studying in UiTM Shah Alam's Faculty of Music since 2016. After finishing his studies diploma in music, he is currently continuing with his degree in UiTM majoring in Degree in Performance. Adam started with learning the drums at the age of 16, also having formal drum lessons in Virtuoso Strings. After graduating high school, he was enrolled in UiTM Shah Alam to study music, where he was introduced/ influenced to western percussion with an additional focus on contemporary music under the guidance of Max Riefer of Germany. Adam has been studying with Max Riefer throughout his diploma and currently degree, almost 4 years in total. Ever since, Adam has been performing in various events and festivals. Such as, YMGC (Young Malaysians Go Classical) Volume 2 (2017), Kultursommer Pirmasens in Germany 2018, Gongs and Skins Festival in Myanmar, Composer Series in KLPAC 2018, UiTM's String Ensemble concert, Remembrance, and most recently, BIAF 5 2019 (Bandung International Arts Festival, Indonesia).



**Max Riefer**  
(Germany/  
Malaysia)

Max Riefer, percussion lecturer at the Yong Siew Toh Conservatory/Singapore and the Universiti Teknologi Mara Faculty of Music/ Malaysia, further 2nd Conductor of the Jakarta Modern Ensemble. Performances as soloist and chamber musician at international festivals like MaerzMusik (Berlin), Tokyo Experimental Festival, Vienna Modern, soundbridge (Malaysia), two days and two nights of new music (Ukraine), Gongs&Skins (Vietnam, Thailand, Myanmar) or SIP Fest (Indonesia). Collaborations with Ensemble Modern (Germany), Percussionists Steven Schick and Johannes Fischer, Flutist Robert Aitken and Violoncellist Julian Steckel. Guest lecturer at the Birmingham Conservatoire (UK); Conservatory of Music Lugano (Switzerland); Tokyo Ongaku Daigaku (Japan); Mannheim University of Music (Germany), Mahidol College of Music (Thailand) and other schools in Europe and Asia. He studied at the Freiburg Music University with Prof. Bernhard Wulff and Prof. Taijiro Miyazaki and at the Toho Gakuen Orchestra Academy (Japan) with Prof. Yoshiyuki Tsukada and Prof. Kyoichi Sano.



**Patrick Hartono**  
(Indonesia)

(Please refer to Concert 5: SoundBridge-IV musicians' bio.)



**Jean-David Caillouët**  
(France/  
Thailand)

(Please refer to Concert 5: SoundBridge-IV musicians' bio.)



**Agung Gunawan**  
(Indonesia)

(Please refer to Concert 5: SoundBridge-IV collaborators' bio.)



**Zhu Shiya**  
(China)

(Please refer to Concert 5: SoundBridge-IV collaborators' bio.)



**Ong May Yi**  
(Malaysia)

(Please refer to Concert  
5: SoundBridge-IV  
musicians' bio.)



**Teo Jian Xiang**  
(Malaysia)

(Please refer to Concert  
5: SoundBridge-IV  
musicians' bio.)



**Yoshiko  
Hannya**

(Please refer to Concert  
1: Festival opening  
concert-Fundraising  
musicians' bio.)



**Aris Huzaimi**  
(Malaysia)

(Please refer to Concert  
5: SoundBridge-IV  
musicians' bio.)



**Huang Xiaotong**  
(China)

(Please refer to Concert  
1: Festival opening  
concert-Fundraising  
composers' bio.)



**Saori Nakazawa**  
(Japan)

(Please refer to Concert  
5: SoundBridge-IV  
musicians' bio.)



**Zhou Zhan**  
(China)

(Please refer to Concert  
1: Festival opening  
concert-Fundraising  
composers' bio.)

## Biographies Of Panelists



**Hirokaz Ota**  
(Japan)

Born and raised in Tokyo. Composer, musical Director of Kanazawa Citizen's Art Center (KCAC), Scientific Content Producer. He is a regular member of Japanese Society for Rights of Authors, Composers and publishers. Since the late 1980s, he is active as a film-music producer and concert events producer. In addition, since 1990s, planning and design of digital content, book production and publishing, museums, science museums, amusement facilities and space activation, mainly in the scientific field include large-scale projection content is created by visualization of 3D simulations on climate change. In recent years, he organizes concert events and international exchange events of Kanazawa Citizen's Art Center.



**Jean-David  
Caillouët (France/  
Thailand)**

(Please refer to Concert  
5: SoundBridge-IV  
musicians' bio.)



**Lukas Ligeti**  
(Austria/USA)

(Please refer to Concert  
5: SoundBridge-IV  
calloborators' bio.)



**Jiradej Setabundhu**  
(Thailand)

(Please refer to Concert  
5: SoundBridge-IV  
calloborators' bio.)



**Tazul Tajuddin**  
(Malaysia)

(Please refer to Concert  
2: Malaysian Voices-VI  
composers' bio.)



**Agung Gunawan**  
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# Acknowledgements

We would like to thanks the following groups of people, without whom, our festival would not be possible:

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

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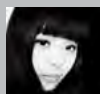
**Panelists and Moderator:**  
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Sole: 1979 (S), No. 198084-W

**Wisma Bentley Music**  
3, Jalan PJU 7/2, Mutiara Damansara  
47810 Petaling Jaya, Selangor  
Tel: 03 7727 3333

| [www.steinwaypianos.com.my](http://www.steinwaypianos.com.my)

**Bentley Music Penang Branch**  
163D-5-36 Level 5, Gurney Paragon Mall  
Persiaran Gurney, 10250 Penang  
Tel: 04 2262 333

| email: [piano@bentleymusic.com](mailto:piano@bentleymusic.com)

*Ritmüller*





## HANDMADE SOAPS & GIFTS BOUTIQUE

Handcrafted with Natural Plant Oils, Essential Oils and Plant Extracts

### GIFT IDEAS

- Corporate Gifts
- Wedding/Event/  
Party Door Gifts
- Anniversary Gifts

### SERVICES PROVIDED

- Soap Making Class
- Customisation
  - Breast Milk Soap
  - Soap Customised for Your Skin Type

### BENEFITS

- Eco-friendly
- Parabens, Silicone & PEG Free
- Healthy Skin

## MEMBERSHIP SUPERDEAL

### ORDINARY MEMBER RM100

#### ORDINARY PRE-ORDER PACKAGE

Marseille Soap - The Superstar Soap  
2 Pieces High Quality Pure Plant Extracts  
Eco-Friendly Bath Soaps

#### BENEFITS

**Benefit 1** 2 Types of Soaps to Choose From  
**Benefit 2** Enjoy 10% Ordinary Member Discount

#### SUPER GIVEAWAYS

**Gift 1** Household Soap 2 Pieces (Worth RM20)  
**Gift 2** RM100 Worth Cash Discount Vouchers  
**Gift 4** RM100 Worth Shopping Credits

#### SUPER REWARD

Get RM100 Refunded by Recruiting 5 Ordinary Members

#### TOTAL VALUE

Package Worth RM320  
Handmade Soaps + Super Giveaways

### VIP MEMBER RM600

#### VIP PRE-ORDER PACKAGE

Marseille Soap - The Superstar Soap  
12 Pieces High Quality Pure Plant Extracts  
Eco-Friendly Bath Soaps

#### BENEFIT

**Benefit 1** Pay RM 1 to Enjoy 1 Night Free Stay at a Malacca Premium Resort Home Worth RM700

**Benefit 2** 2 Types of Soaps to Choose From  
**Benefit 3** Enjoy 20% VIP Member Discount

#### SUPER GIVEAWAYS

**Gift 1** "Moisturizing Lotion" 100ml x 1 Piece Worth RM50  
**Gift 2** "Goat Milk Face Soap" 100g x 1 Piece Worth RM60  
**Gift 3** RM600 Worth Cash Discount Vouchers  
**Gift 4** RM600 Worth Shopping Credits

#### SUPER REWARD

Get RM600 Refunded by Recruiting 5 VIP Members

#### TOTAL VALUE

Package Worth RM2610  
Handmade Soaps + Super Giveaways + Free Accommodation

### FELE & CAT

Handcrafted Soaps & Gift Boutique  
+ 012-681 1540  
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