

RAFFLES WINDS

VOL. 13

C O D A

A fantasy



*“You won’t be able to put this
down until it’s over!”*

Concert Today

31 AUGUST 2019
7PM, PRE-CONCERT PROGRAMME
7.30PM, CONCERT PROGRAMME
VICTORIA CONCERT HALL



F O R E W O R D

*T*oto, I have a feeling we're not in Kansas anymore.

But unlike Dorothy, we at *Raffles Winds* are exactly where we want to be, in this beautiful concert hall, staging the 13th instalment of our *Coda* concert series, *A Fantasy*.

It has been 18 years since *Raffles Winds* was initiated by a group of passionate fresh graduates, from what was then the *Raffles Junior College Symphonic Band*. Since then, we have grown into a 300-strong ensemble, with a membership of alumni from *Raffles*

Girls' School, Raffles Institution, and Raffles Junior College (now part of *Raffles Institution*). Our members are of ages young and old, and from all walks of life, but we are united by a shared passion and nostalgia for making music together, just like school days.

Apart from our *Coda* series and performances with our alma mater, *Raffles Winds* has also had the privilege of collaborating with various non-profit organisations over the years, affirming the power that music has to promote social good. Just over the past year, we worked with *Superhero Me's* "Wild Child Festival 2018", promoting inclusivity through art, and *Daughters of Tomorrow's* anniversary music video, celebrating 5 years of empowering underprivileged women. We also had the chance to contribute to a dance-film, "The Clothesline", a passion project by the *RGS Alumnae (RGSA)* and other artistes who came together to commemorate the 20 Anderson Road Campus. This evening, we

have the honour of having the *Migrants Band Singapore* preface our show tonight with a vibrant atrium performance of Bengali music, and three talented migrant poets share their poems as part of the programme tonight.

It has been an absolute pleasure to spin tonight's fantasy with the band and our collaborators. We owe our utmost thanks first to our conductors, Jinjun and Darren, for leading the band so bravely in our quest for musical excellence, and for keeping the spark in us burning bright after all these years. We are also grateful for members who have extended a helping hand onstage and off, from the stage managers to the front-of-house. Of course, to each and every band member, we owe our biggest thanks for their tireless commitment to every practice; weekends and weekday nights spent with you are precious because of your warmth and enthusiasm.

Finally, on behalf of all of us *Raffles*

Winds musicians past and present, we say a big THANK YOU to all of **you** here tonight, especially to those who have supported us unwaveringly since 2001 - *Raffles Winds* could not have gotten this far without you. As we begin our next lap, we hope that you will continue on this journey with us. Thank you for being our fellow daydreamers in what really did begin as a fantasy, and we hope you're whirled away into a musical reverie tonight.

Oh, but anyway, Toto, we're home - home! And this is my room - and you're all here - and I'm not going to leave here ever, ever again, because I love you all!

Andrew Tan
President, Raffles Winds

Joyce Lim Hui Yi
Wang Huachen
Coda XIII Co-Chairpersons

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CHARACTERS

PROTAGONISTS

Lee Jinjun



Award-winning Singaporean composer Lee Jinjun has been actively involved in the music scene as both a composer, conductor and trumpeter for the past 10 years. Previously a conducting student of Jason Lai, the principal conductor of the Yong Siew Toh Conservatory Orchestra and Associate Conductor for the Singapore Symphony Orchestra (SSO), Jinjun has conducted numerous performances at the Yong Siew Toh Conservatory of Music (YST). He has

worked with various groups such as the Manchester Camerata, Royal Northern College of Music (RNCM) Brass Band, Eccles Borough Band, Yong Siew Toh Conservatory Orchestra, the Yong Siew Toh Conservatory Brass as well as the Boston Brass during their residency week at YST. He has also attended the RNCM Conducting Weekend course, taught by RNCM conducting teachers Mark Heron and Clark Rundell. As a composer, Jinjun has had major successes both locally and internationally. His works have been conducted by Johan de Meij and Adrian Tan, and performed by the Singapore Wind Symphony and also renowned trumpet soloist Joe Burgstaller. His work *What Does the Future Hold?* won the first prize at the World Projects Composition Contest 2014, and was premiered in the Walt Disney Concert Hall as part of the Los Angeles International Music Festival 2015. The Straits Times hails his trumpet solo showpiece *Variations on Chan Mali Chan* as “the local answer to Arban’s fantastic *Carnival of Venice Variations*”.

Darren Sng



Darren Sng is a budding Singaporean composer and conductor with a fervent passion in music. He graduated from Raffles Institution in 2015 as a Music Elective Programme student and is currently pursuing a Bachelor of Music degree with a major in composition at the Royal College of Music. Darren's composition teachers include Kenneth Hesketh, Tan Chan Boon, Derek Lim, and Gooi Tah Choe. During his time in the Raffles Symphonic Band (RSB), Darren served as the student conductor and led the band in concerts *A Tempo XXIV* and *Bandemonium III*. Subsequently, he went on to assume the position of

music director of the Raffles Winds, and has also conducted ensembles including the Philharmonic Youth Winds, OBOG Wind Symphony, Catholic High School Alumni Band, and Regent Wind Symphony where he served as the school's junior band conductor. In 2019, Darren participated in the Irish Association of Youth Orchestra's conducting course with Robert Houlihan at the University of Limerick (Ireland), working with musicians from the Irish Chamber Orchestra. Later in the year, he was selected to participate as a principal conductor in the London Musical Arts (LMA) conducting course with John Landor, during which he will conduct several concerts with the LMA Orchestra based in London's St. Martin-in-the-Fields. Darren has also previously studied wind band conducting with Rodney Winther and Paula Crider.

ENSEMBLE

Flute

Amanda Lai
 Andrew Tan¹
 Darren Sng
 Lin Jun Long
 Lucia Li
 Song Si Hyun
 Wang Enyi
 Wang Huachen
 Zhang Tianyi

Oboe

Aloysius Lim
 Priyadarshini

Clarinet

Claudia Toh
 Faith Ho
 Francis Zheng
 Huang Wenjie
 Joyce Lim Hui Yi
 Melissa Ong
 Michelle Chong
 Ng Kwok Yang Paul
 Shen Qin
 Saga Salim¹
 Yan Yi Xue
 Yap Shi Jed

Bassoon

Goh Mok Cheong
 Kee Ruihan

Saxophone

Adeline Natania Prawira
 Jeremy Wong¹
 Joshua Chin
 Mohd Amir
 Pan Jia Qi

Trumpet

Brandon Julian Wong
 Fan Jiaqi
 Goh Tiong Jin
 Gu Sizhe¹
 Lee Jinjun
 Sylvia Peng Yanxian
 Quek Yu Chern

French Horn

Allard Quek
 Chng Shu Sin
 Clara Tan
 Danial Matin¹
 Denise Chong
 Lo Hong Yee
 Sean Lo

Trombone

Andrew Wu
 Annie Dai
 Belina Zhang¹
 Chere Low
 Choy Ying Feng
 Wong Qi Hui

Euphonium

Chua Kah Sheng
 Lam Wei En
 Zhang Huibin¹

Tuba

Bruce Wen Ke Zhen
 Ngiam Xing Hao

String Bass

Pan Jiaying
 Xue Shifeng

Cello

Cheng Yiling
 Hwang Kai Yin
 Ke Yuhe

Percussion

Chan Meng Fai Joel
 Dorin Liew
 Joanne Heng¹
 Jonathan Pong
 Maggie Yeo
 Mirella Ang
 Syahrulnizam

Keyboard

Farah Wu

¹ Section representatives

P R O L O G U E

This evening, we are privileged to collaborate with the *Migrants Band Singapore*, and three gifted migrant poets, Yulia Endang, Md Sharif, and Jean Ragual. The emotions with being far away from home are vast, but as musicians, we know of the arts' restorative powers in times of despondence. We are honoured to have the *Migrants Band* preface our show tonight with an atrium programme of vibrant Bengali music, bringing close to us a taste of what would otherwise be a faraway home. We are also honoured to weave a selection of heartfelt poems by Yulia, Sharif, and Jean into this programme, all of which speak in response to the musical themes we are presenting tonight.

Migrants Band Singapore



Determined to reignite the fervour for music in migrant workers who have come to work in Singapore, the Migrants Band Singapore stands committed to promoting especially Bengali culture via the performing arts. The members of the Migrants Band look forward to band practice at the end of a long and hard work week, for it not only brings them joy but also eases the pain of separation from home. Despite the struggles that come with being far from home, they are beyond thankful for the work they do here, for it ensures a better standard of living for their family. As such, the members of the Migrants Band share a profound love for Singapore, and hope to bring joy to their second home via their music. Follow them on social media to catch more of their performances!

facebook.com/MigrantsBand

Yulia Endang

Yulia is an Indonesian, and has been working in Singapore for about 12.5 years. She studied at the Open University of Indonesia. Writing is one of her hobbies, and she has recently picked up photography too. She started writing in 2014, and believes that writing is both a way to express her ideas and a form of therapy. She dreams of travelling around the world.



MD Sharif

MD Sharif Uddin was born in 1978 in Dilalpur village, Bangladesh, and has a Diploma in Ceramic Technology. He arrived in Singapore in 2008 and works in the construction and tunnelling sectors as a supervisor. He was a finalist in the Migrant Workers Poetry Competition in 2014 and 2018, as well as the Migrant Workers' Short Story Competition in 2018. His book, 'Stranger to Myself', won the Singapore Book Award in 2018 for non-fiction.



Jean Ragual

Jean E. Ragual (Madohinog) has worked as a domestic helper since 2008, and is from M'lang North Cotabato Mindanao, Philippines. She is a mother, and a poet. She was a finalist in the 2017 Migrant Workers' Poetry Competition.

Jean has a message for her daughter, pictured:
“You are the reason I
am strong and brave
While I am far away
from you.”



CHAPTER I

IN THE HALL OF THE MOUNTAIN KING

Originating from way back in 1875, this piece of orchestral music features a familiar theme first played by the low strings, and is subsequently repeated through an *accelerando* towards the end. Used as incidental music for Henrik Ibsen's play, *Peer Gynt*, it follows an intoxicated and concussed Peer dreaming in the troll mountain king's hall, where the troll king gives him the opportunity to become a troll if he marries his daughter. In the spirit of "trolling", this piece has been used widely in popular culture, appearing in films such as *Johnny English 2* and even in some of your favourite comedy YouTube videos.

Edvard Grieg
arr. Skylar Lim

FANTASY ON A
JAPANESE FOLK SONG

This heartfelt composition tells the story of a Japanese girl who, in the name of love, leaves her village in Japan to marry an American. In doing so, she inadvertently leaves behind her native family and culture. Over time, feelings of conflict start to arise within her heart, reflected in the piece which opens with a gentle melancholic theme. Her pain grows in intensity along with the piece, as she wonders, and fantasizes about the life she had to forgo to be with her husband. Her struggle to balance this inner-love and inner-war cumulates in just one simple but depressing thought: she misses home.

Samuel R. Hazo

*“Bitter circumstances
make the reality look tough –
dreams fading like dust, polluting ideas
blocking out hope.*

*In search of light,
I walked through a forest of obstacles.
I crawled over the stumbling blocks
hoping that a silver lining would appear,
and all the dark clouds cast out
from the atmosphere of my life.*

*Awoken by thunderstorms,
rain breaking the silent night
dimming the bright stars
determined to sweeten our dreams,*

*my thoughts were chaos.
I searched for the broken dream,
treading an alley of confusion
staring at the dim light at the tunnel’s edge*

*until it seemed to get clearer,
the sun bringing a new day,
brightening the dark tunnel
and showing the right path.
Only to those willing to gather the fragments
scattered among their broken dreams.”*

Broken Dreams
Yulia Endang

A B R A C A D A B R A

Composed in 2004 and dedicated to the composer's son, this piece is playful, serious, innocent and mischievous all at once. It aims to portray magic as a source of fun and fantasy, using motifs and other musical parameters to create musical variety that include sudden and frequent shifts in mood, mode and tonality. With the images of his son celebrating Halloween with his costumes and jack-o-lanterns, this lively piece will keep you on your toes before ending (interestingly) softly, as if to vanish without a trace.

Frank Ticheli

CHAPTER 2

LEGEND FROM YAO

Dedicated to Mr Luk Hoi Yu (“老师 Laoshi”)

Composed collaboratively by Liu Tie Shan and Mao Yuan, *Legend from Yao*, originally known as *Dance of the Yao People*, was inspired by folk songs sung by the Yao tribe in southwest China. These folk songs were sung during harvesting festivals, and usually incorporate the long drum dance, which form the basis for the work. The opening melody is famous for having been used in *When You Believe* from Disney's *Prince of Egypt*, although neither Liu nor Mao were ever credited.

*Liu Tie Shan & Mao Yuen
arr. Darence Leng*

Raffles Winds would like to dedicate this piece to the late Mr Luk Hoi Yu, known fondly to many as Laoshi. Laoshi was the resident conductor of the Raffles Girls' School Symphonic Band from 1994 to 2000, and was fundamental to the musical development of many of the RGSSB alumni on stage and in the audience this evening. We would like to dedicate this same piece that many of us performed under his baton, some 3 decades ago, to his memory. Thank you Laoshi.







CHAPTER 3

SYMPHONY NO. 1

“THE LORD OF THE RINGS” – V. HOBBITS

J. R. R. Tolkien’s *The Lord of the Rings* was an epic novel, taking 12 whole years to complete, resulting in the creation of new languages, influencing the sights and behavior of races in the fantasy genre in games, books and films for decades to come. It is with no surprise that musical adaptations of the book resulted, one of which was Dutch composer Johan de Meij’s 1st Symphony, “The Lord of the Rings”, composed in 1988. The last movement of the symphony concerns hobbits, a race of half-sized humans who lead a peace-loving and carefree lifestyle. De Meij portrays this with a lighthearted march, followed by a peaceful and noble hymn. Before the closure of this work, the Gandalf theme from the 1st movement is reprised, as Frodo and Gandalf sail away into the west from the Grey Havens.

Johan de Meij

*"I do not want any war, I want just peace.
If it will make them stop fighting over life or death,
even if it comes in exchange for a life,
then I will be that dedicated soul, of course!*

*I do not want sorrow, I want just happiness.
If it will make you stop crying over a death,
if a person pays such sorrow for a life
then, of course, I will be that dedicated soul!*

*I do not understand Palestine or Burma
or the blood-stained Kashmir soil,
I love humanity, I love to love – you know,
how many days have passed in search of peace!*

*I do not want people to play divide and rule
in the poisonous grip of oppressors,
so that an odour of death fills the air.*

*As soon as the sun rises from the dark,
let the red be washed away in a flood of love,
and may they forget their disrespect for each other.*

*I know, above all truths, there is human kind,
nothing above them, not even the holy sky.
I do not want war, I want just peace!
I do not want war, I want only peace!"*

I Want Peace Instead Of War
MD Sharif

CHAPTER 4

KIKI'S DELIVERY SERVICE
MEDLEY FOR
CLARINET ENSEMBLE

*K*iki's *Delivery Service* is only one of Japanese animation studio *Studio Ghibli's* countless well-loved films, following the life of a witch-in-training, Kiki. Kiki leaves her parents as is tradition for trainee witches like herself, and ventures into the unknown, searching for a new home. This colourful medley arrangement for clarinet quartet includes the themes *Departure*, *Starting the Job*, *A Town with an Ocean View*, *A Very Busy Kiki*, and *If I've Been Enveloped by Tenderness*, and has been adapted for a full clarinet ensemble by our clarinet section this *Coda*.

Joe Hisaishi, arr. Taki Saijo

AMUSEMENT PARK SUITE FOR SAXOPHONE QUARTET

*A*musement Park Suite was originally written for saxophone trio, before it was rearranged for a quartet. “An amusement park theme is fun for both the performer and audience”, the composer of the suite, Hiroki Takahashi declares cheekily, and boy is that true! The first movement, *Entrance* begins with a fanfare, anticipating the excitement that lies beyond the gates of an amusement park. *Main Street* paints a picture of clowns handing out balloons, an organ grinder’s music in the distance, and a Ferris wheel with a winding queue of excited children. The *Haunted House* uses frightening chromatics, while *Merry-Go-Round* is a graceful waltz. Finally, we reach the *Roller Coaster*, the fast-paced finale that startles, but also, strangely, excites.

Hiroki Takahashi

GOLDILOCKS AND THE THREE BEARS

We're all familiar with this popular British fairytale - but you haven't heard it done quite this way yet. Adapted into a theatrical piece for narrator and wind band, both the narrator and band interact and respond to each other through the piece, giving a fun and interesting twist to this story. In addition, the piece features quotes from earlier musical material, including Brahms' Lullaby, Mendelssohn's Wedding March, and Eric Coates' Three Bears (a Phantasy).

Eric Coates, arr. Tomlinson
Narrator: Lucas Teo

ONE WINGED ANGEL FROM VIDEO GAMES LIVE - PART 2

Written for Final Fantasy 7, this final boss theme to one of the best-selling Japanese game franchises of all time was originally written for orchestra, and had the goal of having the same “destructive impact” as did rock music of the ‘60s and ‘70s. Composed by avid video game composer Nobuo Uematsu, this piece was written using the “puzzle-like strategy” involving writing separate, unrelated chunks of music before rearranging them to fit together in a continuous strand. The result is an episodic structure, with little relationship between each section of music.

Nobuo Uematsu, arr. Ralph Ford

THE WIZARD OF OZ

MGM's 1939 film *The Wizard of Oz* is, to date, the most famous and successful adaptation of L. Frank Baum's children's book *The Wonderful Wizard of Oz*. The film had an extensive musical score, composed by Harold Arlen and lyricist Yip Harburg, with *Over the Rainbow* becoming an instant hit, winning the Academy Award for Best Original Song and becoming a jazz standard. American composer James Barnes put together some of the most popular tunes, and the result is a well-crafted and well-orchestrated medley for wind band.

After a dreamy start, the medley's first tune is the chirpy *We're Off to See the Wizard*, followed quickly by celebratory chimes of *Ding Dong the Witch is Dead*. We then hear the scarecrow, personated by the tuba, share his musings with the humorous theme *If I Only Had A Brain*. We then travel through *The Merry Old Land of Oz* until we arrive at everyone's favourite tune *Over the Rainbow*, made even grander with Barnes' sweeping orchestration.

Harold Arlen & E.Y. Harburg
arr. James Barnes

*“The mother is the light of her home:
 a mother, who has a big role in the family
 a mother, who will do everything.
 As a mother, I need to find a job.
 It is hard to me to leave you,
 but this is for you.*

*My child –
 Forgive me, if I am far away from you.
 Forgive me, if I left you at your young age.
 Someday you will understand everything.
 Thank you for all the stories you tell
 to make me happy when I talk with you,
 you give me strength every day.*

*Forgive me, child –
 if you wonder why
 our home is not yet complete, or
 why you no longer see your father.*

*You are my only strength, to continue my dreams,
 you are my treasure that God gave to me.
 I cannot give to you everything,
 but do everything I can, to make you happy.
 My love for you is forever*

*and no one can replace in my heart.
 My child, you are my flesh and blood,
 you are the reason I am strong and brave
 while I am far away from you.*

Forgive me, my child, I love you forever.”

Forgive Me, Child
Jean Ragual

E P I L O G U E

Raffles Winds would like to express our sincerest thanks to:

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Lee Jinjun and Darren Sng,*

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for their guidance and support,*

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Co-Chairpersons: Joyce Lim, Wang Huachen
Treasurer: Andrew Tan
Quartermasters: Clara Tan, Yap Shi Jed
Stage Managers: Esther Foo, Justin Liu
Design Personnel: Priyadarshini
Publicity Managers: Jonathan Pong,
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The Old Rafflesians' Association:

The ORA Council for helping us get started and for partnering us over the years; ORA members for encouraging us to keep the Rafflesian flame burning bright,



The *National Arts Council Arts Fund*:
For their kind and generous
support of our concert this
year,

a.r.t.s.fund

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Family of the late Mr Luk Hoi Yu,

All our past and present conductors for inspiring in us the passion of music,

And last but not least,

You, for making this fantasy a reality.



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