



Philharmonic  
Wind Orchestra  
Singapore



**THURSDAY 18 JULY 2024**  
**14.00 - 15.30**  
**NAMHANSANSEONG ART HALL**

**LEONARD TAN**  
**MUSIC DIRECTOR**

**TIMOTHY REYNISH**  
**PRINCIPAL GUEST CONDUCTOR**



**PHILHARMONIC WIND ORCHESTRA  
SINGAPORE**

**20TH WASBE 2024  
MAIN CONCERT 1**

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**필하모닉 윈드 오케스트라  
싱가포르**

**제20회 세계 관악기 협회 (WASBE) 2024**

날짜: 2024년 7월 18일 (목요일)  
시간: 오후 2시 - 3시30 분  
장소: 남한산성아트홀

레너드 탄 박사  
음악 감독, 주 지휘자

티모시 레이니시 박사  
MBE 훈장  
주 객원 지휘자

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**[5'00"]**

# SONATA FOR TRUMPET AND WIND ENSEMBLE

**[14'00"]**

**CHONG LOO KIT, SOLO TRUMPET**

## II. RATHER SLOWLY AND WITH FREEDOM

### ***III. MODERATELY FAST, WITH ENERGY***

**[12'00"]**

**TIMOTHY REYNISH, CONDUCTOR**

## II. ZORTZIKO

### III. JOTA

**[8'30"]**

# BETWIXT AND BETWEEN

**[6'30"]**

## THE SISTERS' ISLANDS

**[15'00"]**

## I. FISHING VILLAGE 渔岛

## II. CAPTURE OF THE BRIDE 抢婚

### III. RAGING WAVES 怒涛

#### IV. SPIRIT OF THE SEA 海魂







## 준 매끼

## 솔리스트 청루킷, 트럼펫

- ## 지휘자 티모시 레이니시

- ## 영양분

## 리 지아이

# 왕천웨이

- I. 어촌마을 (漁島) 어도  
II. 신부의 생포 (搶婚) 창혼  
III. 맹렬한 파도 (怒濤) 노도  
IV. 바다의 정령 (海魂) 해혼







Singaporean musician Leonard Tan is a prolific conductor with a strong presence in the Singapore arts scene.

Since his appointment in 2008 as Music Director, he has led The Philharmonic Winds to numerous successes and broke new ground through acclaimed performances of works such as John Corigliano's *Symphony No. 3*, Karel Husa's *Music for Prague*, and numerous new commissions. He also champions the works of Singaporean composers.

**With the restructuring of The Philharmonic Winds and The Philharmonic Youth Winds, he continues providing artistic leadership for the Philharmonic Winds Group as its Music Director.**

He earned his doctoral degree from the world-famous Indiana University Jacobs School of Music, where he studied orchestral conducting with David Effron, Arthur Fagen and Murray Sidlin, and wind conducting with Stephen Pratt. He also participated in seminars by Leonard Slatkin, Cliff Colnot and William Jon Gray, and conducted the Indiana University Symphony Orchestra, Concert Orchestra, University Orchestra, Conductor's Orchestra, and Summer Concert Band.

Prior to his doctoral studies, he studied orchestral conducting through masterclasses with Leif Segerstam and Alexander Polischuk in Russia, where he worked with the St. Petersburg Chamber Philharmonic, and with Johannes Schlaefli, where he worked with Academic Orchestra Zurich. He also worked with leading wind conductors such as Eugene Corporon, Jack Stamp, and Craig Kirchhoff.

He has conducted numerous leading ensembles, including Singapore Symphony Orchestra, Singapore National Youth Orchestra (Principal Conductor), Ensemble de la Belle Musique (Principal Conductor), The Philharmonic Winds (Music Director), and Indiana University orchestras.

Performances under Maestro Tan's direction have been lauded by local and international critics. Singapore's *The Straits Times* described his performance of Corigliano's *Symphony No. 3* as "masterfully helmed," while the American press lauded his "artful conducting." He served "with distinction" as Principal Conductor of the Singapore National Youth Orchestra, where he was praised by the press for his performance of "rare blazing intensity."

Leonard Tan is currently an Associate Professor of Music, National Institute of Education, Nanyang Technological University, Singapore.







음악 감독, 주 지휘자

레너드 탄 박사는 싱가포르 음악계에서 강력한 존재감을 자랑하는 다재다능한 지휘자입니다.

2008년 음악 감독으로 임명된 이후, 탄 박사는 필하모닉 윈즈 (The Philharmonic Winds)를 여러 차례 성공적으로 이끌어내며, 존 코리지라노 (John Corigliano)의 《교향곡 제3번》, 카렐 후사 (Karel Husa)의 《뮤직 포 프라하》등 다수의 공연에서 새로운 길을 개척했습니다. 그는 또한 싱가포르 작곡가들의 작품을 적극적으로 홍보하고 있습니다.

더 필하모닉 윈즈 (The Philharmonic Winds)와 더 필하모닉 청소년 윈즈 (The Philharmonic Youth Winds) 의 재구성과 함께, 탄 박사는 현재 필하모닉 윈즈 그룹 (Philharmonic Winds Group) 의 음악 감독으로서 예술적 리더십을 맡고 있습니다.

탄 박사는 인디애나 대학교 제이콥스 음악 학교 (Indiana University Jacobs School of Music) 에서 데이비드 에프론 (David Effron), 아더 펜하겐 (Arthur Fagen), 머레 시드린 (Murray Sidlin) 과 함께 오케스트라 지휘를 공부하며 박사 학위를 취득하였습니다. 또한 레너드 슬래트킨 (Leonard Slatkin), 클리프 콜노트 (Cliff Colnot), 윌리엄 존 그레이 (William Jon Gray)의 세미나에 참여하였으며, 인디애나 대학교 심포니 오케스트라, 콘서트 오케스트라, 대학교 오케스트라, 지휘자 오케스트라 및 여름 콘서트 밴드를 지휘하였습니다.

박사 과정 이전에는 레이프 제르스탐 (Leif Segerstam) 과 알렉산더 폴리슈쿠코 (Alexander Polischuk) 의 마스터클래스를 통해 러시아에서 세인트 페테르부르크 챔버 필하모닉 (St. Petersburg Chamber Philharmonic) 과 협업했으며, 요한네스 슐레플리 (Johannes Schlaefli) 와 함께 취리히 아카데미 오케스트라 (Zurich Academic Orchestra)에서도 일했습니다. 또한 유진 코포론 (Eugene Corporon), 잭 스탬프 (Jack Stamp), 크레이그 커크호프 (Craig Kirchhoff)와 같은 선도적인 관악단 지휘자들과 협업한 경험이 있습니다.

탄 박사는 싱가포르 심포니 오케스트라 (Singapore Symphony Orchestra), 싱가포르 국립 청소년 오케스트라 (Singapore National Youth Orchestra) (주 지휘자), 앙상블 드 라 벨 뮤직 (Ensemble de la Belle Musique) (주 지휘자), 더 필하모닉 윈즈 (The Philharmonic Winds) (음악 감독) 및 인디애나 대학교 (Indiana University) 오케스트라 등 여러 주요 앙상블 들을 지휘한 바 있습니다.

탄 박사의 공연은 국내외 평론가들에 의해 높이 평가되었습니다. 싱가포르의 국민신문 더 스트레이츠 타임스 (The Straits Times)는 그의 코리지라노 (Corigliano) 의 《교향곡 제 3번》 "탁월하게 이끌었다"고 묘사했으며, 미국 언론은 그의 "예술적인 지휘"를 극찬했습니다. 탄 박사는 싱가포르 국립 청소년 오케스트라 (Singapore National Youth Orchestra) 의 상임 지휘자로 "뛰어난 성과"를 거두었고, 언론으로부터 "희귀하고 불타는 열정"의 연주로 찬사를 받았습니다.

탄 박사는 현재 싱가포르 난양 기술 대학교 (Nanyang Technology University) 국립교육연구원 (National Institute of Education) 음악 학과의 부교수로 재직 중입니다.







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**Tim has conducted many professional bands in Asia, Europe, North and South America, such as those in Dallas, São Paulo, Saratov, Caracas, Cordoba, Singapore, and leading military bands including the “President’s Own”, Staff Band of the Norwegian Army, US Military Academy, Singapore Armed Forces Band, Croatian Army Symphonic Wind Orchestra, Hungarian Army Symphonic Band, Royal Military School of Music, the Band of the Royal Marines, and the US Coast Guard Band.**

In 2010, Tim was awarded an Honorary Doctorate by the State University of the Arts, Kharkiv, Ukraine. In 2019, he was awarded an MBE for services to music in the Queen's Birthday Honours and in 2021 was named by WASBE as the second recipient of the WASBE Lifetime Achievement Award, the first being Karel Husa.

Find out more about Timothy Reynish on his website: [www.timreynish.com](http://www.timreynish.com).







**주 객원 지휘자**

티모시 레이니시에 대해 더 많은 정보를 원하시면 그의 웹사이트 링크 [www.timreynish.com](http://www.timreynish.com)을 방문해 주세요.







CHONG LOO KIT

SOLO TRUMPET

Loo Kit received both Master's and Bachelor's degrees from The Boston Conservatory, under Tom Siders and Steven Emery. Before his studies in the States, his main trumpet teachers in Singapore were Jun Ikebe and Yap Thien Soo.

While in Boston, he performed with a number of orchestras, and recorded with the Video Game Orchestra for the soundtrack of *Final Fantasy XIII: Lightning Returns*. Other more frequent orchestra engagements include the Metropolitan Festival Orchestra, The Philharmonic Orchestra, Orchestra of Music Makers and Taiwan Connection.

Apart from these activities, Loo Kit also participated in a wide variety of genres with numerous performing groups. He was also invited to perform the *Le Gay Paris* with the OBOG Wind Symphony and *Song and Dance* with the Taiwan Brass Band.

As an educator, Loo Kit has taught in brass camps in Taiwan, the *31st Naohiro Tsuken Trumpet Camp* in Okinawa and the *Penang International Brass Festival*. He was also a presenter in the *2021 Virtual International Trumpet Guild Conference*. Loo Kit teaches several schools in Taipei and maintains a small studio where many of his students have successfully applied to the schools of their dreams.

Loo Kit is currently appointed as Section Trumpet in Taiwan Philharmonic and Principal Cornet of the Taiwan Brass Band.

청루킷

솔로 트럼펫 연주자

청루킷 (Chong Loo Kit)은 보스턴 콘서베토리 (The Boston Conservatory)에서 톰 사이더스 (Tom Siders)와 스티븐에머리 (Steven Emery) 아래에서 석사와 학사 학위를 받았습니다. 미국으로 오기 전 싱가포르에서는 준 이케베 (Jun Ikebe) 와 엽티엔수 (Yap Thien Soo) 가 주 연주 교사였습니다.

보스턴에서는 여러 오케스트라와 공연을 하였으며, 비디오 게임 오케스트라 (Video Game Orchestra)와 함께 '파이널 판타지 XIII: 라이트닝 리턴즈' (Final Fantasy: The Lightning Returns)'의 사운드 트랙을 녹음했습니다. 주요 오케스트라 활동으로는 Metropolitan Festival Orchestra, 필하모닉 오케스트라 (Philharmonic Orchestra), Orchestra of the Music Makers, 타이완 커넥션 (Taiwan Connection) 등이 있습니다.

또한 루킷은 다양한 장르의 공연 그룹에서 활동하였으며, OBOG 윈드 심포니 (OBOG Wind Symphony)와 함께 르 게 파리 《Le Gay Paris》를 연주하거나 타이완 브라스 밴드와 함께 《Song and Dance》를 연주하는 등의 초대를 받기도 했습니다.

교육자로서는 대만의 브라스 캠프, 오키나와의 31회 나오히로 쓰켄 트럼펫 캠프 (31st Naohiro Tsuken Trumpet Camp), 그리고 평양 국제 브라스 페스티벌에서 가르치기도 했습니다. 그는 또한 2021년 가상 국제 트럼펫 길드 컨퍼런스 (2021 Virtual International Trumpet Guild Conference)에서 발표자로 활동했습니다. 루킷은 타이페이의 여러 학교에서 학생들을 지도하고 있으며, 그의 작은 스튜디오에서 많은 학생들이 꿈의 학교에 성공적으로 지원했습니다.

루킷은 대만 필하모닉 (Taiwan Philharmonic)의 섹션 트럼펫과 대만 브라스 밴드의 프린시펄 코넷을 맡고 있습니다.



Several years ago, when I was living in Manhattan, I was walking down Columbus Avenue with my good friend (and fellow composer) Jonathan Newman. Somehow, the topic of titles for pieces came up, and Newman said a title that stopped me in my tracks there on the sidewalk: "Asphalt Cocktail."

Around this same time, my wife and I were talking to Kevin Sedatole about his upcoming performance at the CBDNA National Convention. It was my wife who suggested to Kevin, after coaxing him with cocktails ourselves, that I write a piece to open his CBDNA concert, and that piece should be "Asphalt Cocktail". Kevin told his friend Howard J. Gourwitz about the idea for the piece, and Howard generously agreed to personally fund the commission as a gift to Kevin Sedatole and the Michigan State University Wind Symphony. The piece is dedicated to Jonathan Newman, because without his title I'd have written a completely different piece, like "Bandtastic! : A Concert Prelude".

**Serve on the rocks.**

John Mackey (he/him) has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theatre (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalogue now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic), Christopher Martin (principal trumpet, New York Philharmonic), and Julian Bliss (international clarinet soloist). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in San Francisco, California, with his spouse, A. E. Jaques, a philosopher who works on the ethics of artificial intelligence for MIT, and also titles all of his pieces; and their cats, Noodle and Bloop.



**존 매기 (생년 1973년)**

몇 년 전, 맨해튼을 거주하던 시절, 나는 내 친구이자 동료 작곡가 조너선 뉴먼과 함께 콜럼버스 아베뉴를 걷고 있었습니다. 어떤 이유에서인지 작품 제목에 대한 이야기가 나왔고, 뉴먼이 내게 "아스팔트 캅테일"이라는 제목을 꺼내자, 나는 길가에서 급히 멈춰 섰습니다.

나는 그 제목을 사용하게 해달라고 간절히 부탁했습니다. "그 제목은 나폴레옹적인 테스토스테론 음악을 외친다고 생각해요. 태어나서부터 이걸 쓰는 것이 내 운명이야!" 라며 간청했습니다. 그러나 처음 대답은 "아니"였고 후 몇 년 동안 계속해서 부탁했지만, 답은 항상 "아니. 내 것이야"였습니다. 그러던 중 2008년 5월, 더욱 절박하게 탄원한 결과, 조너선은 나에게 "그래. 하지만 네 첫째 아이가 필요할 거야"라고 말했습니다. 나는 쉽게 동의했습니다. 왜냐하면 아이들을 좋아하지 않았기 때문입니다.

이와 동시에, 내 아내와 나는 케빈 세다톨의 전미 대학 밴드 디렉터 협회(CBDNA) 국가 대회 공연에 대해 이야기를 나누고 있었습니다. 몇 잔의 칵테일을 건넌 뒤, 내 아내가 케빈에게 내가 그의 콘서트를 위해 곡을 쓰라고 제안했고, 그 곡이 바로 "아스팔트 칵테일"이었습니다. 케빈은 이 아이디어를 그의 친구인 하워드 J. 고우리츠에게 전했고, 그는 케빈과 미시간 주립 대학교 윈드 심포니를 위한 이 작품의 자금 지원을 기꺼이 해주었습니다. 이 작품은 조너선 뉴먼에게 헌정되었습니다. 그의 제목이 없었다면 나는 완전히 다른 작품을 썼을지도 모릅니다. 예를 들어 "밴드테스틱! : 콘서트 프렐루드 (Bandtastic!: A Concert Prelude)"와 같은 것일지도 모릅니다.

《아스팔트 칵테일》은 5분간의 개막곡으로, 첫마디 부터 당당히 "우린 여기 있어!"라고 외칩니다. 강렬한 트롬본, 대담한 트럼펫, 교차 리듬과 백비트가 특징인 퍼커션을 통해 뉴욕에서 보낸 시간에 느낀 거침과 공격성을 담고자 합니다. 뉴욕 시내에서 가장 무서운 택시 여행을 상상해 보세요. 택시가 모든 방향에서 다가오는 트럭들 사이에서 길을 달려가는 장면을 생각해 보세요.

각테일 바위로 주세요.

## 작곡가 소개

존 매키는 오케스트라(브루클린 필하모닉, 뉴욕 청소년 교향악단), 극장(달라스 극장 센터) 및 춤(알빈 에일리 아메리칸 댄스 극장, 파슨스 댄스 컴퍼니, 뉴욕 시티 발레)을 위한 작품을 쓰기도 했지만, 지난 10년간 대부분의 작업은 윈드 앙상블(콘서트 밴드의 멋진 이름)을 위한 것이었으며, 그의 밴드 카탈로그는 이제 매년 수천 회에 이르는 공연을 받고 있습니다.

최근의 의뢰 작품으로는 BBC Singers, 달라스 윈드 심포니, 미국과 일본 전역의 군악단, 고등학교, 중학교 및 대학교 밴드를 위한 작품들, 그리고 뉴욕 필하모닉의 주 트롬본 주세프 알레시, 주 트럼펫 크리스토퍼 마틴, 국제 클라리넷 솔로리스트 줄리언 블리스를 위한 협주곡이 포함됩니다. 2014년에는 미국 밴드 마스터스 협회에 가장 어린 작곡가로서 입회하였습니다. 2018년에는 미국 예술과학 아카데미로부터 블라디미르 & 로다 라콘드상을 수상하였습니다. 그는 캘리포니아주 샌프란시스코에 거주하며, MIT에서 인공지능의 윤리를 연구하는 철학자 A. E. 자크와 함께 살고 있으며, 그는 자신의 작품에 제목을 지어주고 있습니다. 그리고 그들의 고양이들 누들과 블루도 함께 살고 있습니다.



**SONATA FOR TRUMPET AND WIND ENSEMBLE (1956)**  
**KENT KENNAN (B. 8 APRIL 1913 – D. 1 NOVEMBER 2003)**

*Sonata for Trumpet and Piano* was first published in 1956 under a commission from the National Association of Schools of Music (NASM). It was premiered at the NASM convention by J. Frank Elsass, trumpeter, former cornet soloist, and a colleague of Kennan's from the University of Texas. Because they knew each other while Kennan was composing the piece, and Elsass gave Kennan some advice about writing the trumpet part, Kennan dedicated the work to Elsass in gratitude.

Over the years, a number of performers and conductors have suggested that a version of the work for trumpet and wind ensemble might be welcome. The present orchestration by the composer is in response to those suggestions.

The *Sonata for Trumpet* was styled after the writing of Paul Hindemith and Howard Hanson, who was one of Kennan's teachers. In **I. With strength and vigor**, the intervals of a perfect fourth and perfect fifth form the backbone of the primary theme, whose motifs and variants can be heard throughout the piece. In **II. Rather slowly and with Freedom**, the first theme, which has some occurrences of the main motif that begins the first movement, is played by the trumpet and is muted. In this movement, the moving line can be heard alternating between the trumpet and orchestra, before concluding with a coda in C major, which has not been played in until this point in the piece. **III. Moderately fast, with energy** begins with a rhythmic line full of mixed, asymmetric meters. Displaced accents are used to emphasise this asymmetry. Fragments of the first theme with modified rhythms can be heard in the coda of the piece, which closes with fanfare.

## About the composer

**Kent Wheeler Kennan was a distinguished American composer, educator, and author. Born in Milwaukee, Wisconsin, Kennan received degrees in composition and music theory from the University of Michigan and the Eastman School of Music.**

Kennan's compositions span various genres, and include works for orchestra, chamber ensemble, and solo instrument, as well as songs and choral music. His *Night Soliloquy* for flute and piano is among his most performed pieces, showcasing his lyrical style and command of instrumental colour. His *Symphony No. 1* also earned acclaim, illustrating his adeptness in symphonic writing.

In addition to his work as a composer, Kennan made significant contributions to music education. He served on the faculties of the University of Texas at Austin and Ohio State University, influencing countless students with his expertise and passion. Kennan authored several influential textbooks, including *Counterpoint* and *The Technique of Orchestration*, which remain standard references in music theory and orchestration courses.















**III. Jota:** The *jota* is one of the most widespread traditional dances and songs in Spain, with variants found in practically all regions of the country. Closely related to the *fandango*, the *jota* is a dance generally written in 3/4 measure, although some examples in 6/8 can also be found. The traditional harmonisations stick to tonic and dominant chords in a major mode, and accompaniment is usually carried out by a rondalla and castanets. The *jota* of this work is inspired by the essence of the Aragonese *jota*, with a structure that follows the conventional scheme with some modifications, and numerous modulatory inflections that give the music a certain sinuous character. The singing of the *copla* is performed by the flugelhorn, not only because of its sweet timbre, but because it is the instrument that generally performs the *copla* solo in transcriptions of *jotas* in Spanish bands. The recapitulation leads to a last bright appearance of the *copla* after which the piece closes with a progressive crescendo and final accelerando to a brilliant end.



## About the composer

Born in Valencia in 1972, Luis Serrano Alarcón is a Spanish composer and conductor. His works have been performed in more than 30 countries, he has been invited to conduct his own music in Spain, Italy, Singapore, USA, Colombia and Hong Kong. He has received commissions from important national and international organizations and groups, including the Valencian Institute of Music, the International Band Competition of Vila d'Altea, the CIBM of Valencia, the CIM La Armónica of Buñol, the University of Saint Thomas (Minnesota), the Philharmonic Winds (Singapore) and the Hong Kong Band Directors Association.

In 2012, the Southeastern Conference Band Directors Association, formed by a consortium of 14 US universities, commissioned the composition of his first *Symphony for Wind Orchestra*, premiered in October 2013. He then wrote the second of his symphonies, commissioned by the University of Saint Thomas, which was premiered in May 2017. His latest projects include his *Cello Concerto* and the commission of a consortium of 13 North American universities for the composition of his *First Book of Spanish Dances*.

He has twice won the First Prize of the International Composition Competition for Band of Corciano (Italy), in 2006 with the piece *Preludio y Danza del Alba*, for brass quintet and symphonic band and in 2009 with *La Dama Centinela*. In 2010 he won with this same piece the Euterpe Prize from the Federation of Musical Societies of Valencia in the category of Best Symphonic Work and in 2011 his piece Duende won the Best Classical Edition in the Awards of the Music, which annually delivers the Academy of Arts and Sciences of Music and is the most important in the field of music in Spain.

His works have been published by Piles Editorial de Música from 2004 to 2015, the year from which he has developed his own publishing project under the Alarcon Music label.

**Luis Serrano Alarcón has been, between 2011 and 2013, a member of the WASBE Board of Directors. He is currently principal conductor of the UMSC Symphonic Band of Villar del Arzobispo (Valencia) and professor at the Conservatorio Superior de Música of Valencia.**



### III. 호타:

호타는 스페인에서 가장 널리 퍼진 전통 춤 및 노래 중 하나로, 거의 모든 지역에서 변형된 형태로 발견됩니다. 판당고와 밀접하게 관련된 호타는 일반적으로 3/4 박자 기호로 쓰여지나, 6/8의 예시도 있습니다. 전통적인 하모니제이션은 주로 주음과 도미넌트 코드를 사용하며, 반라다와 카스타넷이 반주로 사용됩니다. 이 작품의 호타는 아라곤 호타의 본질에서 영감을 받아 일반적인 구조를 따르지만 일부 수정을 가미하고, 음악에 특정한 뱀 같은 성격을 부여하는 다양한 변조적 회전을 가지고 있습니다. 콤플라의 노래는 플루겔혼에 의해 연주되며, 그의 달콤한 음색과 함께 스페인 밴드의 호타 전사에서 일반적으로 콤플라를 솔로로 연주하는 악기입니다. 요약 부분에서는 음악이 차근차근 진행되며 밝고 빛나는 끝을 향해 마지막으로 콤플라가 빛납니다.







## About the composer

Leong's compositions reflect a blend of Western classical traditions and Asian musical elements, capturing the cultural diversity of Singapore. His oeuvre included symphonies and tone poems such as *Episodes in Journey to the West* (1983), operas, a piano concerto, choral and many other instrumental works. His concert overture *Dayong Sampan* (1980), based on a Malay folk tune, was the first work by a local composer to be performed by the Singapore Symphony Orchestra. *Day-break and Sunrise* is Leong Yoon Pin's only work for wind band.

Leong's contributions were recognised with numerous accolades, including the Cultural Medallion in 1982, Singapore's highest arts honour. His legacy endures through his compositions and the many musicians he mentored, cementing his status as a cornerstone of Singapore's musical heritage.















*betwixt and between* explores the liminal spaces between noise and pitch, and transitions between harmonies (in just intonation, 12-tone and 24-tone equal temperament). Meaning “neither here nor there”, this piece is an encapsulation of many mixed feelings: as a Singaporean spending many years studying abroad in the United States, living in between two cities; and as a trumpeter growing up learning music with the wind band, but only writing for this medium for the first time. This piece is my attempt at bridging my love of unconventional sounds with the conventional wind band medium, about exploring the uncomfortable, the unstable and the unexpected.

*betwixt and between* is commissioned by and dedicated to Philharmonic Wind Orchestra (Singapore), and conductor Dr Leonard Tan, without whom this piece would not have been possible.

**Jia Yi Lee is a Singaporean composer whose music explores sonic and spatial environments through movement, gesture and choreography. Inspired by natural phenomena and processes, her music challenges traditional notions of sound and creates imaginative, colourful sound worlds that captivate listeners.**

Jia Yi's music has been performed by the Singapore National Youth Orchestra, KOU Musik (SG), Duo Tarena (SG), Ensemble Multilatérale (FR), Trio SurPlus (DE), Ensemble Phoenix Basel (CH), Ensemble Linea (FR), Ensemble Signal (US), Talea Ensemble (US), Alarm Will Sound (US), Ensemble Ictus (BE), Tacet(i) Ensemble (TH), soloists from Ensemble Musikfabrik (DE), Toolbox Percussion (HK), Carton Jaune (EU) and heard in festivals such as IntAct Festival (TH), Toolbox International Creative Academy (HK), Académie Voix Nouvelles at Royaumont (FR), Mizzou International Composers Festival (US), June in Buffalo (US), Etchings Festival (FR), soundSCAPE Festival (IT) and Asian Composers League Festival (NZ & VN). She has been awarded the Otto Ortmann Prize in Composition (2021), and 2nd and 3rd Prizes in the Prix D'Été Competition (2022, 2020).

**Jia Yi is currently a DMA Candidate at Peabody Institute, Johns Hopkins University, where she is also Adjunct Faculty, teaching classes in composition and music theory. She holds an MM from Peabody Institute and a BM (Honours, Highest Distinction) from Yong Siew Toh Conservatory of Music, National University of Singapore. Her teachers include Felipe Lara, Du Yun, Oscar Bettison, Ho Chee Kong, Peter Edwards and Adeline Wong.**



**betwixt and between (2024)**

《betwixt and between》은 소음과 음고 사이의 경계 공간을 탐구하며, 정확한 음계 (정확한 조율법, 12음계 및 24음계 평균음정) 사이의 전이를 탐구합니다. "여기도 아니고 저기도 아닌"이라는 의미를 지니고 있는 이 작품은 여러 감정의 총체입니다: 싱가포르 출신으로 미국에서 오랜 기간을 공부한 작곡가로서 두 도시 사이에서 살아가는 경험을 반영하며, 트럼펫 연주자로서 관악단에서 음악을 배우면서 처음으로 작곡을 시도한 경험을 담고 있습니다. 이 작품은 제가 낯선 사운드에 대한 사랑과 기존의 관악대 매체를 연결하는 시도입니다. 불편함, 불안정함, 예상치 못한 것을 탐구하는 것에 관한 것입니다.

《betwixt and between》은 싱가포르 필하모닉 윈드 오케스트라(PWO)와 레너드 탄 지휘자님에 의해 위탁되었으며, 이들 없이는 이 작품을 완성할 수 없었을 것입니다.

\*'betwixt and between'이 두 가지 상태 또는 위치 사이에 있음을 의미하는 영어 표현입니다. 주로 '중간에 있음', '두 가지 사이에 놓인', '어느 쪽도 아닌' 등의 의미로 사용됩니다.

## 작곡가 소개

싱가포르 출신 작곡가 리지아이는 움직임, 제스처, 안무를 통해 소리와 공간적 경험을 탐구하는 음악으로 유명합니다. 자연 현상과 과정에 영감을 받은 그녀의 음악은 전통적인 음악 개념에 도전하며 듣는 이들을 사로잡는 풍부하고 다채로운 음향 세계를 창조합니다.

리지아이의 작품은 싱가포르 국립 청소년 오케스트라, KOU Musik (SG), Duo Tarena (SG), Ensemble Multilatérale (FR), Trio SurPlus (DE), Ensemble Phoenix Basel (CH), Ensemble Linea (FR), Ensemble Signal (US), Talea Ensemble (US), Alarm Will Sound (US), Ensemble Ictus (BE), Tacet(i) Ensemble (TH), Ensemble Musikfabrik (DE) 솔리스트들, Toolbox Percussion (HK), Carton Jaune (EU) 등에 의해 연주되었으며, IntAct Festival (TH), Toolbox International Creative Academy (HK), Académie Voix Nouvelles at Royaumont (FR), Mizzou International Composers Festival (US), June in Buffalo (US), Etchings Festival (FR), soundSCAPE Festival (IT), Asian Composers League Festival (NZ & VN) 등의 페스티벌에서 들을 수 있었다. 그녀는 2021년 Otto Ortmann 작곡상을 수상하였으며, Prix D'Été Competition (2022, 2020)에서 2위와 3위를 수상한 바 있다.

리지아이는 현재 존스 홉킨스 대학교 피보디 음악원에서 작곡과 음악 이론 수업을 가르치는 부교수이자 DMA 후보생이다. 그녀는 피보디 음악원에서 석사학위를, 싱가포르 국립대학교 용시우토 음악원 (National University of Singapore Yong Siew Toh Conservatory of Music)에서 최우수로 졸업한 학사학위를 보유하고 있으며, Felipe Lara, Du Yun, Oscar Bettison, Ho Chee Kong, Peter Edwards, Adeline Wong 등의 선생님들로부터 교육을 받았다.



**I. Fishing Village:** A gong strike opens the piece, introducing the peaceful tropical coast of Singapore. As the orchestra plays wave-like patterns in the pentatonic *Pelog* scale, evoking impressions of Indonesian gamelan, the broad “sea” theme is presented by the horn, followed by the trumpet. Next, the graceful “sisters” theme enters with the flute, portraying the beautiful young Malay sisters Minah and Linah in an Asli dance. The following lively Malay *Zapin* dance depicts festivities in the village.

**III. Raging Waves:** Bass instruments play a transformed “sea” theme, while octatonic scales and percussion effects depict the stormy sea. A struggling “sisters” theme emerges amidst the chaos as Minah swims after the pirates until she is overcome by exhaustion and disappears amidst the raging waves. Linah struggles fiercely to break free of her captors and jumps into the sea to join her sister, represented by a oboe solo fading into the depths. This tragedy incurs the wrath of the gods. Thunder and lightning strike, and a giant orchestral wave engulfs the pirate ship. After a long timpani roll, calmness is restored.

Composed by Wang Chenwei at age 17, *The Sisters' Islands* won the Singapore Composer Award at the 2006 Singapore International Competition for Chinese Orchestral Composition. This piece has been widely performed and recorded in various arrangements, most notably at Singapore Symphony Orchestra's inaugural National Day concert in 2018. It won the Top Local Classical Music Award 2023 presented by the Composers and Authors Society of Singapore (COMPASS) and is now featured in Singapore's primary school music textbooks.

The composer's own adaptation for wind orchestra was commissioned by the Philharmonic Wind Orchestra (Singapore) for the 2024 WASBE Conference in South Korea.



## About the composer

Wang Chenwei is the Composer-in-Residence of the Singapore Chinese Orchestra, adjunct faculty at the National Institute of Education (Nanyang Technological University, Singapore) and the Nanyang Academy of Fine Arts (University of the Arts Singapore), and Vice Secretary-General of the Singapore Chinese Music Federation. As the Head of Research and Education at The TENG Company, he is the main co-author of *The TENG Guide to the Chinese Orchestra* (2019), a 624-page book on instrumentation and orchestration.

After graduating from Raffles Institution's Gifted Education Programme with seven academic awards, Chenwei obtained his Magister Artium (five-year Master of Arts) with distinction and an Honorary Award (*Würdigungspreis*) from the University of Music and Performing Arts Vienna, where he studied composition and audio engineering under a scholarship from Singapore's Media Development Authority.

Chenwei has been regularly commissioned to compose for professional orchestras in Singapore, Taiwan, Hong Kong, and Macao. Notable commissions include over 40 works for the Singapore Chinese Orchestra (SCO), four Singapore Youth Festival set pieces for Singapore's Ministry of Education, and four National Piano and Violin Competition set pieces for the Singapore Symphony Orchestra (SSO). The SSO also performed his symphonic compositions at two National Day Concerts. In 2023, the SCO presented *For Our Dreams: Wang Chenwei's Composition Showcase*, a concert dedicated to his works, while the Taipei Chinese Orchestra premiered his transcription of *The Rite of Spring* by Stravinsky.

Chenwei's efforts in composing, conducting, playing 12 musical instruments and writing in 12 languages were featured in the 2009 Singaporean TV documentary *Extraordinary People*. He received the Young Outstanding Singaporeans award from Junior Chamber International in 2011, the Top Local Classical Music award from the Composers and Authors Society of Singapore (COMPASS) in 2022 and 2023, as well as the Young Artist Award from the National Arts Council Singapore in 2023.



**I. 어촌:** 공 소리로 시작되며 싱가포르의 평화로운 열대 해안을 소개합니다. 오케스트라가 펜타토닉 스케일의 펠로그에서 인도네시아 감메란을 연상시키는 파도 모양의 패턴을 연주하며, 넓은 "바다" 주제가 호른과 나팔에 의해 제시됩니다. 이어서 플루트로 아슬리댄스를 연상시키는 우아한 "자매" 주제가 등장하며, 즐거운 말레이 잡인 댄스가 마을의 축제를 묘사합니다.

## II. 신부 납치:

갑자기 해적 무리가 마을을 습격하는 장면이 등장하며, 베이스 트로브론이 연주하는 위협적인 "해적" 주제가 그들을 특징짓습니다. 그들의 주장은, 린아의 미모에 반한 해적단장이 그녀를 납치하여 신부로 삼기를 의도하였습니다. 울부짖는 코르 앙글레가 린아의 석방을 호소하지만 헛되게, 그녀는 끌려가며 바다로 향하는 미나를 향해 내려가는 스케일을 통해 묘사됩니다.

### III. 격렬한 파도:

베이스 악기가 변형된 "바다" 주제를 연주하며, 팔간조닉 스케일과 타악기 효과가 폭풍우를 묘사합니다. 혼돈 속에서 "자매" 주제가 나타나 미나가 해적을 쫓아 수영하는 장면을 보여줍니다. 그러나 그녀는 피곤으로 약해져 파도 사이에서 사라집니다. 린아는 절박히 자신의 납치자들을 벗어나기 위해 싸우며 바다로 뛰어듭니다. 이는 오보에 솔로로 나타납니다.

**IV. 바다의 정령:** 아침에, 전복이 자매의 영혼이 안식을 취할 수 있도록 부르며, "바다"와 "자매" 주제가 요약되고, 마침내 대립적으로 연주되며 클라이막스를 이룹니다. 자매가 익사한 바다에서 두 섬이 등장하는 장면으로 마무리됩니다.

17세의 나이에 작곡된 왕천위의 《자매 섬》은 2006년 싱가포르 중국관현악 작곡 경연대회에서 싱가포르 작곡가상을 수상했습니다. 이 작품은 다양한 편성으로 널리 연주되고 있으며, 특히 2018년 싱가포르 교향악단의 첫 번째 국경일 콘서트에서 주목받았습니다. 2023년에는 싱가포르 작곡가 및 작사가 협회(COMPASS)에서 주는 최고의 지역 클래식 음악상을 수상했으며, 싱가포르 초등학교 음악 교과서에도 포함되었습니다.











# PHILHARMONIC WIND ORCHESTRA

Comprising over 150 highly skilled volunteer musicians, Philharmonic Wind Orchestra (PWO) was founded in 2022 to continue the legacy of The Philharmonic Winds and Philharmonic Youth Winds. Led by Music Director Maestro Leonard Tan, PWO continues the long-standing artistic mission of advancing wind music in Singapore, at the same time expanding its outreach to all segments of the Singaporean community.

Since its formation in 2000, The Philharmonic Winds and Philharmonic Youth Winds have been known for presenting meaningfully-programmed concerts of consistently high standards. Each concert revolves around a theme, such as Sounds of Japan, All That Jazz, Absoluut Dutch, An American Portrait and Death and Life, amongst others. The wind orchestras have also presented works by Grainger and Varèse, wind serenades by Mozart, Dvořák and Strauss, symphonies by Hindemith, Barnes and De Meij, and various works by Luis Serrano Alarcon, including his monumental “Marco Polo Trilogy” which was heralded as one of the “Best Classical Concert of the Year” (2015) by The Straits Times, Singapore. In addition, The Philharmonic Winds has participated in opera productions of Puccini’s Madama Butterfly and Weill’s Street Scenes.

PWO also strongly supports Singaporean composers by performing and premiering their works, devoting entire concerts to their compositions. Composers featured include Leong Yoon Pin, Kelly Tang and Phoon Yew Tien, to name but a few. The orchestras also seek to enrich wind repertoire with arrangements by their very own members.

Over the years, PWO has developed a number of music series, which have been popular with their audiences. These include:

- “Philharmonic Winds in Concert” series, featuring cutting edge wind repertoire
- Philharmonic Youth Winds’ “Classique” series, featuring notable wind compositions
- “Fun with Music”, a children’s concert series
- “Singapore Compose”, featuring local composers and compositions)
- “Philharmonic Winds Goes Pop”, its signature pop series, including arrangements by its members
- Philharmonic Youth Winds’ “Songs Our Parents Love”, a pop oldies’ series
- “Sounds of Japan” series, featuring Japanese wind repertoire

## International Accolades

PWO has been proud to fly the Singapore flag high on the world stage, first announcing its arrival in a First Prize win at the 2005 World Music Contest, Kerkrade, The Netherlands – a four-yearly gathering of the best wind orchestras in the world. In 2013, PWO clinched Second Prize in the International Wind Band Contest – City of Valencia, Spain. In 2018, PWO won a Gold Medal in the Concert Division back home at the Singapore International Band Festival, and later performed as a guest orchestra at the same festival in 2022.















PWO는 4년마다 열리는 세계 최고의 관악 오케스트라가 모이는 2005년 네덜란드 케르크라데 세계 음악 경연대회에서 1위를 차지하며, 세계 무대에서 싱가포르를 알리고 뛰어난 성과를 보였다는 것을 자랑스럽게 여깁니다. 2013년 PWO는 스페인 발렌시아 시 국제 관악기 대회에서 2위를 차지했습니다. 2018년 PWO는 고향인 싱가포르 국제 밴드 페스티벌에서 콘서트 부문 금메달을 수상했고, 이후 2022년 같은 페스티벌에서 객원 오케스트라로 공연했습니다.











**Baritone Saxophone**  
**바리톤 색소폰**  
**Jax Jiaxin Chen**



Flugelhorn & Trumpet

플루겔혼 & 트럼펫

Cai Mingyao

Trumpet

트럼펫

Chin Jia Wi

Chong Loo Kit

Choy Wei Peng Owen

Jasper Boey

Joshua Tan

Justin Chia

Koh Mi Yo

William Oo

French Horn & Conch

프렌치 호른 & 고동

Kartik Alan Jairamin

French Horn

프렌치 호른

Aidil Syukri

Cera Gabrielle Arca De Vera

Joshua Michael Goutama

Robins Marcus William Vernon

Euphonium

유포니움

Goh Peng Kerng

Lim Chin Seng

Trombone

트롬본

Lim Zheng Xi Ezra

Ong Han Yang

Ong Jiin Joo

Valerie Gay

Bass Trombone

베이스 트롬본

Ng Jun Jie

Tuba

튜바

Ben Pei

Tan Yao Cong

Teo Kay Min

Uvahraaj Anbarasan

Double Bass

콘트라베이스

Lee Mian Jun

Sanche Jagatheesan

Percussion

타악기

Angeline Wee

Chloe Lim Miranda

Christopher Kong Wai Kin

Chua Xing Zhi

Melvin Leong

Yong Ying Qing Nicole

Timpani

팀파니

Yeow Ching Shiong

Piano

피아노

Li Meng

Harp

하프

Sarah Wong











필하모닉 윈드 오케스트라 (PWO)는 이 연주회가 가능하도록 든든한 지원을 주신 다음 분들과 단체들께 깊은 감사의 마음을 전합니다.

저희는 아낌없는 기부를 해주신 후원자분들께 감사드립니다:

Danny Leow  
Ong Soo Ling  
Peter Foo  
Jeffrey Goh  
Sirisena Mervyn  
Miles Fenley  
Adeline Goh  
Chang Ruishan  
Tan Xin Hui  
Tan Xing Yi  
Hsu Li Chuan  
Lin Yuankai  
Koh Chye Hock  
Chuah Keat Yi  
Lau Lifeng  
The family of Mr Luk Hoi Yui  
Seah Yu Hwee  
Adrian Chiang  
George Goh Tiong Yong  
Band Fusion  
Adrian Cheong  
Yap Wai Hoong  
Andy Sim  
Brandon Wong











Section Coordinators 섹션 리더

Flute 플루트	Darence Leng Hong Ran
Clarinet 클라리넷	Dominic Koh Ralph Emmanuel Lim
Oboe 오보에	Priyadarshini Tay Kai Tze
Bassoon 바순	Sim Kang Rong
Saxophone 색소폰	Breyann Lennard Bantoc Keith Kok Shan Hwee
Trumpet 트럼펫	Justin Chia Owen Choy
French Horn 프렌치 호른	Kartik Alan Jairamin Lee Yan Liang
Trombone 트롬본	Lam Bo Xiang Ryan Christopher Lim Ming Fu
Euphonium 유포니움	Vincent Tan
Tuba 튜바	Daniel Kiang Kenrick Quek Tong Jie
Double Bass 콘트라베이스	Sanche Jagatheesan
Percussion 타악기	Christopher Kong Wai Kin Yeow Ching Shiong













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