

PRESENTED BY

Performance Wednesday, February 8, 2017 | 8 PM

Gabrielle ARMENIER
EURYTHMY Agency

WEILL RECITAL HALL at CARNEGIE HALL

Lee-Chin Siow Violin
Svetlana Smolina Piano
Gabrielle Armenier Eurythmy

Tickets: \$25 to \$35



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PROGRAM

Silent Eurythmy Introduction

FRANCK Violin Sonata

BIZET HOROWITZ Carmen Variations

RAVEL Tzigane

YAO CHEN Air - New York City Premiere

A solo work written for violinist Lee-Chin Siow

CHEN GANG/HE ZHANHAO The Butterfly Lovers Violin Concerto

KAM KEE YONG Chinese Rhapsody Kuang Xiang Qu - U.S. Premiere

RECITAL AND EURYTHMY PERFORMANCE

The Concept: a game of mirrors between French and contemporary Chinese / Singaporean music explored through the movement art of Eurythmy.

The Contemporary Musical Material: a *U.S. Premiere* and a *New York City Premiere*.

With polarities of touch as meeting ground, Franck's Violin Sonata will speak to the romanticism of the Butterfly Lovers Violin Concerto;

Ravel's Tzigane encounters its counterpart in the U.S. Premiere of Singaporean composer Kam Kee Yong's Kuang Xiang Qu, affectionately nicknamed the 'Chinese Tzigane';

A violin solo, Air by Yao Chen, work written for violinist Lee-Chin Siow, echoes the eurythmy solo which opens the program.

MESSAGE FROM SINGAPORE AMBASSADOR TO THE UNITED STATES H. E. ASHOK KUMAR MIRPURI

Singapore and the United States have built a close relationship over the past fifty years since Singapore's independence. These close ties have been deeply enhanced and strengthened by the bonds between our cultural communities. Music and the arts help to bring diverse peoples together and help to transcend geographical boundaries. They learn much from each other.

New York is a showcase for this diversity and coming together. Like New York, Singapore is also a cosmopolitan melting pot of cultures. It is a nation with a vibrant arts scene and a welcoming stage for local, regional and global artists.

I am proud that Singapore has in our midst the acclaimed violinist Lee-Chin Siow and our pioneer composer Kam Kee Yong. Each has a fascinating story from Singapore. I am pleased that they can showcase their work to a global audience in New York. They will share the stage at Carnegie Hall stage this evening with artists and composers from the United States, China, France and Russia.

Through music, we celebrate the ties that unite us across geographies and cultures. An evening like this is an occasion to celebrate a special relationship between artists and our countries.

PROGRAM

Lee-Chin Siow, Violin
Svetlana Smolina, Piano
Gabrielle Armenier, Eurythmy

Silent Eurythmy Introduction

Violin Sonata in A Major **CESAR FRANCK**
I. *Allegretto ben moderato*
II. *Allegro*
III. *Recitativo-Fantasia*
IV. *Allegretto poco mosso*

Variations on a theme from Bizet's opera "Carmen" **BIZET/HOROWITZ**
(1968 version)

Tzigane **MAURICE RAVEL**

Intermission

Air for violin solo (New York Premiere) **YAO CHEN**

Butterfly Lovers **CHEN GANG/HE ZHANZHAO**
Violin Concerto

Chinese Rhapsody *Kuang Xiang Qu* **KAM KEE YONG**
(U.S. Premiere)

You are warmly invited to meet the artists in the Jacobs Room after the performance.

Lee-Chin Siow's book *From Clementi to Carnegie* will be on sale.
An article on the Movement Art of Eurythmy written by Gabrielle Armenier
will also be available in the free sample copies of *LILIPOH* magazine.

GABRIELLE ARMENIER EURYTHMY AGENCY

Eurythmy is an Art of Movement and of Forms which seeks to sculpt the space around the moving human being. With the creative laws of space and of non-linear time as working elements, eurythmists move between two centers of gravity: the human heart and the plane at infinity.

The Gabrielle Armenier Eurythmy Agency is committed to developing the movement art of eurythmy. Its main areas of work are eurythmy performances and artistic collaborations within the fields of the Arts, Humanities and the Sciences.

Excerpts from:

INDIVIDUALITY vs. PERSONALITY - The Point of Departure of a Social Art of Movement

Article published in LILIPOH Magazine, January 2017 - By Gabrielle Armenier

Eurythmy is an art of movement that seeks to sculpt the space around the moving human being. Developed in the 1910s by Russian Marie Von Sivers from indications by Rudolf Steiner, it is performed either to classical/contemporary instrumental music (Tone Eurythmy) or to the spoken word (Speech Eurythmy). It is Speech and Music rendered perceptible through movement. It is the expression in outward movements of the air when sound is sculpted into speech by the human voice (Speech Eurythmy) and the sculpting of space in time by human movement (Tone Eurythmy), rendering visible the connections that live in the social realm. When eurythmists move together, they create a space in-between them that speaks the language (Poetry) of human relationships.

Each art has enabled the development of a human faculty, and the unfolding of the classical arts has always been intimately linked with the social rules and cultural consciousness of a specific time and place. The fact that eurythmy appeared 'just' a hundred years ago addresses as a first step the role it is to play in the cultural sphere. (...) With eurythmy, an art-form was born which does not seek to move the human body, as dance does so wonderfully, but to move instead the space around the human being. Eurythmists do not try to make the human body move in space, but to set the space around the human being in motion.

Eurythmy can be archetypally called an art of movement in the same way that music can be addressed as an art of intervals. The outer gestures are like the notes, the result of the movement of a none-tangible reality. The notes must be there so that there can exist spaces "between" them. And same goes for the eurythmy gestures: they exist so that one may go from one to the next. Our medium is the defined space of a room (one never does eurythmy outside, because the air has no boundaries; it is done inside, within the enclosed space of a room). But in a room, the air is simply contained and has no shape in and of itself. Eurythmy sculpts space and gives it its own shape. Think of a sculptor in front of his block of clay, who molds it from the outside in and impresses upon his material a movement that originates from outside the block of clay. Now reverse this image like a sock, and you see the eurythmist sculpting the space around him from within.

Gestures in eurythmy are not mime, they are not sign language (an imitation of a process or the description of a concept) and they are not a form of acting, for eurythmists do not interpret or act the words that are spoken. They do not show pictures on stage of what the words mean; their gestures have no intellectual meaning attached to them that is to be decoded, and as an audience there is no secret code one has to learn. It's in truth more accessible than watching football! For with football, you need to know a few rules and regulations, or you won't get everything happening, football or any other sport for that matter. But even someone who knows nothing of music can "get it" the first time. One can access what art conveys much more easily than we usually think. (...) In eurythmy, the gestures are formed from an inner experience of sound or of tone. In speech eurythmy the gestures formed with the entire body are the same sculpturing gestures that take place in the larynx when we speak. The movement that is held back in the larynx so that we may speak is released into the space by the entire body. What one usually uses to communicate can thus be used to relate to those around one in an entirely different way.

*To read the full article, pick up a copy after the performance, or order it online at lilipoh.com
To read more about the Movement Art of Eurythmy, visit www.eurythmyagency.com*

Violin Sonata in A Major

By Cesar Franck (1822-1890)

Composed in 1886, the *Violin Sonata in A Major* is one of the finest examples of Franck's use of cyclic form, a technique he had adapted from his friend Franz Liszt, in which themes from one movement are transformed and used over subsequent movements. The *Violin Sonata* is a particularly ingenious instance of this technique: virtually the entire sonata is derived from the quiet and unassuming opening of the first movement, which then evolves endlessly across the sonata. Even when a new theme seems to arrive, it will gradually be revealed as a subtle variant of one already heard.

The piano's quiet fragmented chords at the beginning of the *Allegretto ben moderato* suggest a theme-shape that the violin takes over as it enters: this will be the thematic cell of the entire sonata. The piano has a more animated second subject (it takes on the shape of the germinal theme as it proceeds), but the gently-rocking violin figure from the opening dominates this movement, and Franck reminds the performers constantly to play *molto dolce*, *sempre dolce*, *dolcissimo*.

The mood changes completely at the fiery second movement, marked *passionato*, and some critics have gone so far as to claim that this *Allegro* is the true first movement and that the opening *Allegretto* should be regarded as an introduction to this movement. In any case, this movement contrasts its blazing opening with more lyric episodes, and listeners will detect the original theme-shape flowing through some of these.

The *Recitativo-Fantasia* is the most original movement in the sonata. The piano's quiet introduction seems at first a re-visiting of the germinal theme, though it is—ingeniously—a variant of the *passionato* opening of the second movement. The violin makes its entrance with an improvisation-like passage (this is the fantasia of the title), and the entire movement is quite free in both structure and expression: moments of whimsy alternate with passionate outbursts.

After the expressive freedom of the third movement, the finale restores order with pristine clarity: it is a canon in octaves, with one voice following the other at the interval of a measure. The stately canon theme, marked *dolce cantabile*, is a direct descendant of the sonata's opening theme, and as this movement proceeds it recalls thematic material from earlier movements. Gradually, the music takes on unexpected power and drives to a massive coda and a thunderous close.

Franck wrote this sonata for his fellow Belgian, the great violinist Eugene Ysaÿe, who gave the premiere in Brussels in November 1886. The composer Vincent D'Indy recalled that premiere: "The violin and piano sonata was performed...in one of the rooms of the Museum of Modern Painting at Brussels. The seance, which began at three o'clock, had been very long, and it was rapidly growing dark. After the first Allegretto of the sonata, the performers could scarcely read the music. Now the official regulations forbade any light whatever in rooms which contained paintings. Even the striking of a match would have been matter for offense. The public was about to be asked to leave, but the audience, already full of enthusiasm, refused to budge. Then Ysaÿe was heard to strike his music stand with his bow, exclaiming [to the pianist], "Allons! Allons!" [Let's go!] And then, unheard-of marvel, the two artists, plunged in gloom...performed the last three movements from memory, with a fire and passion the more astounding to the listeners in that there was an absence of all externals which could enhance the performance. Music, wondrous and alone, held sovereign sway in the darkness of night."

Eric Bromberger

Tzigane

By Maurice Ravel (1875-1937)

It was in 1922 that Ravel first met the Hungarian-born violinist Jelly d'Aranyi, who was the niece of the great 19th century violinist Joseph Joachim and the recent dedicatee of two violin sonatas by Béla Bartók. At a private musicale where d' Aranyi performed Ravel's Sonata for Violin and Cello with cellist Hands Kindler, the composer asked the violinist to play some Gypsy melodies. As pianist Gaby Casadesus, who was present later recalled, this "continued until about 5 am with everyone exhausted except the violinist and the composer." This is how the idea for Tzigane was born, although Ravel did not actually write the piece until two years later, just in time for the London premiere, played—of course—by Miss d'Aranyi.

The Gypsy flavor can be felt in every measure of this brilliant concert rhapsody. The violin part is fiendishly difficult and the Gypsy melodies are garnished with spicy harmonies, emphasizing the wildness of an exotic musical culture that endlessly fascinated the composer.

It is not universally known that Tzigane exists in three versions: in addition to the two familiar ones (violin with piano and violin with orchestra), there is a version for violin and lute, which is, in the words of Ravel biographer Arbie Orenstein, "a short-lived attachment to the keyboard which produces the approximate timbre of a Hungarian cimbalom or a harpsichord."

Peter Laki

Air, for violin solo – New York Premiere

By Yao Chen (b. 1976)

"A song of ethereal beauty and profundity, my piece soars upward toward the sky while its tendrils also radiate down toward the earth, analogous to the way that a unique life grows and takes root in the world. While composing this piece, I was enamored with the serene and sacred quality of J. S. Bach's violin sonatas, as well as the intertwined, yearning lines in Eugène Ysaÿe's solo sonatas and the pure, lyrical energy that flows through some of my favorite Chinese folk songs such as Yearning in the Spring Wind and Jasmine Flower. I wrote "Air" for Lee-Chin Siow, who gave its world première at the 2015 City of London Festival. Thank you for inspiring me, Lee-Chin!"

Yao Chen

Butterfly Lovers Violin Concerto

By Chen Gang (b. 1935) and He Zhanhao (b. 1933)

The *Butterfly Lovers Concerto*—which has become a sort of twentieth-century classic—is now over half a century old, and the story of its composition, its premiere, and its subsequent history is nearly as interesting as the music itself. In 1959 two young students at the Shanghai Conservatory of Music—the composition major Gang Chen and the violinist Zhanhao He—collaborated on a project: a violin concerto based on the ancient legend of lovers who found fulfillment (and transformation) in death. That story, which goes back nearly two thousand years, is worth telling in detail. Zhu Yingtai, the daughter of a wealthy man, wishes to be educated, so she cuts her hair short, disguises herself as a boy, and attends school. There she meets Liang Shanbo, another student, and the two become close friends. Eventually Zhu invites Liang to come to her family's home, telling him that he should court her "sister." Once there, she reveals that she is a woman, and the two fall in love. But complications quickly ensue: her father has promised her to another man, and Liang dies of grief. Zhu agrees to marry her father's choice of husband, but she specifies that her wedding procession must pass Liang's tomb. On the day of that procession, a great storm breaks out, and just as Zhu nears the tomb, a bolt of lightning splits it open. Zhu throws herself through that shattered wall, and she and Liang emerge as butterflies, floating free of human strife. Readers will recognize the kinship between this tale and many works of Western art, including Shakespeare's *Romeo and Juliet* and Wagner's *Tristan und Isolde* as well as several contemporary movies.

The first performance took place in Shanghai on May 27, 1959, when the eighteen-year-old violinist Yu Lina was soloist. All the young participants in the project had regarded it as an academic assignment, so they were unprepared for its success: that first performance was greeted with such enthusiasm that the

entire piece was encored. Soon it was played throughout China and even taken on international tours. All this success came to an instant end with Mao's Cultural Revolution in the 1960s, when all non-Chinese things were denounced. The concerto's use of an orchestra and Western musical techniques, as well as its subject matter (the children of a privileged class), made it seem bourgeois and decadent. Performances were banned, and Chen was subjected to house arrest for several years (Yu Lina herself was denounced for "spreading poison to the people"). With the end of the Cultural Revolution and a liberalization of Chinese attitudes, the music and its creators were rehabilitated—the *Butterfly Lovers Concerto* is now performed around the world and has been recorded many times.

Part of the appeal of this concerto lies in the fact that the music seems to "tell" the story of the lovers, and it does this using both Chinese and Western techniques. Some of its themes are based on Chinese folk songs, some come from the tradition of Chinese opera, and some were written by the composers themselves. These Chinese elements were fused with Western concerto form, and the result is a one-movement violin concerto, spanning almost half an hour, that falls into seven sections that tell the story of Zhu and Liang. So complete has been the rehabilitation of this piece in China that it is now sometimes performed there with native instruments such as the erdu, pipa, and liquin replacing the violin (in these performances the symphony orchestra is replaced by an ensemble of Chinese instruments).

This music communicates readily, and audiences will have little trouble following the "action," but a brief guide to the seven sections may be useful. The opening *Adagio cantabile* introduces the characters, beginning with a flute melody that will return throughout and a violin theme that will be associated with Zhu. The brisk *Allegro* suggests the developing friendship between Zhu and Liang, but at the *Adagio assai doloroso* the music turns somber as the school term ends and the two must part. Ominous tam-tam strokes and turbulent music (*Pesante*) mark Zhu's return home to the news that her father has ordered that she marry his choice of husband. In the *Lagrimoso* ("tearful"), Zhu and Liang confess their love and face the grim reality before them; musically this is portrayed as a dialogue between the violin (Zhu) and a solo cello (Liang). Pounding percussion introduces the *Presto risoluto*, which will bring the climax: the lovelorn Liang withers and dies, and Zhu accepts her father's decision. This movement rises to a violent climax as lightning splits open Liang's tomb. The final movement returns to the material of the opening movement (both are marked *Adagio cantabile*), and the lovers' themes are intertwined as they float free as butterflies. After all its turbulence, the concerto ends in utter calm.

Eric Bromberger

Chinese Rhapsody "Kuang Xiang Qu" for Solo Violin and Piano - U.S. Premiere

By Kam Kee Yong (b. 1938)

Like Ravel's *Tzigane*, Kam's Chinese Rhapsody exists in three versions. Composed on commission for the Tokk Ensemble of Tokyo, the work was originally written for solo violin, piano, harp and percussion. In 1978, Kam rearranged it for violin and piano and subsequently in 2009, completely transformed it for violin and orchestra.

The work depicts Chinese sentiments and characteristics of resilience, perseverance, hope, joy, and celebration. It is in free form, rhapsodic in its moods and with stirring internal contrasts. Two vividly contrasting melodies constitute the thematic materials, both entirely oriental in character and, as with all the composer's works, original material.

After a spacious *Larghetto* built out of shimmering harmonies, there is a short cadenza for violin that anticipates both the thematic content as well as the spirit of the whole work. The *Andante* melody that follows is plaintive and tranquil. This is followed by the second melody which is lively and spirited. With these two contrasting moods established, the work continues by alternating between the two, developing slightly with each new section. The pace picks up towards the end and the work finishes with a fine flourish of exuberant momentum.

Lim Peng Ann

BIOGRAPHIES

Lee-Chin Siow *Violin*

Praised by *the American Record Guide* as “a distinguished cultural asset of international stature”, and *London’s The Strad Magazine* as a “trailblazing role model for string players,” Lee-Chin Siow’s Gold Medal victory at the 1994 Henryk Szeryng International Violin Competition launched her career as Singapore’s first violin soloist to make a mark and forge a solo career on the international classical music stage, wowing audiences in more than 20 countries across five continents from Carnegie Hall to Osaka Symphony Hall. Her performances been viewed on China Central TV, America’s CBS, National Public Radio, and Singapore’s MediaCorp.

Lauded by USA’s *Fanfare Magazine* for her ability to “seduce listeners...with just a few notes”, Lee-Chin touches audiences with her charismatic stage presence in intimate recitals as well as the grandest of stages. As soloist, Lee-Chin has collaborated with renowned orchestras such as the Royal Philharmonic Orchestra, Ludwigsburg Festival Orchestra, the Houston Symphony, Dallas Symphony, National Orchestra of Ukraine, National Symphony Orchestra of Chile, Avignon Symphony Orchestra, Auckland Philharmonic Orchestra, Malaysian Philharmonic Orchestra, Singapore Symphony Orchestra; as well as at major concert halls and festivals in Asia, Europe and Americas including the Royal Albert Hall, Alice Tully Hall at Lincoln Center, Beijing Concert Hall, City Hall in Hong Kong, Esplanade Concert Hall, Hangzhou Grand Theatre, Konzerthaus Vienna, Petronas Concert Hall, Shanghai Oriental Arts Centre, Suzhou Arts and Culture Centre, Tchaikovsky Hall; the Aspen Music Festival, Banff Music Festival, Cervantino Music Festival, Kansai International Performing Arts Festival, Lucerne International Music Festival, Music Fest Perugia, Suzhou Jinji Lake Festival and Singapore Arts Festival. She has performed in the presence of celebrities and dignitaries from Elton John to former US Secretary of State Henry Kissinger and in June 2015, she took centrestage performing at the South East Asian Games Opening Ceremony for a live audience of 40,000 and reaching many more through web broadcasts.

Lee-Chin traces her musical lineage all the way back to the legends of Eugène Ysaÿe (the King of the Violin), Henri Vieuxtemps and Henryk Wieniawski through their disciples and her teachers at Curtis, Oberlin and Mannes: Aaron Rosand, Jascha Brodsky, Felix Galimir, Almita and Roland Vamos. Today, she continues their pedagogical tradition in her work with young people all over the world from Beijing’s Central Conservatory of Music, Chicago Institute of Music, to the Singapore National Youth Orchestra and as violin professor at College of Charleston. Equally proud of her Asian origins, Lee-Chin bridges the East and West, personalising familiar favorites with Asian motifs and introducing the music of Asian composers to the West. In the 2015 City of London Festival, she performed the world premiere of “Air” a piece specially written for her by Chinese composer Yao Chen, which showcased the evolution of violin virtuosity from Bach to the present.

Lee-Chin’s CD *Songs My Father Taught Me* was a HMV classical bestseller and picked for *Fanfare Magazine’s* Want List. In 2015, Singapore’s Straits Times Press published her memoirs *From Clementi to Carnegie—The Journey of Singaporean Violinist Siow Lee Chin*. For more information, visit www.leechin.com

Svetlana Smolina *Piano*

Svetlana Smolina performed with orchestras and in recitals worldwide. Notable appearances with orchestras include Mariinsky Orchestra at Carnegie Hall, New York Philharmonic at Avery Fisher, St.Petersburg, Philharmonic, Orchestra National de France, Odessa and Nizhny Novgorod Philharmonic, Pittsburgh Symphony, New Florida Philharmonic, Shreveport Symphony, New York Chamber. A frequent guest at festivals worldwide, Ms. Smolina has performed at the Salzburg Festival, Hollywood Bowl, Ravinia Rising Stars, White Nights, Maggio Musicale, Mikkeli, Ruhr, Easter, Rotterdam Phillips Gergiev, International Gilmore, Settimane Musicali di Stresa, Michelangeli, Hennessy Artists Series at Hanoi Opera House, The Voice of Music in Upper Galilee, in Royal Covent Garden Opera, Mariinsky 3 Concert Hall, Tchaikovsky Moscow Conservatory, Mozarteum, Merkin Hall, Kravis Center, NJPAC, Gulbenkian Foundation, Grand Artists Series in Tel-Aviv, Academia Santa Cecilia in Rome.

Recent recordings include Stravinsky’s *Igor Stravinsky Les noces* (Valery Gergiev, conductor on Decca/Phillips and on Mariinsky Label which received ICMA award for Best Choral Work in 2011), a recording of solo

Chopin Album for the Chopin iTunes Project, Benjamin Britten Young Apollo live recording from Walt Disney Hall for BCM+D records and many broadcasts for NPR, BBC, PBS, RAI, Cultura TV and other networks.

In the summer of 2011 Svetlana joined iPalpiti Festival of International Laureates in Los Angeles, making her debut at Walt Disney Concert Hall with iPalpiti Orchestra (Eduard Schmieder, conductor). Since 2011 Svetlana is directing piano program at Philadelphia International Music Festival. In 2014 Svetlana was appointed as Artist in Residence in Temple University's Esther Boyer College of Music & Dance, in the Department of Instrumental Studies.

In 2014 Svetlana won "Live on Stage" live showcases and was chosen as their only Classical Pianist Artist for 2015-16 season. This upcoming tour brings her to more than 20 states. Svetlana recently was featured and gave an interview for Keyboard Magazine Other collaborations include a series of concerts with Robert Davi and Dave Konig at Eisenhower Park, Harry Chapin Lakeside Theater presented by Nassau County Executive Ed Mangano.

In 2014-15 Vadim Repin gave a series of concerts /presentation with Svetlana at the residences of Ambassador of Russia in Washington DC and in London UK for Maestro Repin 's Trans -Siberian Art Festival. Their recent recital in March 2015 in Koerner Hall in Toronto, Canada received an astonishing critical acclaim. In July 2015 they performed a recital as part of "2015 - Russian Year in Monaco" in the Salle Garnier, Monte-Carlo Opera. This "Summer Dream" Gala evening was organized in aid of the Prince Albert II of Monaco Foundation.

In 2015-16 season Svetlana opened the season with Orquesta Sinfonica Nacional Juvenil in Lima, Peru, and was chosen as the soloist on the New Year tour to China with Dublin Philharmonic/ Maestro Derek Gleeson performing Rachmaninoff Concerto throughout in 7 cities including Suzhou Grand Theater, Harbin New Opera House and Harbin Concert Hall, Wuhan Qintai Concert Hall, Tianjin Grand Theater and in Changsha opening its new Concert Hall.

Highlights of 2016-2017 include performances and recordings at the inauguration year/ opening of Tippet Rise Festival in Montana together with Christopher O' Riley, its founding director; duo recitals with Vadim Repin at Cartagena Music Festival in Teatro Colon, Bogota for "2017 Columbia- France Year", in Bangalore, Mumbai India for XXV Lakshminarayana Global Music Festival, at Teatro Lirico di Cagliari in Sardinia, Italy; debut recitals in Argentina and Carnegie Hall recital with Lee Chin Siow and Gabrielle Armenier. For more information, visit www.svetlanasmolina.com

Gabrielle Armenier Eurythmy

French eurythmist Gabrielle Armenier trained in ballet and modern dance before undertaking the four-year full-time eurythmy training in Spring Valley, NY. She holds a Bachelor in Eurythmy Pedagogy from the Den Norske Eurythmihøyskole, Oslo (2013) and a Masters in Eurythmy Pedagogy from the Freie Hochschule Stuttgart (2014).

She founded the Gabrielle Armenier Eurythmy Agency in the Spring of 2016 and is currently collaborating with a wide variety of professionals in the fields of the Arts and of Higher Education.

Highlights of the Agency's first year include:

- a lecture and eurythmy performance at Harvard Divinity School in March 2016: *The Spiritual Verticality of Biodynamic Agriculture* - Conversations between world-renowned biodynamist Philippe Armenier, pianist Brigitte Armenier and eurythmist Gabrielle Armenier. The performance included clarinetist Murray Colosimo, principal conductor at the Juilliard, and eurythmist Sea-Anna Vasilas;
- a performance in Los Angeles with Giovanni Solima protégé Georgy Gusev, cellist and composer;
- a eurythmy solo with violinist Elena Hirsu at David Geffen Hall, Lincoln Center in January 2017, in a performance hosted by Performing Arts Educators.

Upcoming events include a presentation on the sense of touch explored through Eurythmy and Sculpture at the University of Texas, in collaboration with lecturer Stephen Hawks.

For more information, visit: www.eurythmyagency.com

Yao Chen *Composer*

The music of Yao Chen strikes audiences with its innovative ways of bringing the traditions of Chinese and Western music and its poetic telling of the composer's innermost thoughts. His perceptions on musical time, timbre, intonation, pulsation, and expression are always at frontiers: between the old and the new, between the East and the West, between irrational mysticism and rational logic. While devoting himself mainly to the field of contemporary art music, YAO also experiments with other genres, writing music for films and theatre productions. Cross-cultural and cross-disciplinary concepts permeate his creative inspiration and compositional output, presenting his understanding of the value of new music in enlivening global cultures.

In recent years, his music has received a significant amount of recognition in many distinguished international arenas. He has also received commissions, awards and fellowships from many prestigious organizations such as the Fromm Music Foundation at Harvard University, New Music USA, Radio France (Festival Presence and Alla Breve), ASCAP, Barnett Family Foundation Flute Competition, Leonard Bernstein Fund, Art Institute of Chicago & Silk Road Chicago Project, Pittsburgh Symphony Orchestra, TMSK Liu Tianhua Composition Competition, Greece International Composition Competition, East Carolina University Orchestral Composition Competition, Aspen Music Festival, Chinese Fine Arts Society International Composition Competition, Viacom-Sumner M. Redstone Foundation in China, Central Conservatory of Music, University of Chicago, etc.

Yao embarked on his lifelong musical journey in the People's Republic of China. He received training in composition at Xinghai Conservatory of Music and Central Conservatory of Music. He received in his Ph.D in Composition from the University of Chicago. He is currently associate professor in Composition at Central Conservatory of Music in Beijing. In the past, he has held professorships at the University of Chicago Music Department, the University of Illinois at Urbana-Champaign School of Music, the Illinois State University School of Music, and the Soochow University School of Music in China. For more information, please visit www.yaochenmusic.com

Kam Kee Yong *Composer*

Kam Kee Yong was born into humble beginnings in Penang, Malaysia where he grew up in a very talented and musical family. His father was a jazz clarinetist who first introduced him to the violin at a very young age. He took to the violin immediately, practising daily for hours on end sometimes even skipping school to hone his musical skills. Alongside this enthusiasm for classical music, another passion took hold of the young Kee Yong: art.

In 1960, Kee Yong entered the Royal Academy of Music in London, where he studied the violin with Frederick Grinke and Molly Mack, chamber music with Watson Forbes and composition with Alan Bush. While he was a student there, he won the John E. West Prize for composition and the Gowland Harrison Exhibition Award for violin. At the same time, Kee Yong was also presenting art exhibitions of his own art works at the Cathay, Pugh and Carr, and Woodstock Galleries in London.

For Kee Yong, the sensations of the eye and ear are inseparable. He hears the colours of sound in his music as vividly as he sees the colours in his paintings. In both his music and art, Kee Yong draws inspiration from the Orient, Nature and Christianity. An avid researcher of ancient Chinese history, he has drawn upon this rich source to paint and compose. His music has been hailed by the Singapore Straits Times as "moving" and having "unrestrained passion and rhythmic vitality". These ancient tales of war, love, sorrow, joy and courage are told in a unique combination of lyrical melodic writing, harmonies and rhythmic drive that set his works apart as one of its kind in contemporary music. Kee Yong's music brings together an Eastern style of writing with Western instrumentation and still retains the unique qualities of each.

Over the years, as a dedicated artist, composer, violinist, and educator, Kam Kee Yong's contribution to the arts is prolific. Among his numerous protégés are many prize-winners and gold medallists in art and music competitions, including his daughter, violinist Ning Kam. In 1984, Kee Yong was awarded the Cultural Medallion of Singapore for his outstanding contribution in the field of music. For more information, visit www.kamkeeyong.com

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Violinist Pablo Rapado

Susan and Charles Avery Fisher

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Eurythmist Marta Stemberger

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Gabrielle ARMENIER
EURYTHMY Agency
www.eurythmyagency.com

