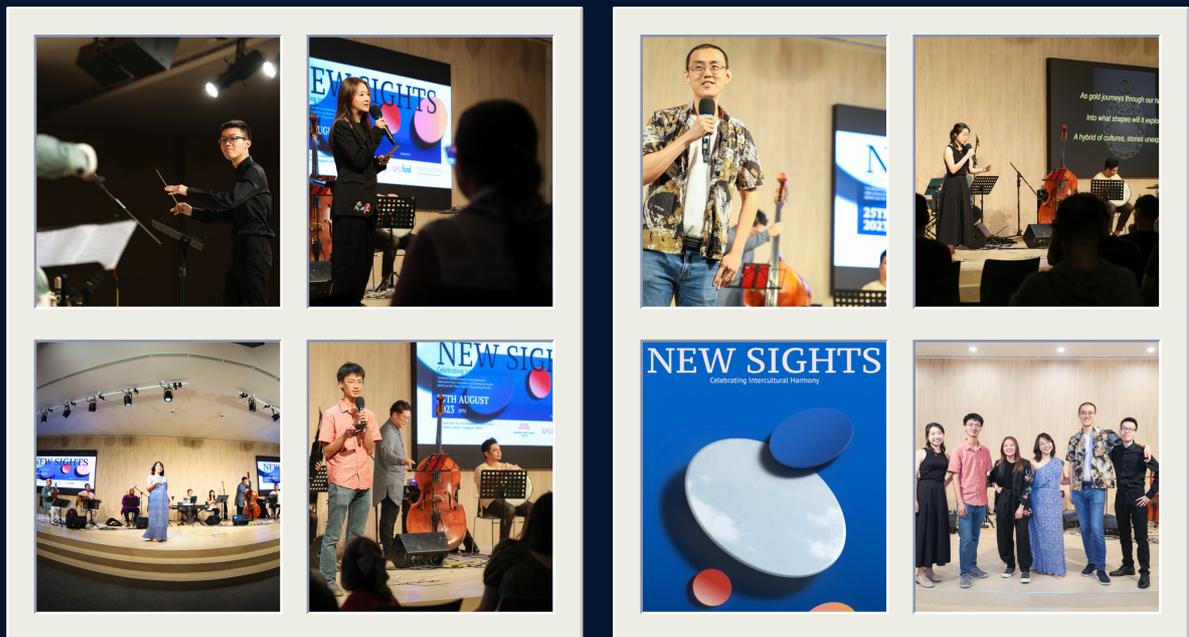


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# NEW SIGHTS FELLOWSHIP PROGRAMME 2023

## Fellows' Interviews





# INTERVIEW WITH GU WEI

## New Sights Fellowship Programme 2023

### What made you want to join the fellowship?

So my background as a musician is mostly Western-trained, having learned all Western instruments all my life. So I went to the US and the UK to study composition and after I came back to Singapore about two or three years ago, I felt that part of me wasn't showing in my music as a Singaporean and I want to explore my roots and explore the rich cultural heritage that we have here in Singapore.

### How has participating in the New Sights Fellowship Programme impacted your understanding and appreciation of different musical traditions and cultures?

So for the Fellowship, I really enjoy its approach in bringing culture and music together. And instead of just going straight into the types of music and the technical details of each musical style and in each musical genre, the fellowship actually takes us through a journey into the culture, the history, the heritage of each individual culture, so that we really understand what's the history and what's the context behind it. And that's really something that helped me to have a deeper understanding to the kind of music I'm working with.

### Can you share a specific moment during the programme that stands out as particularly impactful or transformative for you?

I guess one of the moments that was really special for me was when we went down to the Armenian church. We went to see this church that was one of the oldest church buildings in Singapore by Armenian immigrants. So before I went to this church, I didn't even know that there were this group of Armenian immigrants in the early days of Singapore. And just being in the church itself, seeing the historic building, going into the garden and looking at the gravestones of the people of the past, it really makes me wonder what are the stories that we have that are untold, that are unknown to the Singaporeans today? Because of that, it made me realise that we don't really know much about our history. There's so much that is left for us to further explore and further discover.

## Introduction

Hello, my name is Gu Wei. I am a composer and a music educator.

I have composed almost all my life and I currently teach at SOTA, School of the Arts.

So I've been learning music for almost all my life. I started learning music as a kid, learning the piano, and afterwards I joined the band when I was in secondary school, and that was when I really got interested into composition. I was mesmerized by the different timbres and different sounds from different instruments around me. And I started experimenting with writing music. And here I am today as a composer. The type of music that I'm really interested in is mostly more on the classical side based on my training and personally, I have a very strong preference for minimalist music.



What have you learned about yourself as a musician and artist through engaging with diverse musical styles and cultural practices?

Firstly, I learnt that I'm a terrible dancer. So we actually did this Malay dance activity where we were learning about Malay music and I couldn't dance to save my life. So that's that.

But other than that, it's like the more we learn about something, the more we don't know. The more we go into this field, we realise that there is much more for us to learn. I think that's especially true throughout this fellowship, because I used to have this notion that if I want to learn a particular musical style, I can just go to a book and just read everything off the book and learn its theory and everything. But it's so much just not written on the book and there's so much that I can only get by being there personally to experience the musical culture and to experience the music.

What do you believe are the long-term benefits of participating in an intercultural music programme like New Sights, both personally and professionally?

For me personally, it made me more aware of myself as a Singaporean, as a Singaporean musician, more specifically, how I can make my music culturally relevant. Throughout my schooling years we've been taught about many, you know, Western compositional techniques that while perhaps more relevant to musicians in the West, in Europe, or in America, we weren't really taught about how to incorporate our own culture into the music. I mean, we were encouraged to do that, but only when I came into Singapore did I have the environment and the resources here to be able to realise that.

Reflecting on your journey so far, what are some aspects or areas you would like to explore further in the intersection of music and culture?

So I remember one of the discussions that we had among the fellows here is what constitutes a Singaporean sound, a Singapore sound in terms of music. Because we do have a rather well-defined style of Singaporean cuisine, Singaporean visual art, like the Nanyang style of painting, but what about Singaporean music, that is kind of still up in the air. And kind of left to us as composer, as composers to find out and discover. So I think that's something that I and I hope I can speak for my fellow Fellows too, that we want to explore further and definitely the New Sights Fellowship has provided us with this platform and this opportunity and resources to further explore in this direction.

Any words you wish to share with the audience?

Thank you for coming today. I hope after today's concert, Singaporean music has a new meaning for you and you'll be able to find that Singapore is actually a very diverse and very culturally rich place for us to all enjoy and live together harmoniously.

..if I want to learn a particular musical style, I can just go to a book and just read everything off the book and learn its theory and everything. But it's so much just not written on the book and there's so much that I can only get by being there personally to experience the musical culture and to experience the music.

Throughout my schooling years we've been taught about many, you know, Western compositional techniques that while perhaps more relevant to musicians in the West, in Europe, or in America, we weren't really taught about how to incorporate our own culture into the music. I mean, we were encouraged to do that, but only when I came into Singapore did I have the environment and the resources here to be able to realise that.

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# INTERVIEW WITH GERMAINE

## New Sights Fellowship Programme 2023

### What made you want to join the fellowship?

It was out of a wanting to establish a deeper connection to my own identity as a Singaporean and what it means to be writing music or making music as a local. I was also curious about the different cultures in Singapore and how they experienced and perceived the music and what were some of their philosophies and ethos in music-making.

### How has participating in the New Sights Fellowship Programme impacted your understanding and appreciation of different musical traditions and cultures?

Being in the New Sights Fellowship Programme has been so awesome. I've been so awed and humbled by the wealth and the richness of our cultural traditions here in Singapore, and learning about culture through music has led me to see that music is not just a lone entity by itself, but a very connected part of what makes culture and community, and that it can be a conduit for greater purpose, meaning and values. Being in the fellowship programme has also caused a shift, in my own view, of where local arts stand in the global scene. Colonization has impacted us in the last century, and its effects are still lingering in the way that we value our own traditional arts. So understanding the history of our country has allowed me to recognise these unconscious biases and to correct them to see that maybe it's not East meets West, but West meets East. and to see the two as equal and not the latter being so much richer, and having so much more to offer in terms of soul and being steeped in the centuries of culture and tradition.

### Can you share a specific moment during the programme that stands out as particularly impactful or transformative for you?

I can't pinpoint the exact moment, but I remember there was this one night after a whole week of intensive workshops with traditional arts practitioners such as NADI Singapura, Siong Leng Association, and I was just feeling so inspired and this is what I wrote down.

I said, It is not about using the techniques, it is about the soul, the breath of the culture, the feel, the ethos. And I think this was one moment that that really changed my perspective on what music is.



## Introduction

Hello, I'm Germaine and I am a music composer and arranger.

My music journey first started as a classical pianist, and then I went on to fall in love with composition, which I majored in university.

After graduation, I went on to start my professional career and have since composed for a variety of ensembles, including today's very fun, multi-ethnic ensemble.



What have you learned about yourself as a musician and artist through engaging with diverse musical styles and cultural practices?

I've learned that when I listen or when I write my music, I am very driven by the stories behind them and I feel the most connected and engaged when I can relate to the story. I've also learned that I enjoy being curious and having this child-like wonder as I experience these new musical styles and learning about the culture and the background and the stories behind the music has been so fascinating.



What do you believe are the long-term benefits of participating in an intercultural music programme like New Sights, both personally and professionally?

Being in New Sights has really allowed me to have a paradigm shift in my perspective of music. And when my own soul and where my voice belongs in the context of culture and community in Singapore, personally, I've had so many takeaways.

The biggest thing that to make good music, you do good. If you are a good person first and you be sincere and that will show in the music. And musically and professionally, I think this translates to making sure that the music I am writing is sincere in the meaning that it wants to convey.

Reflecting on your journey so far, what are some aspects or areas you would like to explore further in the intersection of music and culture?

I would love to explore more in the area of improvisation, and this is such a big part for our traditional arts where it is the player's own improvisation that adds so much soul and flavour and colour to the music. So I would like to see how we can peel back layers of this art and create more compositions that carve out spaces for improvisations and eventually overturn the traditional western sentiment of improvisation being a handicap to composition.

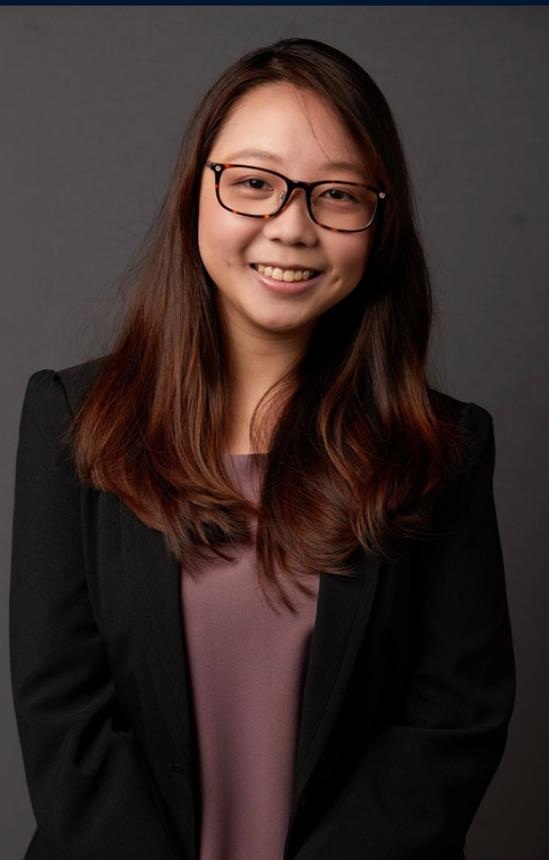
Any words you wish to share with the audience?

Yes, I would like to challenge you, the audience, to make your own connection to the music that we'll be sharing with you today. Think about how it makes you feel, what image pops up in your head, or if it reminds you of something from years ago. If you feel that art or music, for that matter, shouldn't be something that is high and lofty or encased in glass. I put forth to you that it is when we make our own connections with it is when it truly comes alive and brings meaning to us in a unique way. Once again, thank you for coming and I hope you enjoy the concert.

.. It is not about using the techniques, it is about the soul, the breath of the culture, the feel, the ethos. And I think this was one moment that that really changed my perspective on what music is.

..The biggest thing that to make good music, you do good. If you are a good person first and you be sincere and that will show in the music. And musically and professionally, I think this translates to making sure that the music I am writing is sincere in the meaning that it wants to convey.

..Being in the fellowship programme has also caused a shift, in my own view, of where local arts stand in the global scene.



# INTERVIEW WITH JAZREEL

## New Sights Fellowship Programme 2023

### What made you want to join the fellowship?

So I wanted to join the Fellowship because I did similar intercultural composition classes for my undergraduate studies at LASALLE and I felt like this programme was, in a way, an extension of that to explore with more depth than what I previously did, like idiomatic writing for the different cultural instruments like Pipa and Oud, so that really piqued my interest.

### How has participating in the New Sights Fellowship Programme impacted your understanding and appreciation of different musical traditions and cultures?

When I first applied for the programme, I just wanted to learn more about notation and the very technical aspects of writing for these instruments. But as I went through all of the walks and workshops with the different speakers, then I soon realised, that there was so much about Singapore that I didn't know. And I thought I knew all that there was to know but I think by discovering, you know, this very authentic and vibrant, arts scene that I never really had exposure to before, it really inculcated a deep sense of appreciation for the practitioners and what they do and also for the art forms themselves.

### Can you share a specific moment during the programme that stands out as particularly impactful or transformative for you?

That's got to be the Little India walk with Kamini. So I think we passed by the Tan Teng Niah, a very colourful house, and she explained on how like there was a symbiotic relationship between the candy factory and also with the cows eating all the pineapple husks.

You know, there was this sort of sense of harmony and I always thought, you know, Little India, oh It's just where all the Indians have all the social activities and where there are shops and everything. But when I realised that it's not just their space, but it's sort of everyone's slice of the pie and everyone's contributing towards it, then I realised that is a side of Singapore that I hadn't seen before so it was so interesting to discover

## Introduction

Hi, I am Jazreel Low.

I am a composer, arranger, and my artistic background stems from a lot of video games as well as films, movies and classical works.



..When I first applied for the programme, I just wanted to learn more about notation and the very technical aspects of writing for these instruments. But as I went through all of the walks and workshops with the different speakers, then I soon realised, that there was so much about Singapore that I didn't know.

..I think, on a professional level it has really developed my sense as a composer to really think from a non-Western musical perspective which is not widely practised around the world by a lot of composers. And in that sense, it's unique, it's fresh, It's like there's so much to explore and so much that hasn't been uncovered. And there's so much innovation to do. I find that, even personally, I find it super exciting and it makes me want to delve more into learning beyond the programme

What have you learned about yourself as a musician and artist through engaging with diverse musical styles and cultural practices?

As a musician and as a composer, I've discovered that the way I compose and the way that I think of music is so Western. Yeah, not that it's bad, but it's just that it's the whole ideology of Western music, and how we think has shaped the way that I see music that's so different from Malay music, Indian music, and Chinese music. You know, all these have very oral traditions and for very good reasons because not all of these characteristics and I guess what makes the music unique, not all of it can be just listed down to, you know, a list of characteristics on paper. What I struggle with and what I also found to develop my composition process was trying to think from a non-Western musical perspective thinking about how the practitioners themselves would approach the music.

What do you believe are the long-term benefits of participating in an intercultural music programme like New Sights, both personally and professionally?

I think, on a professional level it has really developed my sense as a composer to really think from a non-Western musical perspective which is not widely practised around the world by a lot of composers. And in that sense, it's unique, it's fresh, It's like there's so much to explore and so much that hasn't been uncovered. And there's so much innovation to do. I find that, even personally, I find it super exciting and it makes me want to delve more into learning beyond the programme; what these practitioners do like for example, how Riduan innovates his composition process beyond Malay rhythms. How do you create a piece as interesting and engaging to the audience and yet still speaks to you in a way?

Reflecting on your journey so far, what are some aspects or areas you would like to explore further in the intersection of music and culture?

Besides delving more into intercultural music itself, I've seen a lot of interdisciplinary works with dance with art. And recently that was the premiere of Kelly Tang's pieces that were based on a set of artwork and by local artists as well. So I think that sort of extension of music into the realm of other art forms. it's quite interesting and it's something that I want to try.

Any words you wish to share with the audience?

Thank you so much for listening to our music and hearing about the stories that we have to tell. I hope that through our music you can experience the little things that we've noticed that make Singapore special and that you can have that extra perspective and appreciation for our little red dot as well.



# INTERVIEW WITH PING DIN

## New Sights Fellowship Programme 2023

What made you want to join the fellowship?

So it's this unique opportunity to work with a multicultural ensemble and to collaborate and work with so many talented expert musicians from these different cultures, and also to allow myself to gain a deeper understanding and appreciation for all of the music and Singaporean cultures.

And also to discover more about my own identity.

How has participating in the New Sights Fellowship Programme impacted your understanding and appreciation of different musical traditions and cultures?

The programme has definitely allowed me to gain a greater understanding of the cultures and different traditions as a whole. I think particularly it allowed me to understand the nuances and differences within each of the culture themselves. So for example, the different dance types in Malay music and the different origins, as well as different forms and traditions of Chinese music, such as the Nanyin which we had the pleasure to experience. And I think being having this opportunity to compose for this multicultural ensemble, it also allowed me to sort of look at the similarities instead of the differences within all these cultures and of how to combine them and how to bring out the best of their qualities when put together as one.

Can you share a specific moment during the programme that stands out as particularly impactful or transformative for you?

I think a particular moment would be the Civic District Tour including the tour of the Armenian church, as well as the visit to NADI Singapura. It is the visits and tours like these that made me realise that actually, Singapore is really not short of culture at all. There are so many hidden gems around us, hidden in plain sight. You know, it's meeting all these people and hearing all the stories and how they dedicated their lives to preserving their own heritage, their own culture, and this really moved me. I think this sort of served as a main inspiration to my work. And it's a testament to the passion and how it really is possible to keep this culture alive even in this time.

## Introduction

Hi, my name is Ping Din. I am currently a composition undergraduate student at Yong Siew Toh Conservatory of Music.

Regarding my artistic background, I have a background in both Western and Chinese music. So I play the piano as well as the erhu and I have been performing with Chinese orchestras since secondary school times.



What have you learned about yourself as a musician and artist through engaging with diverse musical styles and cultural practices?

There was a lot of reflection and introspection, and it allowed me to really understand myself better. In terms of my musical influences as well as my own cultural upbringing, it definitely helped me to make better sense of my own identity as a musician, as a Singaporean Chinese.

I think one big takeaway for me is also that this realisation that actually culture and identity is really transformative and constantly evolving with time and it encourages me to sort of want to contribute and carve out my own.

What do you believe are the long-term benefits of participating in an intercultural music programme like New Sights, both personally and professionally?

Definitely meeting so many like-minded, passionate and knowledgeable musicians and artists from different cultures engaging in intercultural art, has allowed me to see past boundaries and limitations in terms of culture or genre, and it definitely allowed me to gain new perspectives, new ways of thinking to help me in my music making. I think on a more personal level, it definitely encourages me to go out and explore more and experience more what Singapore and the world as a whole has to offer.

Reflecting on your journey so far, what are some aspects or areas you would like to explore further in the intersection of music and culture?

I think definitely it'll be cool to explore beyond just intercultural but also interdisciplinary works. Music is interlinked with other art forms like dance and even visual arts. So definitely if there are more opportunities to explore more interdisciplinary platforms, I think that would be great.

Any words you wish to share with the audience?

Thank you for spending the evening with us and I hope that watching the show has allowed you to open your perspectives and to gain a newfound appreciation for intercultural music and art.

..There was a lot of reflection and introspection, and it allowed me to really understand myself better. In terms of my musical influences as well as my own cultural upbringing, it definitely helped me to make better sense of my own identity as a musician, as a Singaporean Chinese.

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# INTERVIEW WITH TIAG YI

## New Sights Fellowship Programme 2023

### What made you want to join the fellowship?

I was really excited when I heard about it through the Composers Society of Singapore. I don't think there's anything that has been done that's like it in Singapore. Working with such a diverse ensemble and group of musicians. So I really wanted to just come in, you know, discover something new and also go beyond the boundaries of what I'm used to.

### How has participating in the New Sights Fellowship Programme impacted your understanding and appreciation of different musical traditions and cultures?

I think the programme itself has been really great in the sense that I've been exposed to so many more cultures than I've ever been exposed to previously. I also learnt about them through practitioners, people who are actually part of these cultures and still practising them today. That's been really refreshing from all the textbook kind of ways of learning things, which can't really substitute for a real life experience.

### Can you share a specific moment during the programme that stands out as particularly impactful or transformative for you?

One of those moments would probably be visiting Orkestra Sri Temasek. We heard some of the music that they play, but also had a chance to engage with a dancer who dances Malay traditional dance. So it's funny, but I think that's the first time I've actually tried dancing to Malay traditional dance music, even though I've learned about it, of course, in junior college. through the Music Elective Programme (MEP).

Seeing that music embodied life in movement made a lot more sense to me now because it was placed in its context. And I was not just learning about, you know, what's the rhythm or what's the scale that they usually use. But how does that translate to a movement. and what does it all mean?

## Introduction

Hi, I'm Tiag Yi. I'm currently working as a freelance musician across performance, composition and arts administration.

My background is basically Western classical music.

Yes, I'm a violinist.



What have you learned about yourself as a musician and artist through engaging with diverse musical styles and cultural practices?

I've learned that it's a lot more to know. And it's really interesting for me to see how these different cultures can hybridise and come together, which is something I've always been interested in.

That's something I have not really grown up doing, but I see it as more and more relevant just a part of who I am in so many other aspects of my life.



What do you believe are the long-term benefits of participating in an intercultural music programme like New Sights, both personally and professionally?

I've been really humbled through the experiences to know what I don't know and be inspired to discover more. I think working with such a diverse bunch of musicians, you know, through the course of this programme also has challenged me to be adaptable and flexible in my thinking. And I think this is so important working in a diverse and multicultural society like Singapore, both personally and professionally, of course, in the arts scene.

..I've been really humbled through the experiences to know what I don't know and be inspired to discover more. I think working with such a diverse bunch of musicians, you know, through the course of this programme also has challenged me to be adaptable and flexible in my thinking.

..I also learnt about them through practitioners, people who are actually part of these cultures and still practising them today. That's been really refreshing from all the textbook kind of ways of learning things, which can't really substitute for a real life experience.

..Seeing that music embodied life in movement made a lot more sense to me now because it was placed in its context. And I was not just learning about, you know, what's the rhythm or what's the scale that they usually use. But how does that translate to a movement. and what does it all mean?

Reflecting on your journey so far, what are some aspects or areas you would like to explore further in the intersection of music and culture?

I'm very much interested both as a performer, composer and administrator, in how music relates to the societies that produced it and of course the people that make it, as well as what you know, music of other cultures or of different cultures can mean to the people from some different backgrounds. So I think this Fellowship has offered me the opportunity as a composer to do that. I'm really hoping to take this forward in other ways as well, and not just as a composer, but also in the way that I perform, curate and develop programmes. Especially in the field of contemporary music, there are many ideas and practices that are all coming together. That's probably a result of just all of us, the diverse society. So I think that's something I really want to take going forward whatever I'm doing as a musician.

Anything else to add, and any words you wish to share with the audience?

I'm really grateful to have been selected for this fellowship and I hope you know that many more will get to benefit from such a wonderful programme.

Enjoy the performance. I think all the composers have done something really different individually and I hope something will speak to you as part of this performance.



# INTERVIEW WITH XIN TONG

## New Sights Fellowship Programme 2023

What made you want to join the fellowship?

I was always interested in world music ever since I learnt it as a student in my MEP (Music Elective Programme) days since secondary school and JC (Junior College). I learnt about Indian classical music and Malay traditional music. But the way I learnt it was quite theoretical and I didn't have a lot of chances to interact with practitioners who are in the scene. And when I chanced upon this programme with the help of my Guzheng teacher Indra, I was really excited and decided to apply and was very surprised that I got in. I was really excited to embark on this journey to really interact with musicians who are really practising all these genres.

In addition to that, I'm also playing in the NUS Indian Instrumental Ensemble as a Guzheng player and try to adapt to their playing styles. And I think how I saw interacting with people who are really practising these art forms and having these conversations with them made me realise how precious it will be if I can really interact with the people who are playing them music instead of just studying it on paper.

How has participating in the New Sights Fellowship Programme impacted your understanding and appreciation of different musical traditions and cultures?

I feel very blessed to have been exposed to these kinds of world music like Malay music, Indian music, as well as my own practice in Chinese music since quite a young age through MEP, but I feel that the difference in this fellowship is that I really got to understand the social and historical context of the time, how the music evolves and how they change, especially when we attended the talks by Peggy and Kamini and for example, Kamini brought us along Little India on a little tour, and she really explained how the different art murals came about at different places and how it's connected to the culture.

And I felt after knowing a little bit more about the culture around me, playing their music, composing some of these music has allowed me to have a much deeper human connection to it. So instead of just being attracted by the sound of the music, I also feel that it's very nice to have this human touch to the music that I'm listening to.

## Introduction

Hi. I'm Xin Tong and I'm a year two student, currently in Yong Siew Toh Conservatory of Music.

I'm a pianist, classical pianist and Guzheng player.

Western classical music and Chinese music are the art forms that I am more familiar with.



Can you share a specific moment during the programme that stands out as particularly impactful or transformative for you?

I think what I really treasure in this fellowship is how collaborative it is. In the past, I am usually exposed to music especially in Western classical music, where the composers dictate most of the instructions on the music score. And I'm also taught as a pianist to follow all the details on the score.

Whereas in this fellowship, well, of course the players still have to follow the instructions, it is much more collaborative and I feel I also approach it in a more free-er manner where I really had the opportunity to talk to the players, to have conversations with them and to know about their opinions on my piece and music-making in general. I realise how special music-making can be, especially in this context, where the musicians are so specifically trained in their traditions.

What have you learned about yourself as a musician and artist through engaging with diverse musical styles and cultural practices?

First thing is that I learnt that I really don't know enough, no matter how much I learn, there is so much more music to learn, so much more interactions to have. And another thing I learned is that because I am interacting with them, the different people from different cultures, different music, my identity as a person and artist is always changing every time I interact with a different person.

And I think it really make me realize how moldable our identity is and it is up to us if we really want to align to the change and absorb all these cultural changes in us.

What do you believe are the long-term benefits of participating in an intercultural music programme like New Sights, both personally and professionally?

I think definitely when we participate in this program with different cultures, we will learn to have a much more open mind and different approach to music-making or how to interact with people in the music setting or even in social settings. Professionally, I really understood the local music scene better.

Having the Fellowship brought us to so many different arts groups in Singapore championing for cultural, traditional music, or even modern music fused with traditional music and this feels really important to me to understand what is going on in the arts scene in Singapore.

..I think what I really treasure in this fellowship is how collaborative it is.

..And I think it really make me realize how moldable our identity is and it is up to us if we really want to align to the change and absorb all these cultural changes in us.

...And I think how I saw interacting with people who are really practising these art forms and having these conversations with them made me realise how precious it will be if I can really interact with the people who are playing them music instead of just studying it on paper.



Reflecting on your journey so far, what are some aspects or areas you would like to explore further in the intersection of music and culture?

There were so many things that I was inspired by in this Fellowship, but one thing that stood out to me was one of the visits to the Apsaras Arts Dance Company, which is an Indian arts company doing dance and music. They showed us a production they did called Arisi which translates to rice and it shows how rice is something treasured by all the different communities around Asia, China, India, Japan, Korea, even in the Malay Archipelago,

So they had a clip where they showcased Kecak percussion from the Indonesian traditions, and it was juxtaposed immediately with the Indian Konnakol, which is percussive vocal percussion. And the switch was so seamless and it made me realise how beautiful the combination of cultures can be, if it's done in a very thoughtful manner. But at the same time, I realize as an audience member, if we do not know these traditions well, if we don't study these traditions, we wouldn't know that it's from a specific tradition and it's two cultures' music being juxtaposed together. So I'm quite interested to really share with my peers and the younger generation about world music and really share about a world through music with the younger generation to let them know how music is intertwined with culture and that if we learnt more about a culture, we can appreciate this kind of intercultural music much better.

..And I felt after knowing a little bit more about the culture around me, playing their music, composing some of these music has allowed me to have a much deeper human connection to it. So instead of just being attracted by the sound of the music, I also feel that it's very nice to have this human touch to the music that I'm listening to.

..So I'm quite interested to really share with my peers and the younger generation about world music and really share about a world through music with the younger generation to let them know how music is intertwined with culture

Any words you wish to share with the audience?

Firstly, I want to thank everyone for supporting us both the composers and the musicians, and I hope what you get out from listening to this concert is that the works are not just composed by us composers, but it's a really nice collaborative work with the musicians, the performers themselves, who also put in a lot of input into our pieces.

So I hope you enjoy the concert.

Thank you.

