

# TRIO ÉBANO IN SINGAPORE

12<sup>th</sup> – 20<sup>th</sup> February 2006



Nicola Shorland – Flute; Veda Lin – Oboe; Cristina Strike – Clarinet

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# Background Information

 **The music industry** is a kaleidoscope of different and exciting opportunities. As a young musician, one faces an increasingly exciting and diverse career. One of the fastest growing areas of employment for conservatoire graduates is in providing practical music support for schools and community-based music projects.


The Guildhall School of Music & Drama, GSMD, recognises the importance of such Outreach, hence providing an extensive and innovative training programme which provides students with the opportunity to develop their group leadership qualities and communication skills under the supervision of experienced workshop leaders and professional practitioners.

 **The *Professional Practice Module*** runs through the third and fourth years of the BMus Course. The aim of the programme is to provide a forum for skill-sharing and to enable students to further the fundamental skills for sustained personal, artistic and professional development.

 **Activities and Projects** include ensemble coaching, instrumental coaching, collaborative composition projects, group improvisation projects and cross-disciplinary arts projects. Workshop leading skills are also developed through placements. Students are widely encouraged to perform in front of broader audiences, in settings ranging from hospitals to schools, to community groups, significantly contributing to the all-rounded experience and collection of skills.

 **The Independent Project** is a final instalment to the *Professional Practice Module*. Students are required to present an independent project, either individually or in small groups. This could be a performance and/ or workshop based project; created, organised and presented independently by students. This experience of planning, administration, presentation and evaluation, develops skills that is particularly valuable to the future employment prospects of every young professional.

# Project Brief

 As part of the Independent Project, Trio Ébano is organising a 7-day trip to Singapore. This will include workshops and coaching opportunities in two schools—Nanyang Primary School and Raffles Junior College. The highlight of the project also includes an invitation by The Philharmonic Chamber Orchestra, Singapore, to perform Mozart's Wind Concertos with the PCO, featuring each member of Trio Ébano as soloist.

## Our Aims

### **Sharing our appreciation for music -**

The impact of music making on the lives of children and young people is immeasurable. In our project, we will be involving children in workshop sessions in which they play/ sing, improvise, create and perform their own music. Through active participation, these experiences aim to engage, stimulate and entertain.

Working with students of different age groups would also give us the opportunity to tailor workshop materials to suit our audience, and to develop our workshop leading and communication skills.

### **Promoting Woodwind Playing -**

While the piano and the violin are popular instruments to learn among children in Singapore, there is a general lack of awareness for woodwind instruments. These are usually introduced to students through wind bands at the age of 13.

Through our combination of instruments (Flute, Oboe, and Clarinet), we wish to encourage an interest for woodwind playing, from the primary age.

### **Cultural exchange through music-making -**

We hope to emphasise our diverse cultural backgrounds, by presenting repertoire from each of our home countries. Besides working with our regular repertoire, we will integrate English and Spanish folk music into our workshop materials.



*Trio Ébano*  
*Flute ~ Oboe ~ Clarinet*

Trio Ébano was formed in 2003, when clarinetist Cristina Strike joined the duo of flautist Nicola Shorland and oboist Veda Lin. The name Ébano is Spanish for the ebony wood of which some woodwind instruments are made.



Challenged by the lack of repertoire for such a combination (due to the missing bass instrument), the group has been keen on exploring lesser known works and composers. They have also been motivated to transcribe, arrange and compose pieces to build a varied repertoire of music ranging from Mozart to Scott Joplin. Most recently, they have inspired new compositions from young composers. *Metropillis* by Neil Smith, and *Suite for Wind Trio* by Thomas Morgan, were two pieces written for Trio Ébano, premiered in 2005.

Recent performances include concerts at St. Martin-in-the-Fields, Marble Hill House, recitals for the Berkhamsted and Rothamsted Music Societies, and a recital in the "Parish Music" series in Worcestershire. Trio Ébano also performs regularly in the Guildhall School of Music and Drama, where they all currently study.

In May 2004 the group was invited to attend the Strathgarry Chamber Music Course in Perthshire, Scotland, sponsored by the Tunnell Trust, where they received coaching from distinguished professionals William Bennett and Neil Black. During this course they also led workshops in two local primary schools, introducing their instruments through the exploration of their repertoire.

In the summer of 2004, the trio won third prize in the ensemble category of the 13th Anglo-Czech Trust International Competition.

Trio Ébano has been coached by Ian Clarke, Joy Farrell, Katy Gainham, Peter Gane, Helena Gaunt, Gordon Hunt, Sarah Newbold, Robert Ehrlich and David Walter.

Future plans include participation in festivals and competitions, as well as leading children's workshops both in the UK and abroad.

Trio Ébano brings together three talented musicians from three very different cultures, into complete understanding of each other through the universal language of music.

## Nicola Shorland – Flute



Nicola started playing the flute when she was eight, learning with Susie Alington. She spent her two sixth form years going to Birmingham Conservatoire Junior School on Saturdays to study with Diane Clark who prepared her for music college auditions. She has just finished her third year of studying the flute with Ian Clarke, Philippa Davies and Averil Williams at the Guildhall School of Music and Drama in London.

While still at school she played with many county orchestras. She was principal flute with the Gloucestershire Youth Orchestra and Wind Orchestra and English Symphony Youth Orchestra. Nicola also played principal second flute with the National Youth Wind Orchestra of Great Britain and very much enjoyed their tour to Ireland under James Gourlay. Recently she has been involved with a side-by-side project with the LSO playing Tchaikovsky's 4th Symphony, on piccolo; Gareth Davies coached the flute section.

Last year, she was delighted to win the Gloucestershire Young Musician of the Year Award. This led to performing recitals in the Cheltenham International Festival of Music and at Stroud Subscription Rooms and concertos with the Cheltenham Symphony Orchestra and the Gloucestershire Youth Orchestra.

Nicola has taken part in many educational projects in London, Scotland and Gloucestershire. She has organised her own project in Bishops Cleeve and very much enjoys leading workshops.

When she graduates she hopes to teach flute using the Suzuki Method, continue to play chamber music and to work in an orchestra.

## Veda Lin – Oboe



Veda is currently in the final year of her BMus Course at the Guildhall School of Music and Drama, where she was awarded an entrance scholarship to study with Helena Gaunt. Back home in Singapore, Veda was Principal Oboist of the Singapore National Youth Orchestra, with whom she played Haydn's Oboe Concerto, Mozart's Sinfonia Concertante K.297b and Copland's Quiet City. Passionate about opera and choral music, she also plays regularly with the Singapore Opera Orchestra and The Philharmonic Chamber Orchestra, Singapore.

In London, Veda is an active musician both in and out of college. Recent highlights include a successful solo recital in Guildhall, a concert tour with the Guildhall Symphony Orchestra to Italy, and an invitation by The Philharmonia Orchestra to play Britten's *Temporal Variations* in a concert series celebrating Sir Harrison Birtwistle's 70<sup>th</sup> Birthday. In 2003 Veda was appointed Principal Oboe of the London Philharmonic Youth Orchestra. Last year, she was also Principal Oboe of the Young Musicians Symphony Orchestra. Summer Courses attended include the NJO Summer Academy of Netherlands 2004, as well as the Britten-Pears Young Artists Programme 2004. As part of the 57<sup>th</sup> Aldeburgh Festival, Veda was invited to play Ligeti's *6 Bagatelles for Wind* Quintet with members of the Britten-Pears Orchestra, which was broadcasted live on BBC Radio 3's In-Tune Programme.

Chamber music is also central to her studies in Guildhall. Veda plays regularly with *Trio Ébano*, third prize winner in the Ensemble Category of the 14<sup>th</sup> Anglo-Czech Music Competition 2004; as well as with *Risa Winds*, who was recently awarded the Ivan Sutton Chamber Music Prize in Guildhall.

Other prizes include shared 4<sup>th</sup> Prize in the Woodwind category of the Tunbridge Wells International Young Concert Artists Competition 2004, and the Martinu Prize in the recent Anglo-Czech Music Competition. Veda is also a grateful recipient of the Craxton Memorial Trust Award, and the Young Artist Award given by the Sir John Barbirolli Memorial Foundation of the Royal Philharmonic Society.

Veda also believes passionately in the musician's role in education and outreach activities. Apart from the annual Open House programme organised by the Singapore Symphony Orchestra, she has also undertaken several school placements and workshop events as a student in London. Most recently, Veda participated in GSMD's annual large-scale outreach event- the '*Ready, Steady, Blow! 2005*' Project with the Guildhall Symphonic Wind Ensemble.

## Cristina Strike – Clarinet



Cristina started to play the piano at the age of seven. After entering the Conservatory of Music in Jerez de la Frontera, Spain, she started to take clarinet lessons. Since then Cristina has received four special prizes and a first prize in the composition competition in the conservatory.

At the "Conservatorio Profesional de Musica Manuel de Falla" in Cadiz where she studied clarinet with Juan Carlos Armentia, she obtained teacher's diploma, winning the Honour Prize of the Conservatory of Music.

During 2000/2001 she attended the Pablo Casals School of Music, and studied with Piotr Szymislyk, soloist of the Seville Symphony Orchestra. The following year, she received her degree in the "Conservatorio Profesional de Musica Rafael Orozco" in Cordoba, Spain.

Cristina is currently in the fourth year of the BMus Course in Guildhall School of Music and Drama, London, studying with Julian Farrell and Joy Farrall. She works regularly with pianist Jordi Martin Mont. As a duo they give recitals regularly around London.

Cristina is also a keen chamber musician. Recently she gave the UK Premiere of AXIOM (quartet) by Mark Andre Dalbavie, in the Proms at the Royal Albert Hall. She has also been a member of Trio Ébano since 2003. The Trio has given a recital in St. Martin in the Field in 2004, and they perform regularly around London.

Cristina is also a member of the Risa wind Quintet. In October 2005 they performed Sextets by Poulenc and Thuille as a result of winning the Ivan Sutton Chamber Music Prize 2005. She is also a member of the Seven Kings Duo (clarinet duo).

Cristina also plays with groups including the Eureka Chamber Orchestra, Guildhall Symphony Orchestra, and the Young Musicians Symphony Orchestra, resident at St. John Smith Square.

Future plans include performing Mozart's Clarinet Concerto in Cambridge 2006 as well as a concert with the Guildhall Symphonic Wind Ensemble at the Barbican.

Cristina's studies are currently generously supported by the Ministry of Culture of Spain.



# Nanyang Primary School

We will be leading various workshops for different age groups. The single session workshops will take place during their weekly music lesson.

The Core Workshops however, will be held outside class times. These will take place over 2 days, and will allow students to create and perform their own music.

Trio Ébano will also present a mini-recital programme during assembly time, possibly to 1 or 2 year groups.

## Workshop Plans

Class size  $\approx$  30–40    Session length  $\approx$  30–45mins



### 7–8 year olds

Warm-up 10 min:     Stand in a circle  
                              Physical warm-up  
                              Clapping exercises;  
  names, names + actions, pulse, passing the sound

- Play the first movement of Malcolm Arnold's Divertimento (hereafter referred to as MA) as an introduction to the sound of wind instruments. Malcolm Arnold is an established English composer with a large output of wind music.
- Play the third movement of MA for the children to listen out for the clarinet. Cristina will introduce the instrument and play them a piece by Miluccio so that they can listen closely to the sound on its own.  
    Single reed and made of wood. Demonstrate very large range; pitch, dynamic etc. Show different techniques e.g. glissando, flutter-tongue, etc.
- Play the fourth movement of MA and Veda introduces the oboe.  
    It has three separate pieces. It's made of African Black wood with silver keys. While the clarinet uses a single reed the oboe uses a double reed. Demonstrate the different characteristics of the oboe by playing some short solos.
- Play the sixth movement of MA. Nikki introduces the flute and plays an abridged version of "The Great Train Race".  
    Cave men played instruments like flutes made from bone, developed to wood, then metal. They don't have reeds like the other two; your lips are your reeds. Because they have been around for a very long time, they are found a lot in folk music, playing tunes like the tune in the MA. But also they can sound very different... Play "The Great Train Race". See if they can guess the title before telling them.
- Play the fifth movement of MA to finish. Showing all the instruments playing together.



## 9–10 year olds

Warm-up 5 min: Stand in a circle  
Physical warm-up  
Clapping exercises;  
names, names + actions, pulse, passing the sound

Teach four different rhythmic motifs to everyone. Then split into four groups with each group taking a different motif. Putting the rhythms together could help with listening and ensemble skills. (10 mins)

MA workshop as above. (15 min)



## 11–12 year olds

Warm-up 5 min: Stand in a circle  
Physical warm-up  
Clapping exercises;  
names, names + actions, pulse, passing the sound  
Call and response rhythms (clapping) and melodies (singing)

Teach them a “drum rhythm” using body percussion. Then to encourage creativity, divide them into small groups and have them come up with their own rhythms. (10 mins)

MA workshop as above. (15 mins)

## Core Workshop Plans

Group size– 2 classes


Class size ≈ 40

Session length: Day 1– 1 hour with each of 2 classes

Day 2– 1hr 30 mins with both classes together



**AIM:** To inspire them to create short pieces of music with only a word as a stimulus.


 On the first day we will work for an hour with each class. They will be introduced to elements of music making, e.g. pulse, rhythmic coordination, breathing, and melody/singing, using warm-up exercises described in the previous workshop plan.

The rest of the time will be used to create a short piece of 2 minutes, based on one of the selected themes: fireworks and snake. This encourages imagination which is essential to create music.

The second day will start with a short warm-up with both classes together. Then they will rehearse the piece they created in the previous day. Finally, both classes will come together for the last 45 minutes to perform their pieces to each other. We will also play for them Handel's *Music for the Royal Fireworks* and Sherman's *Trust in Me* (from the *Jungle Book*) so that they can hear another composer's musical ideas on these themes.

## Mini-Recital Programme

(to be held during assembly time)

 25 minutes

Arnold, Malcolm	-	Divertimento
Mozart	-	3 movements from Divertimento No. 3
Joplin, Scott	-	The Entertainer
Mancini, Henry	-	The Pink Panther

# Raffles Junior College

At Raffles Junior College (RJC), we will be working with A' Level Music students, aged 17 and 18. Our time there will include some chamber music coaching, a discussion on instrumental techniques and a mini-recital featuring musicians from RJC as well as Trio Ébano.

## Chamber music coaching


We will be coaching chamber music repertoire prepared by the RJC students, focusing on the following points:

- Listening
- Ensemble Skills
- Intonation
- Communication
- Technique

## Discussion on instrumental techniques


As part of their music course, students are required to compose. The discussion will serve as a forum for exploration on the various techniques used on each instrument. Through demonstrations and explanations, we hope to expand and build upon their knowledge for these instruments, and to encourage idiomatic writing in their compositions. There will also be opportunities for Q & A.

## Mini-Recital Programme

 First half – 30 minutes

Items presented by Raffles Junior College students

### INTERVAL

 Second half – 45 minutes

Arnold, Malcolm	-	Divertimento
Mozart	-	Divertimento No. 3
Holst, Gustav	-	Terzetto
Furrer, Beat	-	Trio, first movement
Arne, Thomas	-	Three Songs
Mancini, Henry	-	The Pink Panther

***Mozart and the Woodwinds***  
Concert with  
The Philharmonic Chamber Orchestra (PCO)

2006 marks the 250<sup>th</sup> birth anniversary of the musical genius, Mozart. Along with musicians all over the world, PCO will be celebrating the composer's music with a series of concerts in its 2006 season.

Trio Ébano has been invited by the PCO to be part of its season, featuring each member as a soloist in its concert-- *Mozart and the Woodwinds*. The concert programme which will include his **Flute Concerto in G K. 313, Oboe Concerto in C K.314 and Clarinet Concerto in A K. 622**, aims to explore Mozart's woodwind writing through the above pieces which have become staples of our repertoire today.

In line with our aim of promoting a general awareness for woodwind instruments and woodwind playing among our young Singaporean audiences, we will be promoting this concert at our school workshops. While we present ourselves as a wind ensemble in each school, we hope to show them the potentials of each instrument as a soloist in its own right.

Biographies of the PCO and its Music Director can be found below.

### The Philharmonic Chamber Orchestra, Singapore

The Philharmonic Chamber Orchestra is a project initiated by Maestro Lim Yau in 1998. The orchestra comprises of young adults who have a keen and serious interest to learn, to develop, to train, and to perform, as ensemble musicians. Using insights from current research in 'early music,' and coupled with the orchestra's factual existence as a chamber outfit, this orchestral project seeks to breathe new life to musical works, exploring 'sound-worlds' that are very much neglected by big orchestras. It does this by a constant negotiation of canonic repertoire and contemporary works. It is as such that The Philharmonic Chamber Orchestra seeks to be a platform of chamber music playing of a high standard.

The Philharmonic Chamber Orchestra opened its 2002 season with a program of Mozart's *Overture from Cosi fan tutte* and Brahms's Symphony No. 1. A project *The Seasons* of Vivaldi and Piazzolla in collaboration with violinist Foo Say Ming followed that September. The performance of Piazzolla-Desyatnikov's *Four Seasons of Buenos Aires* in that same project was a premiere in Singapore.

In 2003, The Philharmonic Chamber Orchestra undertook the challenging and exciting task of staging the Beethoven symphony cycle in collaboration with Esplanade – Theatres on the Bay, based on Jonathan Del Mar’s edition. Schumann’s problematic symphonies were next on the list in 2004. The inquiry into Schubert’s symphonies (which included the *Unfinished* and the *Great*) this September marks the orchestra’s continued commitment to the inquiry into the canonic symphonic repertoire.

The Philharmonic Chamber Orchestra is also known for its commanding standard as a pit orchestra. It has received good reviews for its work as a pit orchestra when engaged by the Singapore Dance Theatre and Singapore Lyric Opera. It has provided the music of Mozart’s *Requiem* (1999), Puccini’s *Madame Butterfly* (2003) and Tchaikovsky’s *Sleeping Beauty* (2004) for the Singapore Dance Theatre, while opera productions in which the orchestra has appeared include Verdi’s *La Traviata* (1998), Bizet’s *Carmen* (1998), Strauss Jr.’s *Die Fledermaus* (1999), Mascagni’s *Cavalleria Rusticana* (2000), Leoncavallo’s *Pagliaci* (2000), Verdi’s *Macbeth* (2001), Puccini’s *Madame Butterfly* (2005).

The orchestra has also been engaged by Esplanade – Theatres on the Bay on several occasions. In August 2003, the orchestra was featured as the “live” orchestra in Richard Einhorn’s *Voices of Light*, which is music set to the 1928 silent film, *Joan of Arc*. It was also the accompanying orchestra for k d lang’s concert here in February this year. It accompanies Omara Portuondo in November.

In December 2001, the orchestra was engaged by the National Arts Council as the accompanying orchestra for the concerto section at the National Music Competition. The orchestra repeated the engagement in 2003.

This December, it will accompany the Singapore Dance Theatre in Tchaikovsky’s *Nutcracker*.

### Lim Yau, Music Director

Singapore-born Lim Yau is Resident Conductor of the Singapore Symphony Orchestra and Music Director of the Singapore Symphony Chorus, a dual appointment he assumed in January 2001. Previously, he served the Singapore Symphony Orchestra as Associate Conductor and Chorus Master (1981–1997). In 1997 he became Music Director of the Singapore Lyric Opera and in 1998, founded the Philharmonic Chamber Orchestra, which soon developed into an outstanding ensemble. He was also the Principal Guest Conductor of the Shanghai Philharmonic Orchestra and Chorus from 1993 to 1997.


Notable performances include concerts and recordings with the Singapore Symphony Orchestra and Chorus, the Shanghai Philharmonic Orchestra and Chorus, the Shanghai Symphony Orchestra, the Orchestra of National Opera and Ballet (China), the Guangzhou Symphony Orchestra, the Philippines Philharmonic, the State Philharmonic of Tirgu Mures, Satu Mare and Constanta in Romania, the State Symphony of Krasnayarsk, the Russian Philharmonic, the Philippines Madrigal Singers, the Lund University Male Chorus (Sweden), as well as the Latvian State Choir.

Besides regularly conducting orchestras and choruses in Europe and Asia, Lim Yau is also active in Singapore, systematically promoting opera, ballet, contemporary music and choral excellence. He has conducted no less than 20 opera and ballet productions for the Singapore Lyric Opera and Singapore Dance Theatre in works ranging from Britten to Verdi. A keen advocate of Singaporean composers, he has given first performances of more than 30 new compositions for opera, orchestra, chamber ensemble and *a cappella* chorus. His passion and enthusiasm for choral music led him to the formation of The Philharmonic Chamber Choir of Singapore (1994), which has emerged as one of the most prominent chamber choirs in the region.

Lim Yau graduated from the Royal College of Music and Guildhall School of Music and Drama in London and also had the privilege of working under mentors such as Sergiu Celibidache in Munich and Franco Ferrara in Siena. Theatre engagements for the 2005–2006 season include Stravinsky's *Les Noces* and Tchaikovsky's *The Nutcracker* for the Singapore Dance Theatre as well as a concert with the Shanghai Opera Orchestra and Chorus. In recognition of his contribution to music in Singapore, Lim Yau was awarded the Cultural Medallion in 1990.



## Proposed Timetable

	Sunday 12/02/06	Monday 13/02/06	Tuesday 14/02/06	Wednesday 15/02/06	Thursday 16/02/06	Friday 17/02/06	Saturday 18/02/06	Sunday 19/02/06
Morning 8am - 12pm		Nanyang Primary School (NYPS) Workshops with 7-8 year olds	NYPS workshops with 11-12 year olds	Rehearsal	Rehearsal	Rehearsal		Free day
Mid-day 12pm - 2pm			Mini-recital at NYPS					
Afternoon 2pm - 5pm		NYPS Core workshops with 9-10 year olds	NYPS Core workshops with 9-10 year olds	Rehearsal	Rehearsal	Raffles Junior College (RJC), Chamber music coaching	RJC Coaching sessions/ discussion on instr. techniques	
Evening 6pm - 9pm	Arrive		Rehearsal with PCO	Rehearsal with PCO	Concert with PCO - <i>Mozart and the Woodwinds</i>		Mini-recital at RJC	

A more detailed itinerary will be available when specific timings are finalised.

# Expenditure



Return Flights

approx. £480 each

Total: £480 x 3 = £1440



Hotel Accommodation

\$70(SGD) - per person/ per night

Total: \$70x 3 persons x 8 nights = \$1680 (SGD)

Approx. = £560



Expenses

Food

£5 - per person/ per day

Sub-total: £5 x 3 persons x 8 day = £120

Travel

£3 - per person/ per day

Sub-total: £3 x 3 persons x 8 days = £72

Total: £ 2 192

£1 approx = SGD\$3 (Singapore Dollar)

## Your support will help us



“Music is so much more than pure entertainment: it defines us as individuals and as separate, distinct societies, races and nations, and yet it holds within it the power to rise above these differences and remind us what we share. It is when the communication and understanding it enables break down that wars advance and peace recedes. This is the lesson we should teach our children.”

Pitch, pace and pulse: the pathway to global peace –*Dr Jill White*

The above extract from Dr Jill White so truly describes the importance of musical sharing in our society. From our past placements and outreach projects, we have also been constantly made aware of the profound benefits that live music brings to our audiences.

Hence, we strongly believe in the value of our project; not only in its educational purposes, but also in its potential for professional development for us as young music professionals.



As this is a non-profit making project, we will be relying on funding from our school, external organizations and sponsorships to make this project possible. Any financial subsidy that we receive, for which we will be most grateful, will be used mainly to meet the costs of accommodation and flights for the trip to Singapore. A detailed expenditure list is shown above.

Trio Ébano will be happy to answer any queries regarding this project. For further information please do not hesitate to contact us.

## Contacts



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### **Nanyang Primary School**

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### **Raffles Junior College**

[www.rjc.edu.sg/newrjc/sp\\_music.htm](http://www.rjc.edu.sg/newrjc/sp_music.htm)

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