



ROBERT CASTEELS

A stylized, handwritten signature in black ink, featuring fluid, overlapping loops and a long, sweeping tail that extends downwards and to the left.

Handwritten musical notation on a staff, including a treble clef, a key signature of one flat (B-flat), and various notes and rests. A box is drawn around a section of the notation.

2 chords

Handwritten musical notation on a staff, including a treble clef, a key signature of one flat (B-flat), and various notes and rests. A box is drawn around a section of the notation.

Handwritten musical notation on a staff, including a treble clef, a key signature of one flat (B-flat), and various notes and rests. A box is drawn around a section of the notation.

Handwritten musical notation on a staff, including a treble clef, a key signature of one flat (B-flat), and various notes and rests. A box is drawn around a section of the notation.

BAR NUMBERS

Handwritten musical notation on a staff, including a treble clef, a key signature of one flat (B-flat), and various notes and rests. A box is drawn around a section of the notation.

7.5" = 2 bars

Food, Plants and Music

Kuala Lumpur

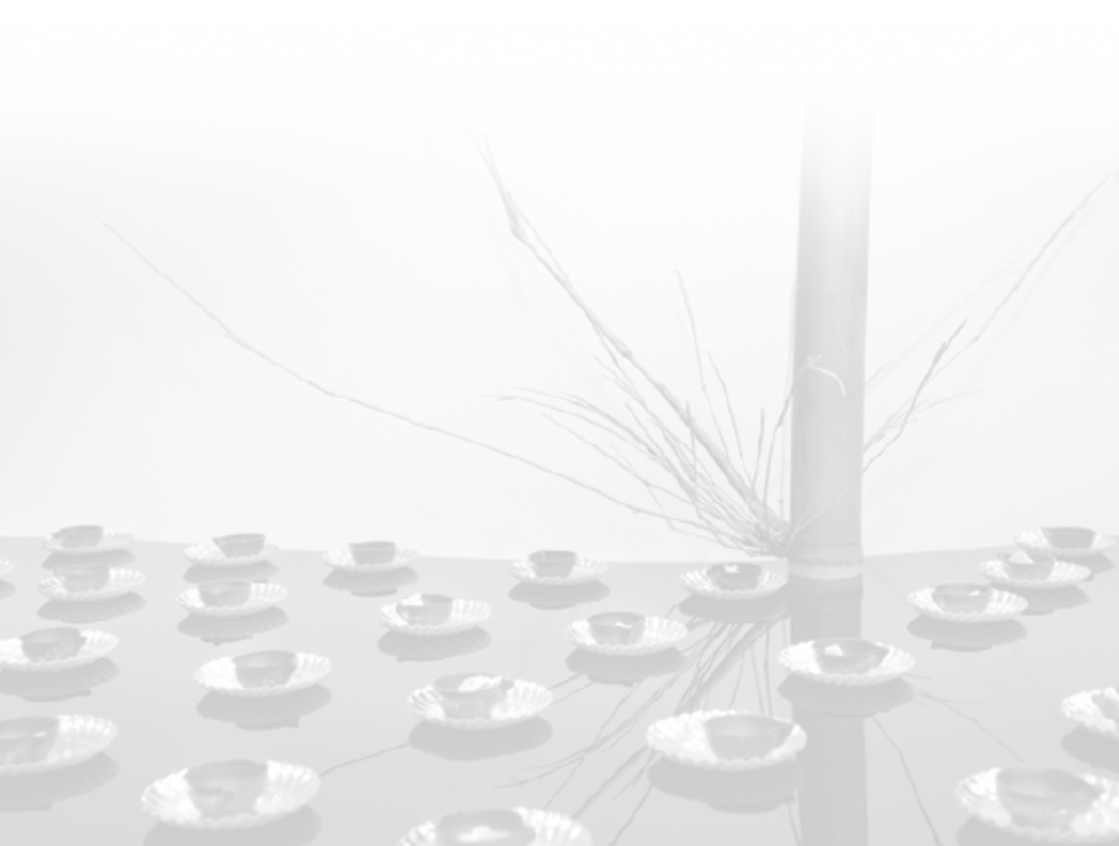
2 December 2007

One afternoon and evening in the GALERI PETRONAS

Singapore

13, 14, 15 December 2007

Three evenings in the Arts House at the Old Parliament



In Kuala Lumpur

presented by

GALERI PETRONAS

with the support of:



Royal Embassy of Belgium in celebration of 50 Years
BELGIUM-MALAYSIA Diplomatic Relations



Premier Seri Pacific Hotel

In Singapore

presented by Dr Robert Casteels

with the support of:



National Arts Council Singapore



The Arts House at the Old Parliament



Sonata Music House Pte Ltd



Opera Gallery



Jan De Nul Group

In Kuala Lumpur and Singapore

with the support of:



Royal Embassy of Belgium



Commissariat Général aux Relations Internationales
Wallonie-Bruxelles



Ministère de la Communauté française, Direction Générale de la
Culture, Service des Arts Plastiques



Centre de Recherches et de Formations Musicales de Wallonie

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Entree

Dr Robert Casteels, Artistic Director

Life teaches me that, in the end, everything is somehow connected. Yet, areas of knowledge have become more and more confined in tightly controlled pigeon-holes. Hence, I feel the urge to create meaningful projects that link music with other seemingly different disciplines. This new project entitled 'Food, Plants and Music' follows the successful film-cum-concert festival 'The Magic of Music in Movies' produced in 2004 by the National University of Singapore Centre For the Arts, which featured Film Director Marion Hänsel, and 'Sound Journey from Architecture to Music', produced in 2005 by the National University of Singapore School of Architecture involving a fruitful collaboration between sonic artist Baudouin Oosterlynck and 120 NUS architecture students.

'Food, Plants and Music' explores man's relationship with the environment by integrating three seemingly disparate components into a unique experience that combines the senses of sight, hearing, smell, taste and touch. The first of these three components is food, something Malaysians and Singaporeans nourish a quasi-mystical relation with (as from the Latin 'relatio'). This element was represented by 'Kitchen, la cuisine transportable'. This ambulant kitchen has traveled with artists Baensch and Dupuis all over the world, mainly to libraries, museums and art galleries. A simple wooden construction forms a narrative about the relation between humans and food through recipes, gastronomic drawings and videos as well as kitchen memorabilia. Even usually reserved Southeast Asian audiences have participated cheerfully in the exchange of recipes, contributing unique recipes that reveal their identity and culture.

The second component involves the vegetal installations by Bob Verschueren. For the last 30 years he has been creating intriguing and ephemeral artworks made out of plants and trees. For this project in Kuala Lumpur, Bob opted for bamboo collected in Ulu Yam. In Singapore, Bob choose the banana tree.

The third and last component is, of course, the music. Composers have written a vast repertoire of music directly inspired by food or about food. Yet, rather regrettably, this music is rarely heard in concert halls because it is deemed not 'serious' enough. I selected crumbs from this cornucopia, pieces by Bernstein, Rainford, Rossini and Telemann. I knew from childhood that house plants react differently to different types of music: my mother used to move plants in or out of the piano room according to how well they fared with the music I was practicing. First associations coming to my mind with bamboo and banana are respectively the Bamboo Curtain, Asia's version of the Iron Curtain, and Giorgio de Chirico's enigmatic painting entitled 'The Enigma of an Autumn Afternoon'. Bob Verschueren's sound discoveries with plants and vegetables fired my imagination and prompted me to compose two pieces of music combining an example of sustainable and recycled energy (that is, the sounds Bob makes with bamboo stems and banana leaves), with two of the most radical inventions of new instruments in the 19th c. and 20th c. (that is, the saxophone and the electric guitar respectively). All the musicians who embarked on this adventure are friends or friends of friends. We performed together in Singapore, Australia and Europe. These finest musicians proved to be the top-quality ingredients indispensable to preparing a great aural meal.

Finally, the acknowledgement lists all the people I wish to thank wholeheartedly for supporting the realisation of 'Food, Plants and Music'.

Performing and exhibition venues

GALERI PETRONAS

GALERI PETRONAS telah ditubuhkan pada tahun 1993 oleh syarikat minyak negara, PETRONAS, untuk menyokong perkembangan gerakan seni Malaysia dengan menyediakan ruang pameran seni yang serba guna dan bertaraf dunia untuk para seniman Malaysia dan antarabangsa mempamerkan karya-karya seni mereka. Terletak di Suria KLCC, Menara Berkembar PETRONAS, GALERI PETRONAS telah dikunjungi beratus ribu pelawat sejak ia dibuka kepada umum. GALERI PETRONAS telah menganjurkan pelbagai pameran kesenian dari Malaysia dan juga luar negara. Hasrat GALERI PETRONAS ialah untuk menjadikan seni sesuatu yang mudah didekati, menyeronokkan dan memikat hati segenap lapisan masyarakat dengan menyediakan pameran-pameran dan program-program awam yang menarik secara berterusan.

GALERI PETRONAS

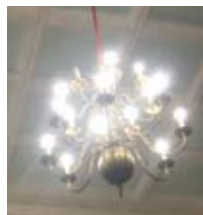
GALERI PETRONAS was established in 1993 by PETRONAS, Malaysia's national oil company, to support the development of the arts in Malaysia, by providing a versatile, world-class art gallery for Malaysian and foreign artists to display their works. Nestled between the PETRONAS Twin Towers in Suria KLCC, GALERI PETRONAS has received thousands of visitors since its opening to the public. With numerous local and international exhibitions, GALERI PETRONAS aims to make art accessible, enjoyable and engaging to the public and will continue to enthrall audiences with exciting exhibitions and public programmes.

For further information, please visit www.galeripetronas.com.my

The Arts House at the Old Parliament

Occupying the 180-year old building which was the former Parliament House and Singapore's first Court House, The Arts House is a multidisciplinary arts centre that offers visitors a broad spectrum of activities ranging from contemporary arts and entertainment events to lifestyle, as well as food and beverage options. Since its opening in March 2004, The Arts House has also been championing the Singapore arts and creative scene, playing consultative and developmental roles in bridging the connections between the arts and artists with various audiences. The Arts House is managed by The Old Parliament House Limited, a non-profit full-service arts management company limited by guarantee.

For further information, please visit www.theartshouse.com.sg



Food, Plants and Music

'Kitchen, la cuisine transportable'

'Kitchen, la cuisine transportable' is a project created in 2000 by Thorsten Baensch and Christine Dupuis. The creators like to adapt this open performance project to new situations. Venues of past performances include cultural centres, galleries, museums and schools located in Brussels, Kortrijk, Düsseldorf, Hesse, Munich, Paris, Tunis and four different venues in New York. A cardboard construction plastered with paper-plate drawings, handwritten recipes, notes, etc., 'Kitchen' acts as a backdrop for the artists to barter soup, tea, chocolate and marzipan in return for visitors' personal recipes or drawings. "We create an atmosphere where people can sit, eat and talk with us", Baensch explains, "it is a social project, and exchange is at its centre." The collection has grown to around 1200 recipes, drawings, food related texts and other documents forming the core of an extraordinary new book project entitled 'Troc-X-Change'.

For further information, please visit www.kitchen-project.be and www.bartlebyandco.com



Christine and Thorsten, the 'kitchen' team

Thorsten Baensch

Born in Heide, Germany, in 1964, Thorsten Baensch has lived and worked in Brussels since 1991. He is an artist and publisher, and has worked as a bookseller and book production manager in Hamburg, Munich, Cologne and New York. He studied painting in Brussels and Milan. In 1995 he established Bartleby & Co., a small artist enterprise for artist's books and editions. His limited edition books are held in many prestigious collections.

Christine Dupuis

Born in Marcinelle, Belgium, in 1946, Christine Dupuis lives and works in Brussels. She has worked with food since her childhood. She is an artist and 'conseillère culinaire'. Nowadays she creates installations. Since 2001, she has collaborated with Thorsten Baensch on the 'Kitchen, la cuisine transportable' performance project and various artist's book projects.

Chicken Rice

- 1 mug of Rice (Basmathi rice)
- 1 whole Chicken (cut into 16 pieces)
or 14 (your choice)
- 1 maggi chicken cube



Preparation

1. Wash the rice and cook it.
measurement (1 cup of rice = 2 cup of water)
(include the butter as well)
 2. Boil the chicken with the maggi chicken cube. Half of the water use it for cooking the rice
 3. The rest of the chicken, marinade it with soya sauce, onion, garlic and tomato sauce for 1/2 hour.
After that, grill the chicken.
 4. Meanwhile, cut the salad and serve with boiled eggs & tomatoes
- Finally, The rice can be served with the grilled chicken & the salad.

TEMAKI-SUSHI.

簡単なパーティにも使える!

手巻き寿司

It's a party familial food.

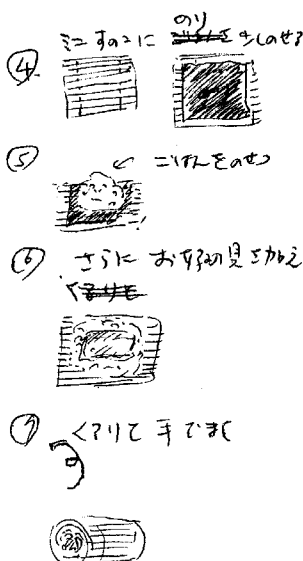
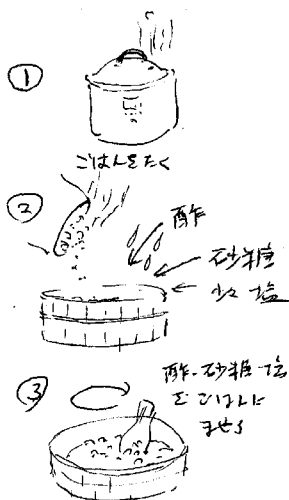
and

very easy!

- 米 rice
- 酢 vinegar
- 砂糖 sugar
- 塩 salt
- 2L5 seaweed.
- のり dried seaweed.

お好みの具 your favorite things

- いくら salmon's egg
- マグロ thun
- いか
- さけ salmon
- 卵 egg
- きゅうり cucumber.
- ほか etc.



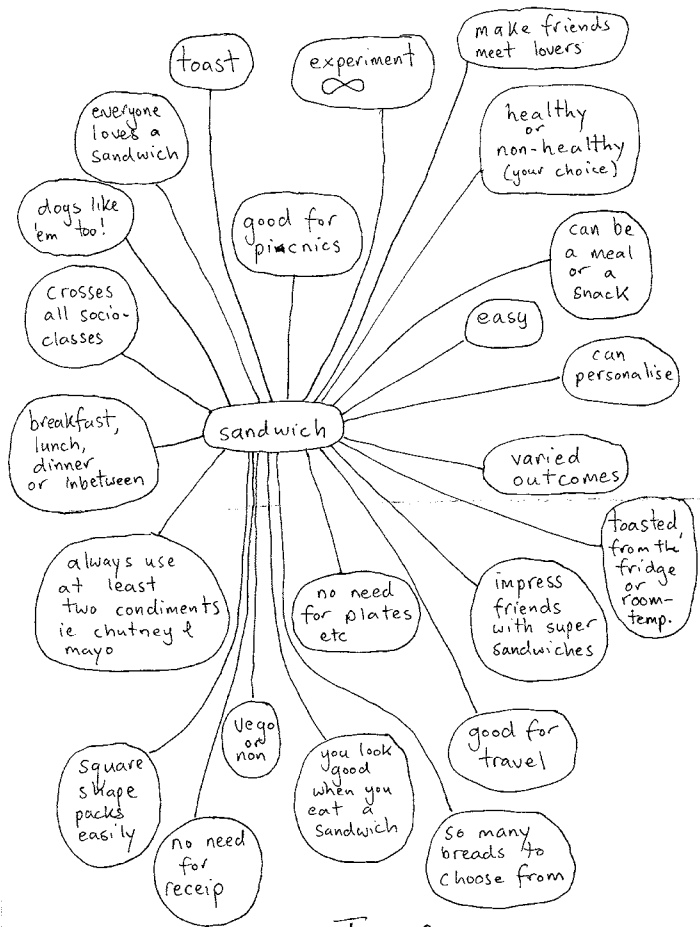
⑧ 巻き上がり!



コンフィ

Finish.

Amiko Brossier



Tobias Richardson Dec 1
Petronas Artist-in-Residence



CARPACCIO
 ← **ST. JACQUES** →
 (Appliqué par un espagnol)

① Achete les coquilles dans le meilleur magasin - ne regarde pas le prix!

② In dünne Scheiben schneiden / couper en petits morceaux

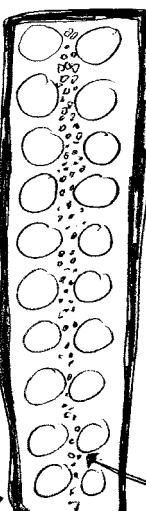
③ Fleisch / tomates in heißes Wasser geben und schale abziehen - in Würfel schneiden / Tomates éplucher et couper en petits morceaux

④ Préparer la sauce:

- huile (aux truffes)
- ciboulette
- une goutte de miel
- SHAKE !!


↑ ↑ ↑ ↑ ↑ ↑

Mettre au frigo - mais sortir avant de servir!



COQUILLES ST. JACQUES TOMATES

PLAST A TOUT LE MONDE
 - et en particulier mon Schuke!



2/12/02
 N. J.

KL0809
 STRANDED TODAY FROM
 AMSTERDAM IN KUALA LUMPUR



Exchanging Recipes

Exchange of recipes in Singapore

PENANG ROJAK (MALAYSIAN SALAD)

- 1) Cucumber
- 2) Pineapple
- 3) Chinese turnip (Mankuang)
- 4) Assorted Malaysian fruits: Jambu, Ampala, mango, etc.
- 5) Crispy crackers

Cut
Shred into small pieces and mix with
following ingredients:

- 1) Powdered belacan
 - 2) Chilli sambal
 - 3) Prawn paste
 - 4) Crunchy groundnuts
 - 5) Roasted sesame seed
- } Sauce



June Ong - A recipe all Penangites
'juneongcl@hotmail.com' knows!
2/12/07

Արուշուկ փռուկ (Boulghour pilav)

- 1 cup bulghur
- 1/2 cup vermicelle.
- 4 Tbsp butter
- 4 cups chicken broth.

Faites revenir le vermicelle dans le beurre fondu jusqu'à ce qu'il blondisse. Ajouter le boulghour et faire revenir 1 minute. Ajouter le bouillon de poule. Laisser mijoter jusqu'à absorption du liquide.

Արուշ

Recette arménienne

Nadine Vitale - Singapour - 13/12/2007

Արուշ . Nadine . Վաթիկ - ԿԵԼ

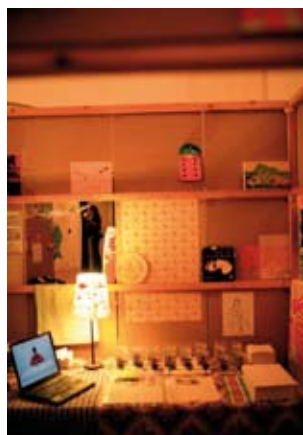
- Երեւան



When Umberto Eco
wrote about "l'œuvre ouverte"
did he have a kitchen in mind?

Qui sait?

A travelling kitchen like a
railway station where
daily different travellers
alight & depart into
various stomachs
all transient yet
strangely permanent
so a recipe
from 2000 years ago
still has power
to delight the
palate.
Bonne Appétit



André de Witte
script
13 - XII - 2007

Tuna Sandwich

Shao-Ting LOW

1 small can of tuna

1 onion

A few slices of bread

Black pepper for seasoning

Method :

1. Pour the can of tuna into a mixing bowl.
2. Slice the onion and cut it into small cubes so that it will be crunchy to the bite.
3. Mix the diced onions with the tuna, and season with black pepper.
4. Spread the tuna mix onto the bread.
~~and serve~~.
5. Garnish with parsley and serve.

This recipe was "invented" one day when I was preparing lunch to bring to school. I found ~~that~~ tuna alone ^{was} boring, so I decided to add an onion which I dug out from my mum's kitchen storage. As I love black pepper, I decided to add that too. The end result is crunchy and spicy, and it has become a regular breakfast favourite in my family.

Easy Potato Salad

①

- 1 kg Australian potatoes
- 1 large carrot, boiled and diced
- 3-4 eggs, hard-boiled & diced
- 3 Japanese cucumber, diced.
- 1 bottle Heinz Salad Cream
- A pinch of salt
- Black pepper (optional)

Method:

- ① Peel and cut potatoes into quarters. Boil them in a pot until cooked. Drain them, and mash them in a salad bowl.
- ② Add the diced carrots, eggs and cucumber. Add in Heinz Salad cream (the amount according to preference) and mix well. Do not forget to add in the salt, and sprinkle with black pepper if you like.
- ③ Cover the salad and refrigerate till cold. Serve.

(Recipe by Shao-Suan LOW)

②

This recipe is my mum's favourite. I'll make this salad for her during special occasions like her birthday, Mother's Day, or simply, whenever she feels like eating it.

Thus, I always associate this recipe with my mum.

(Notes by Shao-Suan LOW)



Thorsten and Christine in The Arts House
at the Old Parliament

Food, **Plants** and Music

Bob Verschueren: from wind paintings through vegetable installations to 'The Catalogue of Plants'

Bob Verschueren

Born in Brussels in 1945, Bob Verschueren is a well known Belgian painter and installation artist. He has exhibited his work in Belgium, Bulgaria, Canada, France, Germany, Hungary, Italy, Japan, Luxembourg, Morocco, the Netherlands, Poland, Reunion and Switzerland. Bob Verschueren has been a member of the Fine Arts division of the Royal Academy of Belgium since 2004.

A self-taught artist, he began his career in painting. In 1978, not altogether satisfied to remain within the limits imposed by the canvas, he turned to the landscape, in which he began working directly using natural pigments. This radical change of orientation towards the ephemeral then led him to consider nature as a source of inspiration and to draw from plants the very essence of his work. Until 1985, he concentrated on producing wind paintings, dry pigments sprinkled on open fields or beaches, the course of the artwork dictated by the wind and surf.

In 1985, he created his first vegetal installation, proposing visitors a work whose principal subject is the degradation process of the material. More often inside exhibition space than outdoors, his installations are reflections of the inseparable connection between life and death.

Since 1985, Verschueren has principally produced 'vegetable installations'. Twigs, leaves and fruits are selected for their form or colour and, without altering their structure, are arranged in precise geometric forms.

Alongside this, since 1995 and with the assistance of the 'Centre de Recherches et de Formation Musicales de Wallonie', Verschueren has been developing a sound work, entitled 'Catalogue de plantes'. This is a series of compositions, each of which is specific to a particular plant. The underlying premise is that each plant has its own unique range of sounds. Each composition is a search for all the sonorities possible to obtain through simple manipulations, avoiding any electronic effects: e.g. a falling leaf or branch, the tearing, rubbing or crumpling of a leaf, etc. All of these sounds, mostly recorded in a studio, is carefully indexed and included in a composition which is named after the relevant plant.

At the Banff Centre for the Arts, Bob Verschueren met Vincent Royer, and proposed that he should improvise on these compositions with his viola. Later, Jean-Philippe Collard-Neven joined them for a few concerts, collectively known as the 'Trio Julienne'. The improvisations focused on the sounds of vegetables, seeking the musical essence in the raw song of nature and finding out how the viola and piano can respond to them. Verschueren's work with Robert Casteels led to a new kind of experimentation, this time confronting written music for larger instrumental forces with the percussive sounds of plants.

For further information, please visit www.bobverschueren.net



Bob Verschuere



installation VIII-07 by Bob Verschuere





installation IX-07 by Bob Verschueren

Poems by Dominique Sintobin

Bamboo

*Severed from their habitat
with a machete
one has surrendered
for all of them
pouring onto the ground
all the bitterness
of their deracination*

*Forced into submission there
in a conditioning
of air and lined up
cut and sectioned
close to the knot
yet not ousting it*

*Bamboo, standing
with or without
branches adjoined
mathematically
arithmetically
ever smaller, held
at an angle
defying the invisible
yet pervasive chaos*

*Fragility,
their spacing
has the audacity of flight
anchored to the ground*

*Bare and leafless
sequestered from their source
in the swamp
striking their dead
upturned branches
on the hard ground of a lost dream*

*Standing
on their hollow sections
they jostle together in cascades
the infinity of the potential fall
and the infinite power of life
here, contained in
its explosive determination
to take the air*

*Whilst on the ground, insinuated
in the blanket of leaves
the face of the jungle
with its serpentine dangers
keeps us
on our guard.*



*December 2007
Translation: Laura Austrum*

Banana trees

*Wild or almost
in their natural clothing
cut close to the ground
transported into the city
in the same way as
construction workers*

*Left there
close to the target, appearing
to have suddenly landed
of no longer having
their heads in the sky*

*Then it catches the man's
attention, his gesture
suddenly bringing each element
of the recumbent plant
back to life*

*The cut trunk
reveals its structure
the whiteness of its core
its concentric circles
of varying thicknesses*

*The heart of the ephemeral
the immaculateness is blackened
where its sap flows*

*Its skin, with the texture
of jute,
discloses
the fine threads
of its fibrous and tender
protection*

*The smooth flesh
white on the inside
pink ochre outside
traced by the monsoon
is revealed as ivory*

*Hidden beauty
unveiled*

*On the trunk, the imprint
of the woven canvas
is a signal
of its vulnerability*

*Quite otherwise the leaves
dried and brown
torn along their grain
or along their paper-fine edge
gathered, lightly
stand together*

*The extracted element
in its separation
thus discovers the incredible
density of matter*

*Time pursues its work
unremittingly
whilst as they dry
the leaves
still sing out their vitality*

*Green, they reach out
like hands
to receive the fruit
so coveted
by humans.*

Food, Plants and *Music*

Music programme

'Tafel Musik' by Georg Philipp Telemann Sonata in g minor for oboe and harpsichord

'Taman Suara 1. buluh' by Robert Casteels

Concoction for oboe, oboe d' amore and cor anglais, grand piano, harpsichord, keyboard, pianistic percussion and bamboo sounds (world premiere)



world premiere of 'buluh'

'Taman Suara 2. pontianak' by Robert Casteels

Concoction for three saxophones, three electric guitars, three keyboards, percussion and Musa Paradisiaca Sapientum sounds (world premiere)



world premiere of 'pontianak'

'Almonds' and 'Pickles' by Gioacchino Rossini for solo piano

'La Bonne Cuisine' by Leonard Bernstein (Four Recipes) for tenor and piano

Plum Pudding / Ox-tails / Tavouk Gueunksis / Rabbit at top speed



tenor Adrian Poon

'Cocktail Suite' by Michael Rainford for piano duet

Rum Punch Rag / Whisky Sour Waltz / Tequila Tango / Martini Melody / Schneider Cup Charleston

Background music during the exchange of recipes: 'La Revue de Cuisine' by Czech composer, Bohuslav Martinů.

Programme notes by Robert Casteels

Tafel Musik' by Georg Philipp Telemann

During his lifetime, Telemann was considered the greatest German composer of the time. Telemann was a friend and rival of both Georg Friedrich Haendel and Johann Sebastian. Posterity has preferred Haendel and given preeminence to Bach, but during their lifetime it was Telemann who was phenomenally successful. Telemann produced an enormous body of both sacred and secular work. Through an international and very successful subscription in 1733, Telemann published three collections of music entitled 'Tafelmusik' I, II and III, composed respectively in Polish, French and Italian style. In the 20th c. Satie and Hindemith's table or furniture music functioned as background music. In the 18th c. Telemann's table music borrowed from the tradition of musical accompaniment to feasts, banquets and outdoor parties. This genre went back to Versailles at the time of Michel-Ricard de La Lande and François Couperin. We know that Telemann admired French culture and visited France. The Suite in a minor from the second collection follows the formal pattern of the whole 'Tafelmusik': an overture followed by a suite for seven instruments, a quartet, a concerto for seven instruments, a trio, a solo and a conclusion for seven instruments.

'Taman Suara' by Robert Casteels

In the Malay language, 'Taman Suara' means garden sound and 'buluh' means bamboo. In response to Verschueren's 'installation VII-07' in which pieces of bamboo in harmonious shades of greens were precisely cut and arranged in rows of decreasing heights and spacing, I superimposed layers of music with actual bamboo sounds to create a verdant and lush soundscape. One sudden and short effervescent outburst wittily subtitled 'bamboogie' hardly disturbs the jungle haunted by four nocturnal calls, four cantilenas played on the oboe.

Banana trees grow successive sheathes of leaves around a central tender core. In 'installation VIII-07' Verschueren skillfully removed the vegetal layers of the banana trees, allowing subsequent oxidation to create strange and, over time, changing colours. Based on this process, I composed 'pontianak' by creating 20 cycles of music that are gradually and successively shortened, accelerating towards its final explosive climax. With its wails, sighs and sweet harmonies, the central part of 'pontianak' describes the Pontianak, a well known vampire in Malay folklore. Women who pass away after giving birth are said to become maleficent spirits that haunt banana trees in day time. They metamorphose into frangipani-scented ladies, the Pontianak, seducing and castrating men, causing miscarriages and devouring newborn babies. In contrast, testosterone levels run high during the outer musical parts of 'pontianak'. The audience begins to believe that the energetic discourse of electric guitars and saxophone fuelled by the relentless drum has managed to overcome the Pontianak spirit, yet it is then revealed that the enchanting voice of the theremin has the last word. The full score lists the 37 ways Verschueren imagined to create sounds from bamboo stems and banana leaves (see page 33). 'Buluh' and 'pontianak' form a convex-concave dyad, a sound garden.



Recipe for 'Taman Suara' by Robert Casteels

ingredients:

1 atonal chord of 11 pitches
7 derived tonal chords
1 ascending row growing from number 1 to 191
11 tunes
1 rhythmic non retrograde ostinato
2 intervallic gestures
2 vegetal sound sources
11 musicians
27 instruments

preparation steps:

- Set overall structure
- Line up and cut material
- Extract split sounds
- Let ideas fermentate
- Compose
- Produce full score and parts
- Rehearse with musicians
- Perform and enjoy!

serves:

No limit to number of listeners

'Almonds' and "Pickles" by Gioacchino Rossini

At the age of 24 in 1816, Gioacchino Rossini had composed his best known operas and had reached stardom and material security. At the age of 37, Rossini composed his last opera and stunned the musical establishment by officially retiring from composition. Rossini lived for another 40 years until passing away at the ripe age of 76, which was remarkable by 19th c. European standards. During all this time, Rossini lived in a spacious house in Passy, Paris, where he held famous and sought-after home parties, enjoyed food and cooked. Rossini also kept composing humoristic piano pieces played for his friends' enjoyment and called 'Sins of Old Age'. He refused publication of these works, which were only published after his death in 1868. Rossini's preface to his 'Sins of Old Age' encapsulates this pianistic medley with his customary self deprecatory humor. I quote the French preface with Rossini's spelling mistakes: "-Un peu de Tout- Receuil de 56 Morceaux Semi-comique Pour le Piano... Je Dedie ces Pechés de Vieillesse aux Pianistes de la 4^{me} Classe a la laquelle j' ai l' honneur d' appartenir" (end of quote). Let be assured that performing these pieces requires a first class pianist!

Pianist Shane Thio chose 'Les Cornichons' and 'Les Amandes'. 'Les Cornichons' or pickles is the 4th piece of 'Quatre Hors d' oeuvres' or Four Appetizers. To me the joke is obvious: whilst the dotted rhythm refers to the bitter taste of pickles, the pedantic repetition of chords in tempo marked 'Andantino maestoso' refers dependently to a clumsy blockhead in French vernacular.

Almonds are part of a dessert consisting of dried figs, almonds, raisins and hazelnuts. Each colour refers to the habit of a religious order, the Franciscans, Carmelites, Dominicans and Augustines respectively, hence the overall title of 'Quatre mendiants' as in mendicant orders. The formal structure is noteworthy: chordal introduction, waltz 1, trio-mazurka 1, waltzing transition to waltz 2, faster trio with surging octave leaps, trio-mazurka 1, extended waltz 3, trio 2, coda successively on trio 1, waltz and coda.

‘La Bonne Cuisine’ by Leonard Bernstein

During his three-year tenure as Music Director of the New York City Symphony Orchestra, Leonard Bernstein set to music in 1947 four recipes from a classic book of French cooking dating from 1889, Emile Dumont's *La Bonne Cuisine Française*.

Unfortunately copyright does not allow me to print the song-recipes here. The songs for voice and piano exist in two versions, the original in French and Bernstein's translation in English. The songs are dedicated to Jennie Tourel, the mezzo-soprano who premiered in 1943 Bernstein's cycle of Five Kid Songs entitled 'I Hate Music!' and, in 1944 his first Symphony Jeremiah. During my conducting studies at Juilliard in the mid eighties, I had the privilege to spend a considerable amount of time with Lenny, as he was affectionately called in New York. I remember him confiding his anxiety to keep separate the musical languages of the orchestral repertoire he was conducting from that of his own compositions in progress. The harmonic material of the cycle 'La Bonne Cuisine' attests of Bernstein's intellectual bulimia already at the age of 31.

In song-recipe no. 1 titled Plum Pudding, the voice lists the ingredients. Bernstein indicates in Italian: very fast, mathematical, precise, expressionless, and in English: rather grimly. Harmonies are kept to three chords, successively built on the hypodorian mode on e, pentatonic scale on b flat and E major without leading note.

Song-recipe no. 2, *Queues de Boeuf*, starts and ends with the same words: "ox-tails is not a dish to be scorned". Within the tonality of A Flat Major, the music meanders chromatically towards bitonality and jazz.

Song no. 3 *Tavouk Gueunksis* is not much of a recipe. The text alludes to the Orient, Arabs and Turks. Between the opening and ending sentences that lead to E flat Major and emphatically announce that *Tavouk gueunksis* is the breast of hen, Bernstein conjures a mythical Orient through superimposed open fifths and an anapestic ostinato, whilst the agogic marking wittily calls for a "Allegretto alla Turca".

The cycle rounds off with the very fast song at 208 for a quaver, *Civet à Toute Vitesse*. The music cascades up and down, but somehow always falls back on pitch E and at the very end, lands on a triumphant E major chord. What a gem of musical pot-pouri!

‘Cocktail Suite’ by Michael Rainford

Food is inseparable from drinks. With his *Cocktail Suite* published in 1983, Australian pianist and composer Michael Rainford continues the rich tradition of 19th c. four hands piano music destined for home consumption. The unassuming musical pastiche of ragtime, waltz, tango and charleston is delicious.

Biographical notes and <the eleven words>

<Each performer was invited to write 11 words about him/herself>

Johann Christiaan Flach

Oboe player, chamber music player, educator, born and raised in The Netherlands, studied in Amsterdam, based in Kuala Lumpur. <Bach / rivers / history / imagination / creativity / reeds / driving / Woody Allen / trees / brothers / insecure>

Low Shao Ying

Concert pianist, chamber music pianist, full-time piano accompanist, composer, songwriter, arranger, educator, born and raised in Singapore, studied in Paris, based in Singapore. <Optimistic / happy-go-lucky / romantic / fun-loving / sentimental / relaxed / soothing / inspirational / peace-loving / positive / humorous>

Adrian Poon

Tenor, arts administrator, educator, born, raised, studied and based in Singapore. <Modern / new / premiere / interdisciplinary / french / songs / Poulenc / lento / phonetics / briefs / ginger>

Shane Thio

Concert pianist, chamber music pianist, orchestral pianist, repetiteur, vocal accompanist, harpsichordist, born and raised in Singapore, studied in London, based in Singapore. <Voice / song / modern / Bangkok / sauna / lemon grass / hot / yellow / fish / warm / clouds>

Cecil Angus Ess

Guitarist, born, raised and living in Singapore. <Passion / music / classical / love / composing / guitarist / pianist / new-media / arts / chess / football>

Low Shao Suan

Concert pianist, chamber music pianist, full-time piano accompanist, composer, songwriter, arranger, educator, born and raised in Singapore, studied in Paris, based in Singapore. <Romantic / optimistic / positive / happy-go-lucky / humorous / sentimental / relaxed / soothing / fun-loving / inspirational / peace-loving>

Tim O'Dwyer

Saxophone player, improviser, composer, vocalist, educator, born and raised in Australia, studied in Melbourne and Amsterdam, based in Singapore. <Free / jazz / improvised / music / contemporary / classical / punk / rock / prepared / saxophone / crooner>

Balraj s/o Gopalkrishnan

Guitarist, vocalist, bassist, composer, arranger, educator, born, raised and based in Singapore. <Melodic / considerate / absent-minded / calm / electronics / shy / meditative / loner / humorous / friendly / untidy>

Darren Moore

Drummer, percussionist, improviser, educator, born in Scotland, raised in Australia, studied in Perth, based in Singapore. <Drummer / percussionist / laptop / artist / pop / music / lecturer / jazz / experimental / electronica / improvisation>

Robert Casteels

Composer, conductor, educator, chamber music pianist, arts administrator, born and raised in Belgium, studied in Brussels, London and New York, emigrated to Singapore. <Climate change / MGA / silence / time-running-out / wondering / wandering / friends / books / food / philately / numerology>

Ken Murray

Guitarist, educator, composer, born and raised in Australia, studied in Melbourne and London, based in Melbourne. <Father / guitar / Melbourne / music / Brazil / Spain / cricket / radiohead / band / coffee / composers>



(standing from left to right)
Low Shao Ying, Adrian Poon, Shane Thio,
Cecil Angus Ess and Low Shao Suan

(seated from left to right)
Tim O'Dwyer, Balraj Gopal, Darren Moore,
Robert Casteels and Ken Murray

Catalogue of works by Robert Casteels

- Ludus Tonalis (August 1995 to September 1996) (98'")
- Warum ist das Licht (1996) (9') for solo soprano, organ and wind instruments
- Berlayar ke Mata Hari (1997 to 1999) a cycle of nineteen multidisciplinary compositions, which combine gamelan orchestra, European, Indian and Chinese instruments as well as computer generated sounds and visual images
- Qie Yu (2001) (26') for Chinese orchestra and gamelan orchestra, western brass, percussion ensemble and speaking choir on the poem 'Bicara Dalam Sepi' by Norulashikin Jamain
- Hui Rao (2001) (8') Celebratory spatial Fanfare for 16 horns and Chinese percussion instruments
- Sui Yuen (1.1.2002) (4') for unaccompanied piano
- L' (autre) fille aux cheveux de Bali (2002) (4'10") for Chinese string trio, vibraphone and an ensemble of Solonese, Balinese and Burmese metallophones
- Sonata Profana (2002) (25') for triple orchestra and Balinese gangsa with 3 simultaneous conductors
- Elegy to the men you don't meet ev'ryday (2002) (15') for Chinese symphony orchestra, Balinese gangsa, trombone chorus and quinton dedicated to Bro John McNally and Kuo Pao Kun
- When Two Nations Meet (2002) (4'20") Fugue on the National Anthems of the Kingdom of Belgium and The Republic of Singapore for piano four hands
- Whisper in the night (March 2003) (8'01") for solo percussion and strings
A
R
- Spirit of Wood (2003) (5'34") for percussion quartet and tape
- Shadow Catcher (2003) (6') for double chorus a cappella and rapper on a text by Elangovan after a sufi saying by Haidar Ansari
- A day in the life of a Garden (2003) (7'35") for solo multiple percussionist, pianist and pre-recorded sounds
- Kreisleriana (March 2004) (10') Concert paraphrase for soli violins and orchestra on Fritz Kreisler's "Praeludium and allegro"
- NUS Ceremonial fanfare (2005) (60") for 6 horns, 6 trumpets and 6 trombones
- Centennial Symphony (2005) (35') large Western symphony orchestra (3343-6441-9 perc. - organ-harp), gamelan, tabla, Chinese strings (yang qin, pipa, 4 gao hu, 4 er hu, 4 zhong hu) and pre-recorded tape
- Symphony no. 2 (2005-2006) (23'22") for orchestra of 70 musicians and chorus of 70 voices
- Symphony no. 3 (2006) (13') for Chinese symphony orchestra
- Sound Journey (2006) (13'03") for percussion trio on listening pavilion
- A line runs away (2006) (4') Version for kayagum, viola and mime/ Version for two gu zheng and western quartet
- Trio for violin, cello and piano (2007) (4')
- Dayung Sampan, Flower Drum Song, two transcreations for organ (2007)

The Music of Robert Casteels: A Cultural Study

Lee Shin Kang

Although he belongs to one of the minority races classified under 'Others' in various application forms, Casteels is a composer of music that could arguably only be written by an explorer of sorts looking at the multicultural society that we are, run by a government that places great stakes on preserving our cultural heritage. Singapore is indeed an interesting case study for the post-colonial era - Ironically, we try so hard to promote the ethnic arts that, most Singaporeans encounter only sporadically. The ethnic arts are not so much a reflection of modern life but *symbols* used in the vigorous, and perhaps indispensable, rhetoric of multiculturalism propagated through the media and supported by various government-sponsored institutions such as the Esplanade. This is one reason why some of us become mightily confused listening to works such as Casteels's *Sonata Profona*, which feature a Chinese Orchestra, a Western Wind Band, and a Gamelan ensemble. The practice of combining ethnic cultural resources has perturbed many pairs of trained ears whose owners regard it as an affront to the uniqueness and essentialism of individual ethnic cultures.

Casteels's response to the charge of neocolonialism resembles that of most contemporary composers of Western Classical music. He insists that his intentions behind the use of ethnic instruments are of a purely sonic nature. Ethnic instruments are sonic resources from which he draws upon in the process of composition – precisely what Tan Dun said when confronted about the unfortunate quotation from a Cantonese opera about the *downfall* of a city that he used in *Symphony 1997: Heaven, Earth, Man*, commissioned for the reunification of Hong Kong and China. Clearly, there is a sharp rift between audiences' interpretations and the composers' intentions when it comes to contemporary music. Unlike composers of the past who are no longer around to defend themselves, contemporary composers can and have responded to audiences' criticisms. There is a solid tradition of regarding music as something opaque to meaning-seeking listeners, ranging from angry protests against audience goers who try to attach stories to Romantic symphonies, to Schoenberg, who insists that his music does not express anything, to Babbitt, who characterized music as experiments in sound. The contradiction between cultural artefacts as symbols (e.g. ethnic costumes worn on Religious Harmony Day in schools) and as materials empty of meaning has no resolution in sight. What one can say for certain is that the discourse about the significance of ethnic music has had a definite impact on the contemporary music scene.

Whether we like it or not, ethnic music, when seen as a symbol of an entire culture, has become an emotive issue, for any threat to the integrity of the music *may* then be interpreted as a threat to an entire culture. To obsess about the political ramifications of the use of ethnic musics, however, is to miss the point somewhat. The debate I have just discussed is just one part of a much larger complex of issues surrounding contemporary music that brings together a whole bunch of seemingly unrelated items. The mixing of the serious and the humorous, tonal and post-tonal, east and west, past and present etc. - all these are symptoms of a phenomenon described as 'postmodernism', and ascribed to the over-loading of information available through the web, the instant email interaction possible between persons as far apart as Belgium and Singapore, the production and distribution of millions of CDs of all varieties, the spread of public education and the awareness of ethnic cultures, i.e. everything that has allowed disparate strands of culture to come together.

This cultural explosion has led to the breakdown of traditional ways of understanding many spheres of cultural activity, including music. A few examples of this mixing and matching in Casteels's music:

- In *Symphony No. 2*, we begin with academic sobriety - a large post-Mahlerian orchestra is heard together with the chorus intoning text related to 7 mathematicians. In the middle section, however, a jocular ditty suddenly becomes the foundation of the music, enveloping numerous choristers and 70 orchestral players in one big joke.
- All of Casteels's music written for gamelan ensemble involve instruments which have completely different tuning systems. In *The Irremediable*, the microscopic difference between the same note in different tuning systems is augmented by the use of instruments with very similar timbres: vibraphone, grand piano, a piano specially tuned using the gamelan tuning system, and synthesizer.
- In *Centennial Symphony*, major chords sit comfortably beside neotonality, bitonality, and even electronic sounds. Successive musical events call for the use of different tonalities that originated in different periods of music history.
- *L' (autre) fille aux cheveux de Bali* recalls melodies composed in the previous century by Debussy and Bartok, set in the conflicted, contemporary sonic world of Chinese, Indonesian and Burmese instruments.

Casteels is a procreant composer whose musical resourcefulness has enabled him to create a vast portfolio of compositions which bespeaks its time and place. His works have, in the past, protested against the Gulf War (*Whisper in the Night*), celebrated nature (in *A Day in the Life of a Garden*), or connected with indigenous arts and crafts (*Spirit of Wood*). A previous multidisciplinary project, *Music and Architecture*, gives us a glimpse of Casteels' vociferous musical appetite, something we witness again in today's *Food, Plants and Music*. Fascinating questions of interpretation will inevitably arise and be addressed, but they pale beside the sheer energy of creation in Casteels's decidedly postmodern works. 'Hailed by some and reviled by others, postmodern music and postmodern listening are exciting – yet sobering – statements of who and what we are.'¹

¹ (Jonathan Kramer, 'The Nature and Origins of Musical Postmodernism'. In: Judith Lochhead ed., *Postmodern Music/Postmodern Thought*, 2002, Routledge, New York, p. 23-4)



The Electric Guitar: Icon of Popular Music

Sebastian Ho

If not for the popularity of Hawaiian music in the 1920's – 1930's, the development of the solid body electric guitar would probably never have happened. Electric Hawaiian guitars, played with metal slides, were the first instruments that depended on electrical amplification of their sound. Based on these electric Hawaiian guitars, Les Paul and Leo Fender created their first solid body electric guitars in the 1940's.

Traditionally, most guitar music was written for solo performers because of the poor sound projection in acoustic guitars. Today, classical guitars are still played acoustically in concert halls and large venues, albeit aided by years of technological advancement in acoustics construction and shaping that enable the instrument to hold its own against an orchestra or a small group of other instruments. However, the invention of the electric guitar allowed the instrument to finally be able to stand out against a horn section and pick out melody lines instead of merely providing the rhythm. Because of this, the electric guitar grew in importance rapidly and better and more refined guitars were made as the technology advanced. Coupled with sophisticated amplification and sound modules, one can now create virtually any type of sound with the electric guitar, whether guitar-like or not.

In this short primer, I shall attempt to briefly detail the role of the electric guitar in some of the major genres of modern music, both as a lead and rhythm instrument.

One of the most important genres, amongst others such as pop, rock, heavy metal, funk and country, is definitely the Blues. For many years, Blues was recorded by memory and relayed live in person. Emerging during the Civil War in the North Mississippi Delta, the Blues contained influences ranging from African music, gospel music, ballads and rhythmic dance tunes. It eventually evolved into music where a singer would engage in a call-and-response with his guitar. Whether performed lamenting one's bad luck or amidst poignant cries tinged with self-victimization, the Blues are often sung with pain and sadness and embody a general desire to free oneself from life's misfortunes. In more recent times, the Blues element has been infused into many other styles of music, forming what we call Blues-based or Bluesy music. These do not necessarily contain the sad elements mentioned above, but are based on the form and the phrasing of the Blues.

The guitar plays a central role in the Blues, especially with the popularization of the electric guitar. With amplification and the availability of guitar effects, blues guitarists can experiment with sound in order to best portray their true feelings. The simple act of bending (or pre-bending) of strings, whether subtly or full-fledged, can represent multiple emotions. A bend held as long as eternity, coupled with out-of-control feedback clearly represents frustration and despair. A furious rake followed by a vicious vibrato speaks of angst like a punch to the face. A legato sweep across the strings shows the release of a culmination of pent-up emotions.

That the guitar is such a physical instrument allows one to form such a strong connection with it that it becomes a part of you. Whether in a joyous or melancholic mood, your emotions can be easily expressed on the guitar. This is clearly manifested in Gary Moore's guitar solo in "Still Got The Blues". The solo is so emotionally charged that it rips you apart from the inside. It is hard to imagine any other instrument that can achieve the same effect.

The electric guitar also has its place in modern pop/rock music. In his article "Acoustic, Electric and Virtual Noise: The Cultural Identity of the Guitar", Gavin Carfoot mentioned, "...the electric guitar holds a rarified place in rock criticism as an icon of mass resistance and a symbol of authentic, artistic expression". If you think of pop/rock guitarists, you will inevitably think of The Edge (U2), Dominic Miller (Sting), Andy Summers (The Police), Pete Townshend (The Who) and of course, Jimi Hendrix! You will always remember the infectious palm-muted guitar riff of "Every Breath You Take" by The Police, or the pristine clean chorus guitar riff in U2's "Where The Streets Have No Name". The Queen anthem, "We Will Rock You", played all over the world, ends with a distorted guitar solo (feedback included) that captures the feelings of victory and ecstasy perfectly. The signature antics of smashing and burning guitars by Jimi Hendrix fulfilled his audience's demand for a cathartic experience, transcending a purely aural form to reach a level of providing visual satisfaction as well. It is indeed true that, as they say, the chaotic noise created by the electric guitar reflects the deviant and rebellious side of human beings.

As rock bands like Led Zeppelin, Deep Purple, Aerosmith, Guns n' Roses and Skid Row became famous from the 70's to the early 90's, the electric guitar gained an even stronger foothold in modern music. Guitarists of these bands have been elevated to demi-god status and the electric guitar has become an indispensable part of modern music. Most notably, instrumental guitarists like Steve Vai and Joe Satriani gained the respect of musicians worldwide in the late 80's and early 90's. With their groundbreaking use of guitar effects and complete mastery of the instrument they transcended genres with their music and astounded the world.

Heavy Metal music, as the name implies, is loud and angst-filled. Undoubtedly, it is the electric guitar that gives it its signature sound. Heavy Metal has been around since the 70's and there are many denominations of Heavy Metal music that have surfaced in the past ten years, such as Industrial Metal, Doom Metal, Death Metal, Black Metal, Thrash Metal etc. Today, bands such as Slipknot, Arch Enemy and Emperor continue to explore the genre with their music. One thing in common amongst all the different variations of Heavy Metal is the heavy usage of guitar effects (especially distortion). It is in this genre where we can hear music being pushed to its limits.

We often relate Country Music with "Cowboy Music". After all, it was the cowboy movies in the 1930's – 40's that brought popularity to country music. Many cowboy movie stars, including Roy Rogers, Gene Autry and Sons of the Pioneers also played the guitar, thus establishing the instrument in the culture of country music. Today's country music features the electric guitar widely, with bands like The Hellecasters continuing to push the forefront of country music. Using the electric guitar, rock instrumental guitarists Guthrie Govan (Solo artist) and John 5 (formerly from Marilyn Manson's band) recorded covers of country songs, "Rhodes Island Shred" and "Fiddler's" respectively, giving a very fresh and different perspective to country music - country music with a tinge of rock.

Along with R&B, Soul, Rap and Hip Hop, Funk is one of the most enduring forms of music to come from the American black community. Funk music is known for its complex syncopated rhythms, with the guitar (as well as the horns) playing critical rhythmic and percussive roles. In fact, no funk band is complete without a guitar providing those indispensable syncopated sixteenth beat grooves. James Brown demonstrated the use of syncopations and scratching rhythm guitar on the influential hit "Papa's Got A Brand New Bag". Wild Cherry's "Play That Funky Music" and Incognito's "Colibri" further consolidated the importance of the guitar's rhythmic role in Funk.

The electric guitar has achieved such acceptance and importance that we even see its fusion with music from the other end of the spectrum: classical music. One notable effort is the collaboration of Yngwie Malmsteen, a neo-classical guitarist, with the Czech Philharmonic in 1998 which culminated in the performance and recording of an electric guitar concerto. It was indeed a giant leap for the electric guitar. A year later in 1999, Metallica recorded an album with the San Francisco Philharmonic. In the same year, best-selling singer/songwriter Joe Jackson recorded “Symphony No. 1” – a collection of four rock-like movements featuring many instrumentalists, including Steve Vai, on the electric guitar. This recording shattered boundaries and blurred the lines between the worlds of classical and pop/rock music.

Apart from the aforementioned genres, there are many other genres of music in which the electric guitar plays a major part. The key element in the electric guitar's rise has been its ability to convey emotions and mood. By helping the artist connect with his or her audience, the electric guitar has become an icon of pop and rock culture. With technological advancements and new generations of musicians pushing the limits of music, who knows what the electric guitar will evolve into? I, for one, will be waiting to find out.



Extract from the full score of ‘Taman Suara’

Ob.

Gtr. 3

11'44" 11'48" 11'52" 11'56" 12'

Ob.

Gtr. 3

Kbd. 2

12'04" 12'08" 12'12" 12'16" 12'20" 12'24"

Ob.

Gtr. 3

end of cantilena 4 | take reed out and also prepare oboe

begin of interpolation 4

end of interpolation 4

INTERPOLATION 4

end of interpolation 4

12'28" 12'32" 12'36" 12'40" 12'44" 12'48" 12'52"

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All not in Gesamtkommando pedal

Handwritten musical notation on staves, featuring various notes, rests, and markings. The notation includes measures numbered 10, 12, 13, 14, 15, and 17. There are several measures marked with a large 'X' and a circled 'X'. The notation is written in black ink on a white background. A large purple oval is drawn around the measures numbered 10, 12, 13, 14, and 15. The word "all decato" is written vertically in purple ink next to the oval.

Handwritten musical notation on staves, featuring various notes, rests, and markings. The notation includes measures numbered 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The notation is written in black ink on a white background. A large purple oval is drawn around the measures numbered 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The word "all decato" is written vertically in purple ink next to the oval.

