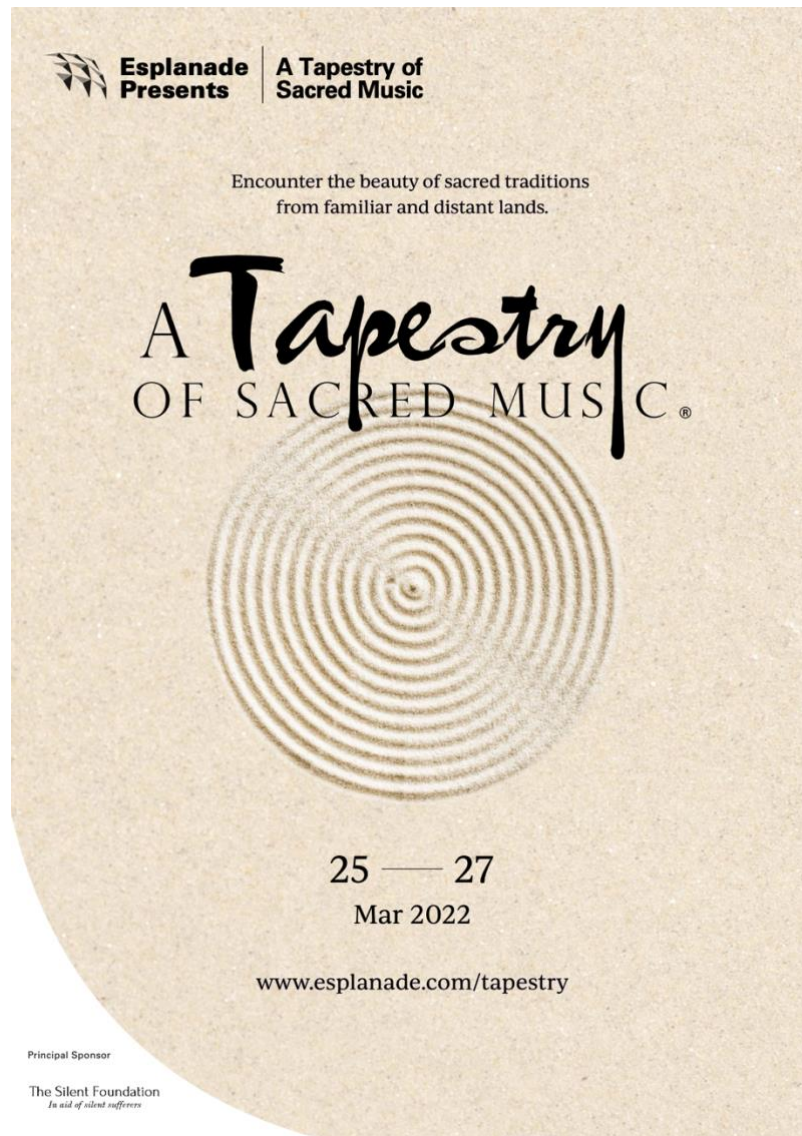


Esplanade Presents

# A Tapestry of Sacred Music

25 – 27 Mar 2022

[www.esplanade.com/tapestry](http://www.esplanade.com/tapestry)



## Producer's Message

The past year has been one of challenges and demanding many adaptations. Although uncertainties still exist on our collective horizons, I hope you are in a better place than before—perhaps more used to the waves that toss us about amidst the seas of change.

As we try to chart an equilibrium between caution and normalcy, it is natural to seek out anchoring influences in our lives. For many, this comes in the form of a belief in something greater than our worldly concerns or a deeper truth beyond our material existence. Some of the most primal expressions of such beliefs are manifested through the stirring power of the voice, and drums that elevate the spirit. They soar, swell, and even physically move us—bringing a visceral experience that cannot be adequately conveyed in words.

This edition of Esplanade – Theatres on the Bay's *A Tapestry of Sacred Music* from 25 – 27 Mar brings to you a rich diversity of musical offerings, with focus on two fundamental manifestations of sacred music: the voice and the drum. This year, we are grateful to be able to welcome overseas artists back to perform live, together with practitioners from our local communities.

Beyond the myriad languages and aural textures you will encounter, the festival ultimately returns to this central truth: that beneath our diversity is a common humanity. It acknowledges that in spite of the different sounds, songs and practices, we are motivated by similar emotions, experiences, hopes and fears as humans—we just express them in the ways we know best. This cannot be overstated, given our shrinking world, so prone to conflict and intolerance.

Our heartfelt thanks go to our Principal Sponsor, The Silent Foundation, and Supporting Sponsor, the High Commission of India, Singapore, for believing in what we do and supporting our efforts. The performances in the festival remain free because we believe it is important for everyone to have the opportunity to experience humanity's cultural expressions in all their diversity and richness, but your donations and contributions are what help to make this all possible.

May this 13th edition of the festival be another anchoring source of comfort in your lives! We invite you to come with open hearts and minds for an encounter with *A Tapestry of Sacred Music*.

Tan Xiang Hui  
Producer, The Esplanade Co Ltd

## About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 3,500 live performances and activities presented by Esplanade, its partners and hirers. Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on [Esplanade Offstage](#), an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

Turning 20 in 2022, Esplanade marks the occasion with a year-long celebration themed *20 and Beyond: Keeping the Lights On*. In addition to the presentations of its year-long festivals, programme series, and special initiatives and events, there will also be a season of new works by Singapore and Asian artists specially commissioned for the arts centre's 20th anniversary and official opening of its newest venue, Singtel Waterfront Theatre.

Esplanade –Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. The Charity Council awarded TECL the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016, and the Charity Transparency Award for four consecutive years since 2016. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a Guide-dog Friendly centre.

TECL receives funding support from Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

Visit [Esplanade.com](http://Esplanade.com) for more information.

~ End ~

Issued by *The Esplanade Co Ltd*.

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## **Annexe**

*Esplanade Presents*

# **A Tapestry of Sacred Music 2022**

25 – 27 Mar 2022

[www.esplanade.com/tapestry](http://www.esplanade.com/tapestry)

*A Tapestry of Sacred Music* was launched by Esplanade – Theatres on the Bay in 2009. The festival offers the rare opportunity for everyone to encounter the beauty of these varied cultural expressions practised by communities all over the world, in a secular setting. Over the years, we have presented more than 36 religious denominations, as well as the sacred art forms of 56 different communities, creating a rich tapestry of some of humanity's most affecting and powerful musical expressions.

Since 2017, we have gone a step further and made this festival a completely free one for all to enjoy, so that there are no barriers to this aural and visual celebration. Esplanade is a charity and not-for-profit organisation, and this year, *A Tapestry of Sacred Music* is made possible with the generous support of Principal Sponsor The Silent Foundation and Supporting Sponsor the High Commission of India, Singapore. Help keep this festival free by making a contribution at donation boxes placed around Esplanade, or donate online through [Giving.sg](http://Giving.sg).

As we move into an era of re-establishing equilibrium, the festival brings our focus back to the anchoring influences of two of the most primal of sacred sounds

- THROUGH THE HUMAN VOICE
- THROUGH THE BEAT OF THE DRUM

## **Ticketing**

All programmes are free. Programmes in Esplanade Concert Hall, Esplanade Theatre, Rehearsal Studio, Recital Studio as well as the workshops require pre-registration.

Pre-registration dates for the programmes in Esplanade Concert Hall and Esplanade Theatre:

Priority registration for *Esplanade&Me* members: 1 Mar 2022, Tue, 9am

Public registration: 3 Mar 2022, Thu, 9am

Pre-registration dates for programmes in Rehearsal Studio and Recital Studio:

Public registration: 18 Mar 2022, Fri, 9am

[www.esplanade.com/tapestry](http://www.esplanade.com/tapestry)

# The Voice

## The Voice in Korean Ritual

By Kim Bora (South Korea)

25 Mar 2022, Fri, 10pm, Esplanade Concourse

26 Mar 2022, Sat, 3pm, Esplanade Concert Hall



Korean shamanism has a history of more than 5,000 years and was a way by which the people of the peninsula communed with of gods, ancestors and nature. Over time, it incorporated influences from Taoism, Buddhism and Confucianism and evolved elaborate ceremonies known as *gut*, performed to ease difficulties and uncertainties along the path of life. Central to these rituals is the shaman or *mudang*, and with her songs and chants she becomes an intermediary to the spiritual world.

*The Voice of Korean Ritual* is a presentation of traditional Korean ritual song that brings to the forefront the vocal aspect of shamanism and Buddhism. Performed outside of the context of actual ceremonies, it allows one to focus on the stark beauty of these ancient melodies, as well as the power and intention imbued in the voice.

### About Kim Bora

Kim Bora is a virtuoso of Korean traditional vocal music, specialising in folk songs of the *Gyeonggi* region that surrounds the capital of Seoul as well as *jeongga*, a genre of poetic song enjoyed and written by the literati and aristocracy.

45mins, no intermission

Entry for the show in Esplanade Concert Hall on 26 Mar 2022, Sat, is by registration only.

Supported by the International Arts Joint Fund: Korea-Singapore International Exchange Program from Arts Council Korea

## Of Divine Love

By Sawan Khan and the Manganiyars of Rajasthan (India)

26 Mar 2022, Sat, 8pm, Esplanade Concert Hall

27 Mar 2022, Sun, 9.15pm, Esplanade Outdoor Theatre



***Tere Ishq ne dera mere andar keeta  
Bhar ke zeher payala main taan aape peeta,  
Jhabde wahudi tabiba nahin te main mar gaiyaan  
Tere Ishq nachaiyaan kar key thaiyaa thaiyaa***

*Falling in love with you*

*Was like taking a sip of poison*

*Come my healer, forsaken, I am sad.*

*Your love has made me dance like mad*

### ***Bulle Shah (Translations by Kartar Singh Duggal)***

At its heart, sufi poetry is an unabashed celebration of love. That mad, eccentric, unhinged love. Love so pure that it knows no obligations. Love, that transcends boundaries. Love, that, as Bulle Shah puts it, makes you “dance like mad. The sufi poets invoke Love in its broadest, most profound sense – Love as a way, the only way, to The Sacred.

Sawan Khan, the celebrated troubadour from the deserts of western Rajasthan has spent a life celebrating, in his singing, this very idea of Love. In his deep, earthy and moving voice, he invokes compositions of Bulleh Shah, the Mughal-era Punjabi Sufi poet, and the Sindhi Sufi saint Shah Latif.

Come join us for an evening of love, poetry and the divine.

### **About Sawan Khan**

Known for his soul-stirring earthy voice, Sawan Khan is a celebrated sufi virtuoso from the Manganiyar community of western Rajasthan. Hailing from Dabri village in Jaisalmer,

Rajasthan, he grew up in a family of performing musicians and has, like many others of his clan, been performing since early childhood. Having learnt his music from Ustad Teeke Khan, now in Pakistan, Sawan ji is one of the rare musicians in India who specialise in Sindhi Sufi Kalams—singing poetry and ballads of sufi poets from the Sindh region of India and Pakistan. Sawan Khan invokes compositions of Bulleh Shah, the Mughal-era Punjabi Sufi poet, and the Sindhi Sufi saint Shah Latif.

Sawan Khan has performed at various festivals and venues both in India and abroad. He has been featured on British Broadcasting Corporation and Coke Studio, and collaborated with the likes of A. R. Rahman and Clinton Cerejo.

Esplanade Concert Hall: 1hr 15mins, no intermission  
Esplanade Outdoor Theatre: 45mins, no intermission

Entry for the show in Esplanade Concert Hall on 26 Mar 2022, Sat, is by registration only.

**Poetry of the Persian Mystics**  
**by Sepideh Raissadat (Iran/Germany)**  
26 Mar, Sat, 10pm, Esplanade Concourse  
27 Mar, Sun, 8pm, Esplanade Theatre



*ma-râ Haq az may-é `ishq âfrîd-ast  
ham-ân `ishq-am agar marg-am be-sây-ad  
God has made me of love's wine.  
Even as death consumes me I am that love.*

- **Rumi Ghazal 683-7109**

Persian poetry has a rich history shaped by faith, culture, territorial conquests and geography. One overarching theme that emerged and has been explored through the words of many is a search for the divine. The ecstatic musings of exalted medieval Persian mystics such as Hafez, Attar and Rumi chart this journey. Inspired by faith and revelation, their writings explored spiritual concepts such as *firâq*—the torment of human separation from God and a longing to restore this union—or *fana*—the annihilation of ego and self, with the awareness of the oneness in all creation.

Whilst often described as poems, these texts are lyrical in nature and their delivery has been historically inseparable from music—be it with the drums and chants of a Sufi *tariqa* (order) or set against the intricacy of classical Persian instruments. The vocalist plays a crucial role in a later stage, when they decide on the poems to be performed and together with the musicians, choose which music mode to play in depending on the mood they wish to set.

Join acclaimed Iranian vocalist Sepideh Raissadat (voice and setar) together with Eskandar Abadi (violin), Sogol Mirzaei (tar) and Bahareh Moghtadaei (tombak) as they explore themes of faith sung in the original language of Persian poets, in two thrilling and deeply moving performances with her ensemble of traditional musicians.

### **About Sepideh Raissadat**

Sepideh Raissadat is a key figure in the new generation of classical Persian vocalists. She began studying Persian music at the age of 10 with the famous Iranian Diva Parissa, and later with renowned masters Parviz Meshkatian and Mohammad-Reza Lotfi. With five critically acclaimed albums to her credit, Sepideh began her recording career at the age of 19 with the 2000 album *Konj-e Saburi* with Parviz Meshkatian. She later garnered invitations by prestigious institutions such as UNESCO and the Vatican, along with international media like British Broadcasting Corporation and Radiotelevisione italiana. Besides her regular collaboration with Iranian musicians, Sepideh has also worked with prominent musicians and ensembles such as Franco Battiato, Andrea Parodi, Ensemble Maraghi, Nexus Percussion,



Constantinople and Grammy award-winning Roomful of Teeth. A PhD candidate at the University of Toronto and a recipient of Canada's Joseph-Armand Bombardier Award for Doctoral Scholarship, Sepideh has appeared as a guest speaker and artist in residence at various universities including Yale, Washington, Cologne and Bologna.

#### **About Eskandar Abadi**

Eskandar Abadi was born in 1959 in Southern Iran. His mother's lullabies and the quatrains by the popular poet Fayez, which his father sometimes sang for him, were the first sounds that attracted him to music. At the age of 12 he began learning and playing the violin and only two years later was engaged as a violinist by the local radio station Radio Isfahan. At 20 he emigrated to Germany and became a member of the Studenten Sinfonieorchester Marburg, Marburg University's student symphonic orchestra. In addition to the violin, he also plays the Persian drum tombak and the short-neck lute oud. He has collaborated with countless Iranian musicians and singers and has published several albums of his own.

#### **About Bahareh Moghtadaei**

Bahareh Moghtadaei is well-known as a percussionist and multi-instrumentalist. Bahareh was born in Tehran in 1982. At the young age of four she started learning tombak with Master Morteza Aayan and later with Masters Amir Naser Eftetah, Mehrdad Arabi and Mohammad Esmaili. Bahareh is a board-certified neurologic music therapist and works with different populations in California. Bahareh is a member of Rozaneh ensemble since 2001. Over the years, she began her professional career, performing and recording. This saw her performing in many important music festivals worldwide and touring extensively in the Europe and the US with some of the masters of world music. A true virtuoso, her ability to improvise and embellish the rhythmic patterns of Arabic music and Persian music, as well as her knowledge of ethnic musical history, makes her one of the most highly acclaimed performers and instructors at the University of California and the University of California, Santa Barbara.

#### **About Sogol Mirzaei**

Sogol Mirzaei is one of the most faithful representatives of radif—the traditional repertoire of the classical music of Iran, which she interprets on the tar and setar lutes. Trained at the Tehran Conservatory of Music, she moved to France in 2006 to pursue her career as a concert performer and her studies in musicology at the Sorbonne, where she is currently working on a doctoral thesis. She now performs around the world as a soloist and within Persian music ensembles like Duo Rokhs. She is also involved in original projects including Orpheus 21 with Master Jordi Savall, Ensemble Chakram which she founded in 2014, as well as *Sowal Diabi* with Mamani Keita which features her original compositions inspired by authentic tradition.

Esplanade Concourse: 45mins, no intermission

Esplanade Theatre: 1hr, no intermission

Entry for the show in Esplanade Theatre on 27 Mar 2022, Sun, is by registration only.

**Pergolesi: Stabat Mater - The Grieving Mother**

**By Joyce Lee Tung, Glenn Camillus Wong & Red Dot Baroque (Singapore)**

25 Mar 2022, Fri, 8pm

27 Mar 2022, Sun, 5pm

Esplanade Concert Hall



*Stabat Mater*, a 13th century hymn and one of the seven great hymns of the mediaeval church, has long captivated many great minds. From the Renaissance Palestrina to the 20th century Arvo Pärt, composers throughout history have been drawn by the powerful dualism of the hymn: It narrates the Virgin Mary's anguish at Christ's crucifixion, and simultaneously speaks to the mortal soul as a mother witnessing her son's death.

Today, the name of Pergolesi and the *Stabat Mater* is almost always mentioned in the same breath. Like Mozart and his Requiem, Pergolesi wrote the *Stabat Mater* at his deathbed in a Franciscan monastery before dying of tuberculosis at the tender age of 26—his creative output barely lasted six years. Indeed, the final pages of *Stabat Mater*'s manuscript showed conspicuous signs of haste. This story of a young, dying genius spread throughout the whole of Europe, even influencing the elderly J.S. Bach to compose an arrangement of Pergolesi's final work.

While the posthumous romance may have been a contributing factor to the work's enduring popularity, it is merely a sum of many parts. The transcendence of Pergolesi's *Stabat Mater* lies in its delicate quality and Neapolitan simplicity, as the music is intended for an intimate group of faithful worshippers at the chapel of San Luigi di Palazzo in Naples.

Red Dot Baroque and their collaborators present a historically informed performance of Pergolesi's *Stabat Mater*. Be enraptured by the sublime sounds of this 18th Century masterpiece.

## Programme

Stabat Mater, by Giovanni Battista Pergolesi

1. Stabat mater dolorosa (S, A)
2. Cuius animam gementem (S)
3. O quam tristis (S, A)
4. Quae maerebat (A)
5. Quis est homo (S, A)
6. Vidit suum dulcem (S)
7. Eia, mater (A)
8. Fac, ut ardeat (S, A)
9. Sancta mater (S, A)
10. Fac, ut portem Christi (A)
11. Inflammatus (S, A)
12. Quando corpus (S, A)

## About Red Dot Baroque

Inspired by the richness of Baroque music and close friendships, Red Dot Baroque (RDB) was formed by a group of Singaporean musicians dedicated to bringing out the essence and spirit of the Baroque on period instruments. Led by Alan Choo, rotating concertmaster of the Grammy Award-winning Apollo's Fire Baroque Orchestra, RDB has presented numerous critically acclaimed programmes in Singapore since 2018 and collaborated with guest soloists from the Netherlands for their first international tour in Malaysia in July 2019.

The COVID-19 pandemic led to the postponement of RDB's USA concert tour in June 2020, which would have featured appearances at the Kennedy Center, the Indianapolis Early Music Festival, Apollo's Fire and more. Nevertheless, the group stayed busy in Singapore with the production of four high-quality music videos, the commission of *A Barojak Suite* from composer Phang Kok Jun, vodcasts with the Singapore International Festival of Arts, Reflections Arts Festival and MapleTree Arts in the City, and appearances on Channel NewsAsia, zbNOW and Voilah! 2020.

Since 2021, the group has been named Ensemble-in-Residence at Yong Siew Toh Conservatory of Music. In the same summer, RDB made its virtual debut at the Boston Early Music Festival Fringe Series and the Indianapolis Early Music Festival 2021. Recent projects include a staging of *Handel's Alcina* with The Opera People, and a cross-genre collaboration with poet Sara Florian on Vivaldi's *Four Seasons*. The 2022 line up includes a collaboration with the internationally renowned Les Arts Florissants, as well as Bach's St. John's Passion.

[www.reddotbaroque.com](http://www.reddotbaroque.com)

[www.youtube.com/reddotbaroque](https://www.youtube.com/reddotbaroque)

[www.facebook.com/reddotbaroque](https://www.facebook.com/reddotbaroque)

[www.instagram.com/reddotbaroque](https://www.instagram.com/reddotbaroque)

## About Joyce Lee Tung

Soprano Joyce Lee Tung graduated from Nanyang Academy of Fine Arts, studying piano. At the same time, she studied voice privately with Lim Shieh Yih. Later, she graduated with a Master of Arts in Voice under KS Joanna Borowska-Isser, as well as a Masters in Concert Singing under Christine Whittlesey and Robert Heimann from the University of Music and Performing Arts Graz, Austria.

Joyce was finalist and winner of several international singing competitions, including the 2nd International Singing Competition, Maribor, Slovenia (2018) where she clinched 2nd Place (1st Prize). She was heard on several occasions on the European radio with music ranging from the early to new music repertory, including the premiere of Americ Goh's composition.

Joyce is also co-founder of the collective The Art Song Coterie, which is dedicated to promoting the art song and its refined performance. Her professional operatic engagements include Tonina (Salieri's *Prima la musica*), Madame Herz (Mozart's *Der Schauspieldirektor*), Frasquita (Bizet's *Carmen*) and Zerlina (Mozart's *Don Giovanni – abridged version*) with Singapore Lyric Opera. She also took on the roles of Queen of the Night (Mozart's *The Magic Flute*) with Kuala Lumpur City Opera, Marzelline (Beethoven's *Fidelio – abridged version*) and Elettra (Mozart's *Idomeneo – film version*) with The Opera People.

Currently, she is adjunct principal study lecturer for voice at Nanyang Academy of Fine Arts and adjunct voice teacher at School of the Arts Singapore.

More at: <https://www.facebook.com/Joyce-Tung-Lee-Soprano-167643007283565>

### **About Glenn Camillus Wong**

Glenn Camillus Wong studied with professor Nicholas Clapton in the UK. He has also performed and participated in masterclasses with James Bowman, CBE, and Ian Partridge, CBE. Glenn participated in the Oxford Lieder Festival in 2013 and 2016 and made annual appearances at the 3rd to 5th Liszt Festivals in Esztergom, Hungary.

In Singapore, Glenn's recent projects include appearances with New Opera Singapore in a performance of Pergolesi's *Stabat Mater* in the Easter of 2017. In 2019, Glenn also played Oberon in *A Midsummer Night's Dream* (Britten) and Mother Goose in *The Rake's Progress* (Stravinsky). This is Glenn's second appearance with Red Dot Baroque, following their concert *One Charming Night* in 2019.

More at: <https://www.youtube.com/c/GlennCamillusWong>

45mins, no intermission

Entry by registration only.

Language: Latin

**Festive Isaan: Rituals of Northeast Thailand**  
**Absolutely Thai by Kansadaeng Watthanatham (Thailand)**  
27 Mar, Sun, 7.30pm & 8.30pm  
Esplanade Concourse



Isaan in the Thai language refers to the northeastern part of Thailand. This region is considered the biggest as it takes up a third of the whole country with 20 provinces. With agriculture being the main industry in Isaan, people often hold various rites and festivals to pray for favourable weather or good health.

The performances by Absolutely Thai will include *Soeng Boon Bangfai*, a series of ritual dances that pay homage to Phaya Thaen, a spirit that has the power to cause rain. During the period from May to July, the Isaan people celebrate *Boon Bangfai* or the Rocket Festival, where they dance, revel and ask the gods for rain.

Another component in the performance will be *Bai Si Soo Khwan*, a spirit-blessing ceremony. Thais believe that each person has a finite amount of spirit, or *khwan*, and that the *khwan* leaves the body during sickness. This ceremony calls back the spirit to one's body. The *Bai Si Soo Khwan* is performed during celebratory moments in one's life such as birth and marriage, and to honour important visitors. After two years of facing the difficult COVID-19 situation, this ceremony takes place to bless the audience and call everyone's spirits back into them.

**About Absolutely Thai by Kansadaeng Watthanatham**

Members of Absolutely Thai by Kansadaeng Watthanatham are professional musicians from the Department of Royal Thai Army in collaboration with members of Thai Dance Society in Singapore.

The group aims to promote, educate and create better understanding of Thai traditional performing arts and its culture internationally and locally. It is also the goal of the group to encourage greater harmony and unity among countries through cultural differences.

30mins, no intermission

**Kirtans: Glorification of The Supreme**  
**Sikh Music Academy & Sikh Centre (Singapore)**  
25 Mar 2022, Fri, 7.15pm & 8.30pm  
Esplanade Concourse



Regarded by the Sikhs as one of the highest forms of devotional music, the *kirtan* (meaning “glorification” or “praise of the divine”) is a devotional singing tradition originating in the 15th century from North India. It is performed at every important occasion in all Sikh households.

Replete with devotional lyrics and gentle rhythms that clear one’s mind, *kirtans* establish a connection with the Supreme Being and are normally performed within the *gurdwara* (Sikh place of worship). The compositions are *raags* from the Sikh holy scripture, the Sri Guru Granth Sahib Ji. When sung, they convey the mood and nuances of the verses to heighten one’s experience and understanding.

This presentation by students of Gurmat Sangeet Academy at the Sikh Centre features north Indian instruments such as the *rabab*, *taus*, *dilruba* and *israaj*, which are not often seen in public.

In this year’s performance, the group has prepared an immersive experience which takes the listener through a journey into the sacred.

**About the Artists**

S. Jatinder Singh and S. Gurminder Singh are teachers at Gurmat Sangeet Academy, Central Sikh Gurdawara Board, who specialise in *gurmat sangeet*—a form of classical Sikh devotional music. They are skilled in playing traditional Sikh instruments like *taus*, *dilruba*, *rabab*, *sarangji* and *saranda*, both teaching and practicing kirtan in Singapore and India for many years. In this performance, the duo will be accompanied by their accomplished students Manprit Kaur, Prateeksha Kaur and Sukhmeet Kaur.

45mins, no intermission

**Islamic Devotional Music**  
**Zakhrifa Takht Ensemble (Singapore)**  
27 Mar 2022, Sun, 4.30pm & 5.45pm  
Esplanade Concourse



Along with the faith they brought with them devotional poems that were sung in Arabic, with popular ones such as *Qasidah Al-Burdah* translated into the Malay language as early as before the 1600s. The sung poetry is usually accompanied with frame drums such as the Malay rebana (equivalent of the Arabic daff), and the pear-shape lute gambus.

Within our local Islamic communities today, *qasidah* and other Islamic devotional songs remain popular musical expression of the faith. Talented singers come together to form various ensembles that perform for religious occasions such as the birth of the Prophet Mohammad, or during weekly congregations.

Specially formed for this edition of *A Tapestry of Sacred Music*, Zakhrifa Takht Ensemble is an Islamic devotional music collective that performs devotional poetry with the accompaniment of traditional Middle Eastern instruments. The ensemble is led by specialist Azrin Abdullah and fronted by vocalists Ustaz Syamil Masruhen and Ustaz Sofyan Yadi.

#### **About Zakhrifa Takht Ensemble**

Zakhrifa Takht Ensemble comprises of classical Middle Eastern music practitioners from Singapore. Lead by Azrin Abdullah, the group performs on traditional instruments such as the oud and qanun. Joining Azrin in this exchange session will be violinist Izzat Adnan and oud/qanun player Kheir Yassin.

30mins, no intermission

**Laler Mengeng: Music of Contemplation, Sorrow and Solace**  
**Singa Nglaras Gamelan Ensemble (Singapore)**

26 Mar 2022, Sat, 5.15pm, 6.15pm & 7.15pm

Esplanade Concourse



The central Javanese *gamelan* is one of the largest of the Southeast Asian bronze ensembles. Its classical repertoire, which often features a complex layering of various parts, tends toward the contemplative and relaxed. This thus presents a different musical experience from the dynamic, shimmering sounds of Balinese *gamelan* in the east, and the sweet, melodious Sundanese variety in the west.

Beyond its role in entertainment and pleasure, the *gamelan* has long served as a meditative practice to attain transcendence—the liberation of the spirit from the physical and the material.

*Laler Mengeng* (The Buzzing Fly) is considered one of the most sorrowful pieces in the repertoire. Its name evokes the shimmering iridescent green of flies merrily feasting on corpses, an image that is morbid yet charged with its own peculiar beauty. Singa Nglaras Gamelan Ensemble present this piece, alongside others, associated with death and deliverance, which inspire sorrow—yet also solace—in its listeners.

**About Singa Nglaras**

Singa Nglaras translates to “relaxing lion” (the word *nglaras* means both to “relax” and “to harmonise and tune”). Formed in Jan 2004 by Jan Mrazek and assisted since 2012 by Thow Xin Wei, the group’s primary activity is the weekly *latihan* (practice sessions) where they learn, socialise and relax to music. These are free and open to the public, with no musical experience necessary.

The ensemble has previously performed at Esplanade as well as the Malay Heritage Centre. The group has also worked together with Javanese puppeteers and dancers, most notably for Ki Purbo Asmoro, Didik Nini Thowok, Rianto, Ki Aneng and Ki Catur Benyek Kuncoro. In Singapore, Singa Nglaras has collaborated with Gamelan Asmaradana, Bhaskar’s Arts Academy, Nanyang Academy of Fine Arts, Ruanatworkz and Skala.

30mins, no intermission



# The Drum

## Heritage Arts of Teochew Temple Ceremonies Seu Teck Sean Tong (Singapore)

25 Mar 2022, Fri, 7.30pm

26 Mar 2022, Sat, 5.30pm

### Guided Tour

25 Mar 2022, Fri, 8.30pm & 9.30pm

26 Mar 2022, Sat, 6.30pm & 7.30pm

Esplanade Theatre



In the late 1800s and early 1900s, Singapore saw an influx of Chinese immigrants coming here to seek their fortune. The Teochews of Guangdong province were one such community, and along with their arrival came the establishment of Teochew temples that would serve the immigrants. They provided aid to those in need and conducted religious ceremonies according to practices in their native homeland.

The culture of temple worship in Teochew temples is a unique blend of Buddhist, Taoist and Confucian practices, and are full-day affairs. Typically, a traditional ensemble would be hired for the purpose, and Buddhist scriptures would be chanted in Teochew, typically for blessings upon the community, or to help the departed find peace in the afterlife. Elaborate draperies of embroidered cloth are put up to decorate the worship hall, themselves artisanal masterpieces of Teochew craftsmanship. Unfortunately, both the arts of performing these ceremonies as well as the craft of creating these embroidered decorations are on a decline after the Chinese Cultural Revolution. In Singapore, only a few torchbearers of the tradition remain.

*Heritage Arts of Teochew Temple Ceremonies* features a collective of these torchbearers from Seu Teck Sean Tong, the oldest Teochew temple in Singapore. Get a glimpse of a Teochew temple ceremony as they share a ritual performance and sutras chanted for the purposes of auspiciousness and world peace, as well as providing relief from the pandemic.

### **Guided On-Stage Tour: The Art of Teochew Embroidery**

Essential to the visual aesthetic of a Teochew worship hall are extravagantly embroidered draperies that are displayed in layers, framing the altar area. Hand-sewn in gold thread by a large team of artisans in Chao Shan, Guangdong province, such decorations are considered a temple treasure. However, the craftsmanship to produce these traditional draperies is dwindling with the passing of artisans, and not many temples can afford to upkeep these precious fabrics.

In Singapore, Seu Teck Sean Tong is the custodian of the most elaborate set of Teochew ceremonial draperies. Get a rare opportunity to view them in a guided on-stage tour facilitated by Jeffrey Eng of Chinese Cultural Shop Eng Tiang Huat. Learn about the history of these decorations, the traditional symbolism in the designs and what makes their manufacture so challenging even with the modern equipment of today.

### **About Singapore Seu Teck Sean Tong**

Singapore Seu Teck Sean Tong (STST) is established in 1916. It was set up as a non-profit charitable organization with the aim of helping the needy, in line with their patron saint Song Da Feng's teachings. The organisation reaches out to all regardless of race, religion or nationality. Besides charity works, STST also preserves and promotes traditional ritual musical and chanting culture. The STST Ritual Chanting Team has always been an integrated part of STST's history since its establishment. With various understudy training programs with their grand masters, the ritual team expanded in various temples through a unique training program that consists of traditional Teochew music, ensemble playing, Buddhist scriptures and the art of pronouncing Teochew words with rhythmic accuracy. Proficiency in these practices is a necessity before one can be appointed as a ritual master.

In a typical performance, ritual teams require about 25 and more performers. They consist of percussionists, Chinese instruments musicians and chanting masters. The combination of every performer is needed to ensure a smooth harmonized tune and melody be presented, bringing out the holiness of the Buddhism sutras in a unique and fascinating rhythm, mesmerising its audience.

30mins, no intermission

Entry to the performance and guided tours are by registration only.

**Shrine Festivities of Japan**  
**by HIBIKIYA (Singapore)**  
27 Mar, Sun, 6.30pm & 7.30pm  
Esplanade Outdoor Theatre



**Shintoism, Japan's indigenous religion**

Shinto shrines are one of the most iconic structures in Japan. Their *torii* gates of vermillion or stone front their entrances, demarcating a sacred space where the Japanese pay respects to gods, historical figures and spirits of nature. Larger shrines often act as cornerstones of their respective villages or city districts, holding annual celebrations that are not only of spiritual significance but also social and cultural importance. Members of the community don costumes, and learn ceremonial dance and music to entertain gods and humans. A huge diversity of different folk performance forms (or *geinō*) can be found across all 47 prefectures of Japan.

Join local Japanese cultural organisation HIBIKIYA as they bring to you the drumming and dance performances from different shrine festivities. These include the *kokiriko-bushi* performed unique bamboo clappers during Shinto rituals in Toyama prefecture, as well as the *kotobukijishi* lion dance that is performed for longevity and auspiciousness in the Kanda district of Tokyo.

**About HIBIKIYA**

HIBIKIYA is a private entity established in Singapore in 2009. Through its studio, it has introduced rich Japanese cultural activities to Singaporeans such as taiko (Japanese drums), traditional music ensembles as well as traditional dances such as shishimai (Japanese lion dances).

It provides lessons to introduce various Japanese types of music and culture. The group has performed at many events such as SAKURA MATSURI at Gardens by the Bay, F1 Singapore, JAS Summer at National Stadium, *A Tapestry of Sacred Music* at Esplanade, Chingay Parade

and more. Its unique repertoire ranges from traditional music and dances to contemporary music.

Its network extends beyond Singapore to Malaysia, India, Brunei, Qatar and Russia, as well as back in Japan. Many professionals have been invited over to Singapore to perform, to conduct lectures and workshops as well as collaborate on performances. The professional fields include taiko, bamboo flute, and Japanese lion dance as well as traditional local dances such as *iwasaki onikenbai* and *sanbon yanagi sansa odori*.

30mins, no intermission

**Candomblé – CANTOS AOS ANCESTRAIS (Chants to the Ancestors)  
by Dudu Tucci and Bloco Singapura (Singapore / Brazil)**

25 Mar 2022, Fri, 7pm & 8pm

26 Mar 2022, Sat, 9pm

Esplanade Outdoor Theatre



Candomblé is a syncretic faith borne out of the oppression of West African slaves who were brought to Brazil, where they were banned from practicing their original Yoruba, Fon and Bantu religions. To circumvent the prohibition, the slaves outwardly embrace the religion of their Catholic masters while covertly incorporating elements of their traditional African worship into their ceremonies. The African deities became associated with Catholic saints, and drum rhythms that were for invoking different African divinities were preserved in ceremonies conducted on special feast days.

Dance and music play essential roles in the rituals and ceremonies of candomblé. Once a clandestine operation rooted in slave culture, candomblé music, known for its complex syncopated rhythms, has seeped into mainstream culture with its influence on samba, bossa nova and other secular forms of music

*Candomblé – CANTOS AOS ANCESTRAIS (Chants to the Ancestors)* is an intercultural project between master drummer Dudu Tucci (Sao Paulo and Berlin) and Bloco Singapura. Come and listen to the songs and rhythms of the Afro-Brazilian religions of Candomblé and Umbanda. The sacred songs are sung in Portuguese and African dialects accompanied by various unique Brazilian percussions of the *atabaques*, *agogo*, *xequeres*, *berimbau* and the thunderous *alfaias* of Maracatu. Join them as they bring to you the drumming, chants and dances associated with this rich tradition.

**About Dudu Tucci**

Dudu Tucci was born in Sao Paulo in 1955. He was born into a musical family and started drumming as a young boy in the Umbanda ceremonies. After leaving school he studied percussion, flute and musicology. From 1976 he travelled extensively throughout Latin

America where he discovered diverse ethnic music traditions with a profound spirituality that has influenced him ever since.

### **About Bloco Singapura**

Bloco Singapura is Singapore's most spanking social, cultural and musical collective that spreads their love of swinging samba and throbbing batucada beats to everyone who crosses their path. Their sheer number makes any Bloco Singapura performance a delicious assault on your senses.

Bloco Singapura is here to give you the energy, rhythms and swing of a full *carnaval* experience. Armed with a burning drive in the hearts of its members, Bloco Singapura is all set to explode into the international carnival scene.

Fri: 30mins, no intermission

Sat: 45mins, no intermission

## **Ambe Kelen: A Tribute to Mamady Keita**

**By Kelvin Kew**

25 Mar 2022, Fri, 9.15pm

26 Mar 2022, Sat, 6.30pm & 7.30pm

Esplanade Outdoor Theatre



“Ambe kelen”, a phrase from the Mandingue culture of West Africa which means “we are all the same”, is a drumming tribute to the late *djembe* grandmaster Mamady Keiïta who in his lifetime advocated that the music of *djembe* drumming has no borders. Presented by Kelvin Kew, who belongs to a selected group of people handpicked by Mamady to represent his legacies, this tribute performance features a series of Mamady’s compositions that feature traditional drums from the Mandingue region. This includes Guinea, Mali, Gambia, Senegal and Burkina Faso.

### **About Kelvin Kew**

A classically trained musician and a percussion graduate of Los Angeles Music Academy, Kelvin Kew began his study with Mamady Keita in 2006 and have since committed his entire musical career around the *djembe*.

Kelvin established Tam Tam Mandingue Singapore shortly after he achieved his accreditation as a Certified Teacher with Tam Tam Mandingue International (TTMI) in 2008. Just a couple of years later, his diligence in learning *djembe* and *dunun* earned him TTMI’s Diploma of Proficiency certificate in 2011. In that same year, Kelvin designed a comprehensive and progressive system for studying *djembe* and *dunun*. This was approved by Mamady and agreed upon by all school directors of TTMI. Kelvin further developed and thus created the

world's first-established level assessment program for West African *djembe* and *dunun* playing in 2012.

Based in Singapore, Kelvin runs Lila Drums Productions which he founded in 2005 and is now a leading company in providing *djembe* classes and workshops in the region of Southeast Asia. Kelvin is also a leading drum facilitator for corporate seminars and is in demand by multinational corporations and government organisations for his vibrant energy and effective insights in his facilitation. Aside from teaching and facilitation, Kelvin had also recorded his debut solo album *JUMP* with his band Fanka Fellas, and was touted as the first ever solo *djembe* drumming album by an Asian.

45mins, no intermission



## Exchange

As part of *A Tapestry of Sacred Music*, join us for a series of exchanges between international and locally based traditional artists whose artforms share distant historical influences. Listen as the artists demonstrate the similarities and differences in their sounds, instruments and approaches; and gain insight on how their respective traditions diverged with time and geography.

### Exchange: Kim Bora Meets Siong Leng Musical Association

26 Mar 2022, Sat, 5pm

Esplanade Recital Studio



Following the dynastic decline of the Chinese Song dynasty (c. 960 – c. 1279) and invasion of the Mongols, music of the aristocrats and literati was brought from the northern capital to the south as the capital shifted. In the Quanzhou region, this music has evolved to become what we now know as *nanyin*, and still preserves aspects of ancient Chinese literati music. The musical tradition spread with the Hokkien diaspora and is brought to Singapore with the immigration of the southern Chinese.

Throughout history, Korea has also adopted cultural influences from exchanges with dynastic China, but in their incorporation developed an identity and flavour unique to its own. The parallels in music for the upper classes can be found in *jeongga*. Like the Chinese *nanyin*, it also involved a meditative and languid singing style, with poetic texts accompanied by chamber instruments. In both genres, many songs involved themes of love and parting. Join *jeongga* and *minyo* (folksong) vocalist Kim Bora and musicians from Siong Leng Musical Association as they share about their respective art in this session of cultural exchange.

#### About Kim Bora

Kim Bora is a virtuoso of Korean traditional vocal music, specialising in folk songs of the *Gyeonggi* region that surrounds the capital of Seoul as well as *jeongga*, a genre of poetic song enjoyed and written by the literati and aristocracy.

#### About Siong Leng Musical Association

Siong Leng Musical Association (SLMA) is the recipient of the National Arts Council Major Grant (2019–2022).

SLMA was established in 1941 and owes its success to late chairman Mr Teng Mah Seng. Under his guidance, SLMA has become an arts company that preserves and promotes nanyin. Mr Teng received the Cultural Medallion in 1987 due to his passion and love for nanyin. As SLMA's chairman, he continuously worked to reform and revive nanyin. He revitalised nanyin

by writing new lyrics and music that were livelier and more relatable. With his hard work and perseverance, nanyin was given a new life.

In 1983, SLMA participated in the 37th Llangollen International Musical Eisteddfod and won third prize in the folk solo category with Mr Teng's work *Reminiscence*, and fourth prize in the folk ensemble category with the traditional nanyin piece *Trotting Horse*. In 2010, SLMA took part in the same competition and won the first prize in the folk solo category with Mr Teng's work *Facets of Life*.

SLMA has organised the inaugural Southeast Asia Nanyin Conference in 1977, the International Nanyin Concert & Symposium in 2000, International Youth Nanyin Concert and Symposium in 2015, as well as the International Youth Nanyin Festival in 2018. To ensure that the musicians maintain close relations with other nanyin musicians over the world and keep up with the development of nanyin, the company actively participates in International Nanyin Symposiums held in Asia, to contribute to the efforts of promoting and developing the ancient artform. SLMA has also toured and performed in major cities and countries in Europe, Asia, and the US.

In 2017, SLMA was the recipient of the inaugural Singapore Chinese Cultural Contribution Award, conferred by the Singapore Chinese Cultural Centre.

1hr

Pre-registration required.

Supported by the International Arts Joint Fund: Korea-Singapore International Exchange Program from Arts Council Korea

## Exchange: Sepideh Raissadat Meets Azrin Abdullah With Zakhrafa Takht Ensemble

27 Mar 2022, Sun, 1.30pm

Esplanade Recital Studio



The Silk Road facilitated the transfer of goods and ideas, at the same time spreading musical influences across different nations. Persia, the region spanning modern-day Iran, was a cultural powerhouse in this regard, and many instruments widely accepted today as being Chinese, Indian or Middle Eastern actually share common ancestors with those found in Persian music.

Join Sepideh Raissadat and her musicians they share about various Persian classical instruments like the *kamancheh* and *setar*, in an exchange session with Singaporean instrumentalists of the Zakhrafa Takht Ensemble. Observe as the two groups of artists share their approaches to their art, the similarities and differences in the practices of Arabic and Persian music, as well as how it relates to music of the Malay peninsula.

### About Sepideh Raissadat

Sepideh Raissadat is a key figure in the new generation of classical Persian vocalists. She began studying Persian music at the age of 10 with the famous Iranian Diva Parissa, and later with renowned masters Parviz Meshkatian and Mohammad-Reza Lotfi. With five critically acclaimed albums to her credit, Sepideh began her recording career at the age of 19 with the 2000 album *Konj-e Saburi* with Parviz Meshkatian. She later garnered invitations by prestigious institutions such as UNESCO and the Vatican, along with international media like British Broadcasting Corporation and Radiotelevisione italiana. Besides her regular collaboration with Iranian musicians, Sepideh has also worked with prominent musicians and ensembles such as Franco Battiato, Andrea Parodi, Ensemble Maraghi, Nexus Percussion, Constantinople and Grammy award-winning Roomful of Teeth. A PhD candidate at the University of Toronto and a recipient of Canada's Joseph-Armand Bombardier Award for Doctoral Scholarship, Sepideh has appeared as a guest speaker and artist in residence at various universities including Yale, Washington, Cologne and Bologna.

### About Zakhrafa Takht Ensemble

Zakhrafa Takht Ensemble comprises of classical Middle Eastern music practitioners from Singapore. Lead by Azrin Abdullah, the group performs on traditional instruments such as the oud and qanun. Joining Azrin in this exchange session will be violinist Izzat Adnan and oud/qanun player Kheir Yassin.

1hr

Pre-registration required.

## Introduction to the Music of the Manganiyars By Sawan Khan and the Manganiyars (India)

26 Mar 2022, Sat, 3pm

Esplanade Rehearsal Studio



North India has a rich tradition of devotional song from mystics such as Bulleh Shah and Kabir. Their lyrical texts make up part of the repertoire of the Manganiyars, whom as hereditary musicians would learn the songs from childhood and eventually perform them to royalty and wealthy patrons. The vocal stylings of the Manganiyars are unique to their community, and is known for its virtuosic and charismatic delivery.

Join Sawan Khan and his Manganiyar musicians as they demonstrate their unique instruments and share their distinct music.

### About Sawan Khan

Known for his soul-stirring earthy voice, Sawan Khan is a celebrated sufi virtuoso from the Manganiyar community of western Rajasthan. Hailing from Dabri village in Jaisalmer, Rajasthan, he grew up in a family of performing musicians and has, like many others of his clan, been performing since early childhood. Having learnt his music from Ustad Teeke Khan, now in Pakistan, Sawan ji is one of the rare musicians in India who specialise in Sindh Sufi Kalams—singing poetry and ballads of sufi poets from the Sindh region of India and Pakistan. Sawan Khan invokes compositions of Bulleh Shah, the Mughal-era Punjabi Sufi poet, and the Sindh Sufi saint Shah Latif.

Sawan Khan has performed at various festivals and venues both in India and abroad. He has been featured on British Broadcasting Corporation and Coke Studio, and collaborated with the likes of A. R. Rahman and Clinton Cerejo.

1hr

Pre-registration required.

## Workshops

### **Candomblé Rhythms Workshop by Dudu Tucci and Bloco Singapura**

27 Mar 2022, Sun, 5pm

Esplanade Rehearsal Studio



This workshop offers an introduction to the sacred form of Candomblé, performed in honour of the deities with songs and drumming. Participants will learn the rhythms for certain Orixas like Obaluayé, Oxossi or Yansa.

Have a conversation with the artists in a short question and answer session, as they share about the historical setting, the sacred stories and the cosmology of the Candomblé religion. Learn some of the traditional drumming techniques and music associated with the sacred culture as well as their influences on other Afro-Brazilian art forms such as samba.

#### **About Dudu Tucci**

Dudu Tucci was born in Sao Paulo in 1955. He was born into a musical family and started drumming as a young boy in the Umbanda ceremonies. After leaving school he studied percussion, flute and musicology. From 1976 he travelled extensively throughout Latin America where he discovered diverse ethnic music traditions with a profound spirituality that has influenced him ever since.

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1hr

Pre-registration required.

**West-African Drum Workshop**  
**by Kelvin Kew & Djembe Singapore Club**  
27 Mar 2022, Sun, 12.30pm  
Esplanade Rehearsal Studio



Experience the energy and musical magic of African drum rhythms! In this workshop for beginners, learn centuries-old playing techniques, the various rhythms played for mask dances and initiation rites, as well as those performed by farmers and medicine men. African djembe drums will be provided.

**About Kelvin Kew**

A classically trained musician and a percussion graduate of Los Angeles Music Academy, Kelvin Kew began his study with Mamady Keita in 2006 and have since committed his entire musical career around the *djembe*.

Kelvin established Tam Tam Mandingue Singapore shortly after he achieved his accreditation as a Certified Teacher with Tam Tam Mandingue International (TTMI) in 2008. Just a couple of years later, his diligence in learning *djembe* and *dunun* earned him TTMI's Diploma of Proficiency certificate in 2011. In that same year, Kelvin designed a comprehensive and progressive system for studying *djembe* and *dunun*. This was approved by Mamady and agreed upon by all school directors of TTMI. Kelvin further developed and thus created the world's first-established level assessment program for West African *djembe* and *dunun* playing in 2012.

Based in Singapore, Kelvin runs Lila Drums Productions which he founded in 2005 and is now a leading company in providing *djembe* classes and workshops in the region of Southeast Asia. Kelvin is also a leading drum facilitator for corporate seminars and is in demand by multinational corporations and government organisations for his vibrant energy and effective insights in his facilitation. Aside from teaching and facilitation, Kelvin had also recorded his debut solo album *JUMP* with his band Fanka Fellas, and was touted as the first ever solo djembe drumming album by an Asian.

**About Djembe Singapore Club**

Mentored by internationally-certified djembe teacher Kelvin Kew, Djembe Singapore Club is a group of African drumming enthusiasts who meet every week to learn about the traditional rhythms and culture of West African drumming.

Experience deep African grooves and infectious rhythm improvisations as the group present a repertoire of traditional rhythms rich with stories. What's more, they sing too!

1hr

Pre-registration required.

**Shakuhachi: A Meditative Approach to Listening**  
**Chua Keng Chiu and Joyful Garden Community of Mindful Living (Singapore)**

26 Mar 2022, Sat, 2pm

27 Mar 2022, Sun, 4pm

Esplanade Recital Studio



The *shakuhachi* is a Japanese end-blown flute associated with the *komuso* monks of Zen Buddhism, who played the instrument as a type of meditation. The pieces are austere and subtle in detail, and requires a quiet mind to appreciate fully.

In this session, members of the Joyful Garden Community of Mindful Living will facilitate a simple guided meditation that will prime us for listening to sound with fresh perspectives. This will be followed by the experience of listening to the *shakuhachi*, performed by Singaporean shakuhachi teacher Chua Keng Chiu.

This meditation session is non-religious and suitable for all, including beginners.

**About Chua Keng Chiu**

Chua Keng Chiu's first encounter with orchestral music was in 1996 when he learnt the *dizi* from well-known local Sheng musician Er Chiang Song. In 1999, he continued his studies with Phang Thean Siong a renowned local musician from the Singapore Chinese Orchestra, and subsequently joined the Keat Hong Chinese Orchestra. After passing the NUS Dizi Diploma in 2010 with distinction, he became a registered *dizi* teacher with the People's Association of Singapore.

Keng Chiu's passion in oriental woodwind instruments led him on the journey to master the *shakuhachi*, a traditional Japanese flute, from master Koshuzan Ueno in 2009. Thereafter he continued to seek tutelage with the late maestro Yamamoto Hozan, his son Yamamoto Shinzan and Kizan Kawamura.

In 2019, he attained the Jun Shihan teaching status from the Tozanryu Shakuhachi Foundation Japan. He has performed regularly with the Japanese Association Koto Club and continues to promote the beauty of *shakuhachi* music through performance and teaching.

**About Joyful Garden Community of Mindful Living**

Joyful Garden Community of Mindful Living is a community in Singapore that follows zen master Thich Nhat Hanh and the Plum Village tradition. It was formed in 2008 by a group of friends who were inspired by the practice of mindfulness. The group organises regular mindfulness programmes such as monthly Day of Mindfulness, small group practices, and retreats.

50mins

Pre-registration required.

**Mindful Tea Appreciation Workshop**  
**Joyful Garden Sangha and Fort Sanctuary**

25 – 27 Mar 2022, Fri – Sun

Open from 2pm – 7pm

respecT by Fort Sanctuary (Esplanade Mall, #02-01/03)



Mindfulness denotes being attuned to the present experience of which we are part of. Taking the time to slow down and be mindful can make a world of a difference to daily living. At Fort Sanctuary, participants can choose between a tasting experience featuring two different teas or a brewing experience using the *gaiwan*, a traditional Chinese porcelain lidded bowl. The experience will be accompanied by an audio meditation guide created by Joyful Garden Community of Mindful Living. Delve into the conscious experience of tea brewing and tasting with all your senses.

- All sessions will take place in Fort Sanctuary. Participants must purchase a drink to take part in the self-guided experience.
- An audio guide will be played via a link accessible on smartphones. Participants are also required to bring your own smartphones and earpieces.
- This is a walk-in activity, with spaces available on a based on first-come, first-served basis. Pre-registration is not required.

**About Fort Sanctuary**

Fort Sanctuary is a tea company that has been crafting complex specialty teas in Singapore since 2015. Advocating and pioneering an exclusive concept of finest teas made in Singapore, Fort Sanctuary's tea processing facility in Tuas specialises in precise firings designed to work perfectly with resting of tea leaves. Their concept of marrying precise firings with resting of leaves are ground-breaking innovations designed to enhance intensity, richness, finish, texture, vibrancy and expression of terroir in teas.

**About Joyful Garden**

Joyful Garden Sangha is a lay community of practice following zen master Thich Nhat Hanh and the Plum Village tradition. The community was formed in 2008 by a group of friends who were inspired by the practice of mindfulness. In Sep-2010, they received *Thay* (teacher in Vietnamese) and the Plum Village *sangha* in Singapore for an exclusive retreat under his guidance. The group has since organised "days of mindfulness", which are weekly practices and retreats to share the art of mindful living with more people.

Two Cup Tasting: Approx. 25mins

Tea Brewing: Approx. 30mins