

BRADDELL HEIGHTS SYMPHONY ORCHESTRA

presents

40th Anniversary Gala Concert: Organ Symphony

Leonard Tan | Conductor

30 August 2026 | Sunday

5 pm

Victoria Concert Hall

Celebrates **40** *YEARS*
of Musical Journey

Ticket Price : \$30

Concession : \$27

(Senior/Children/Students/PAssion card)

(excludes SISTIC charges)



**Braddell
Heights
Symphony
Orchestra**

Organised by Braddell Heights CCMC



People's Association

30 August 2026 (Sunday), 5:00pm
Victoria Concert Hall

BHSO 40th Anniversary Gala Concert :
Saint-Saëns' Organ Symphony

Seem Jia Ang : The Journey Ahead* (1:00)
Winning entry, BHSO Call for One-Minute Composition

Tan Chan Boon : Symphonic Poem "In Memory of Franz Schubert", Op 29 (13:00)

Chen Yi : Percussion Concerto (26:00)
Cheong Kah Yiong, percussion

INTERMISSION : 20 MINUTES

Camille Saint-Saëns: Symphony No. 3 in C Minor, Op. 78, "Organ Symphony" (38:00)
Lorraine Muthiah, organ

Braddell Heights Symphony Orchestra (BHSO)
Leonard Tan, conductor

*The duration of the performance is approximately 78 mins,
excluding intermission.*

Celebrates
* Premiere

40
YEARS

of Musical Journey

Foreword

This year is a particularly special one for our community. As Braddell Heights celebrates its 50th Anniversary, we also mark the 40th Anniversary of the Braddell Heights Symphony Orchestra (BHSO).

Having served the constituency for more than 20 years, now in my 21st year, I have had the privilege of watching much of BHSO's journey firsthand. Over the years, I have attended many of its concerts, certainly well over thirty by now, and each performance has been a testament to the passion, dedication and talent that define this orchestra.



What makes BHSO's achievement remarkable is not just its longevity. Founded in 1986 by a small group of music enthusiasts, it has grown into one of Singapore's longest-established volunteer symphony orchestras while remaining firmly rooted in the community. Through its vision of "Music for Everyone", BHSO has brought people together, nurtured musicians, supported local talent and enriched the cultural life of our community and our nation.

Over the years, I have seen first hand how BHSO has done far more than stage excellent performances. It has built friendships, connected generations and created shared memories for countless residents and audiences. In many ways, BHSO embodies the spirit of Braddell Heights itself: strong community bonds, volunteerism and a commitment to bringing people together.

Tonight's Gala Concert is therefore more than a celebration of musical achievement. It is a celebration of the people whose dedication has sustained the orchestra over four decades, from musicians and conductors to volunteers, supporters and community partners.

My heartfelt congratulations and appreciation to everyone who has been part of BHSO's remarkable journey. As we celebrate this milestone, I am confident that the orchestra will continue to inspire future generations and remain a cherished part of our community for many years to come.

Happy 40th Anniversary, BHSO. Thank you for forty years of music, friendship and community.

SEAH KIAN PENG
Speaker of Parliament
Adviser to Marine Parade-Braddell Heights Grassroots Organisations

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Braddell Heights Symphony Orchestra



The Braddell Heights Symphony Orchestra (BHSO) is one of Singapore's most prominent volunteer orchestras. Founded in 1986 under the auspices of the Braddell Heights Community Club, the BHSO has been home to countless local and expatriate musicians living in Singapore who come from all walks of life, bonded by their love of classical music and performing in an orchestra.

From humble beginnings with only a handful of members, the BHSO grew steadily into a full-sized symphony orchestra under the leadership of Maestro Yan Yin Wing during his 25-year tenure as Music Director. In 2012, the baton was passed on to the late Adrian Tan who brought with him innovative ideas that revitalised the orchestra and its role in the community.

As a community orchestra with the vision of expanding its outreach to a wide audience with diverse tastes, the BHSO's repertoire not only includes symphonic, choral and chamber music from the Baroque to music by living composers, but also covers a variety of genres from film music to jazz. As a strong advocate of local music, the orchestra regularly features Singaporean composers in its concert programmes. It actively commissions new works and has given world premiere performances of compositions by Americ Goh, Bernard Tan, Low Shao Ying & Low Shao Suan and John Sharpley.

An orchestra of the community and for the community, with its vision "music for everyone" is reflective of its aspiration for inclusiveness and its commitment to making good music accessible for the enjoyment of all, regardless of background or circumstances. In 2024, Maestro Leonard Tan joined BHSO as its third Music Director. He revitalized the orchestra post-Covid, started several new initiatives including the BHSO Concerto Competition, and continues to broaden and deepen its repertoire.

In 2026, BHSO celebrates its 40th anniversary as one of Singapore's oldest symphony orchestras.



Leonard Tan

Music Director & Conductor, BHSO



Singaporean musician Leonard Tan is a prolific conductor with a strong presence in the Singapore arts scene. He has conducted numerous ensembles, including the Singapore Symphony Orchestra, Singapore National Youth Orchestra (Principal Conductor), Ensemble de la Belle Musique (Principal Conductor), Philharmonic Wind Orchestra (Music Director), and Indiana University Orchestras.

He earned his doctoral degree from the Indiana University Jacobs School of Music, where he studied orchestral conducting with David Efron, Arthur Fagen, and Murray Sidlin. Additional conducting studies were with Leif Segerstam and

Alexander Polischuk in Russia, where he worked with the St. Petersburg Chamber Philharmonic, and with Johannes Schlaefli, where he worked with Academic Orchestra Zurich.

In demand internationally, he has conducted, adjudicated and taught throughout the United States and Asia. Performances under his direction have been lauded by local and international critics. Singapore's The Straits Times described his performance of Corigliano's Symphony No. 3 as "masterfully helmed," while the American press lauded his "artful conducting." He is an Associate Professor of Music at the National Institute of Education, Nanyang Technological University, Singapore.

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Seem Jia Ang

Composer



Seem Jia Ang is a Singaporean composer whose music spans a diverse range of interdisciplinary art forms. As a recipient of the prestigious NAFA President's Award, he graduated as the Best Graduate of the 2026 cohort from the Bachelor of Music programme jointly offered by the Royal College of Music and the Nanyang Academy of Fine Arts.

His music has been featured in several Singapore theatre productions, most notably the musical comedy 'Moonlit Lovers of the Durian Grove', directed by Jalyn Han, and 'Temporary Chinese Theatre', directed by Liu Xiao Yi from Emergency Stairs.

His concert work Love's Epilogue was commissioned and premiered as part of Cool Classics 2026 at the Esplanade Concourse. His music has also been

performed at events held at prominent venues including the National Gallery Singapore, the Esplanade Concourse, the Singapore Chinese Cultural Centre, and the Aliwal Arts Centre.

Jia Ang is the recipient of multiple local and international awards. His accolades include First Prize (Young Category) in the Indie Film Music Contest 2025, recognition under the Mapletree Young Composer Initiative, and the Commendation Award at the Leong Yoon Pin Composition Competition 2025.

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Tan Chan Boon

Composer



French-trained, Tan Chan Boon started composing at 12 as well as conducting at 16. He studied composition with Leong Yoon Pin, Jacques Castérède, Michel Merlet, and conducting with Shalom Ronly-Riklis, Richard Schumacher and Leonard Bernstein. Recipient of various awards,

Tan was made a Chevalier dans l'Ordre des Arts et des Lettres by the French Government in 2008. His main works include seven Symphonies : No.1 "Aurore"(1986-89), No.2 "Genèse"(1989-95), No.3 "Eden"(2002-04), No.4 "Déluge"(2004-05), No.5 "Exodus"(2015), No.6 "Odyssée"(2022), No.7 "守护"(2025), Symphonic Poems, and other orchestral and chamber works.

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Cheong Kah Yiong

Percussion



One of the most highly sought-after percussionists in Singapore due to his flexibility in Western and Chinese music literature, Cheong Kah Yiong has performed with many of Singapore's most important ensembles, including the Singapore Symphony Orchestra, Singapore Chinese Orchestra, Metropolitan Festival Orchestra, Ding Yi Music Company, and The Philharmonic Orchestra. Most recently, he recorded Chinese Percussion for Disney's live-action adaptation of *Mulan* led by Richard Harvey and Harry Gregson-Williams of Orchestral Tools.

He has also spent summers as a fellow at the Asian Youth Orchestra and Prisma, performing at festivals such as the Ravello Festival and Lucerne Festival.

Kah Yiong frequently collaborates with theatre and dance companies such as Intercultural Theatre and The Arts Fission Company as solo percussionists. Most recently, the latter toured Melbourne, Australia, presenting music and dance in an eclectic program curated by Dr Joyce Koh and Victoria Chou.

Kah Yiong was a member of the SAF Central Band (2017-2022) and performed with the band both locally and internationally, including at the Japan Self-Defence Force Marching Festival(2018) and Nanchang International Military Tattoo(2019). Notable performances include *In Harmony* 34th and 35th (acting principal timpanist) and *Chamber Repertory XVI* (soloist) performing *Triptych Boom* by Chad Floyd, accompanied by the Band's Percussion Ensemble.

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Throughout his service, he performs at National State Events such as the National Parade and various Welcome Ceremonies for foreign dignitaries. He is a founding member of the Singapore-based contemporary percussion group Morse Percussion since 2020, performing with them at various events such as the Singapore International Festival of Arts 2021 and the Soundislands: Re: Sound festivals at the Artscience Museum.

An advocate of contemporary music, Kah Yiong has premiered works ranging from chamber music to percussion quartets and solo works written by composers such as Anna Clyne, Dr. Zechariah Goh, Dr. Paolo Marchettini, Dr. Chen Yi, Dr. Chong Kee Yong, and Jon Lin Chua.

A graduate of the Manhattan School of Music, he is currently furthering his studies at The Tianjin Juilliard School under the Tianjin Juilliard Fellowship. His principal teachers include New York Philharmonic Principal Percussion Christopher Lamb, Duncan Patton, She-e Wu, Steven White, Kyle Zerna, Mark Suter, and Christian Schiole.

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Loraine Muthiah

Organ

Loraine Muthiah serves as organist at St Andrew's Cathedral and the Norwegian Seamen's Mission. She is also the organist for concerts and assemblies and music accompanist at Dulwich College (Singapore).

Having pursued piano accompaniment diplomas at a young age and having a special interest in working with instrumentalists and choirs, Loraine started playing the organ in 2002. At the same time she pursued her legal studies and went on to practise law.

After moving to in-house legal work in 2011, she was able to spend more time furthering her organ studies.

She has since attended various organ masterclasses in Germany, France, Holland and the UK and continues her studies in Singapore under Dr Evelyn Lim.

Loraine is a founding member and resident accompanist of the Anglican Chamber Ensemble, Singapore, and is also a regular contributor to the VCH Organ Series and projects with the Singapore Chapter of the American Guild of Organists.



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Orchestra

CONDUCTOR

Leonard Tan

VIOLIN 1

Lim Shue Churn
Concertmaster
Ang Yien Ning
Samantha Lee
Srijan Mookherjee
Maki Oya
Albert Phang
Amanda Kye Tan
Eric Tan
Zheng Wanying
Joanne Yang
Yang Ya-Hui
Pearl Yim
Moon Zou

VIOLIN 2

Ye Zhi
Guest Principal
Seraphim Cheong
Foo Her Yun
Diane Collin
Daniel Ho
Hoon Tien Hun
Leo Yun Fen
Beatrice Lam
Denzel Lim
Ayako Nakayama
Jessica Ng
Phua Teng Soong
Teo Xin Zhi
Tan Bao Jun

VIOLA

Thantakorn Lakanasirorat
Acting Principal
Gan Eujun
Lee Hwey Ping
Ham Shim Ying
Ho Jun Liang
Joe Foley
Clement Yan

CELLO

Peh Xiang Hong
Principal
Goh Yinhao Kenneth
Zaheera Hashim
Janelle Kam
Kenneth Lee
Lee Ying
New K Yong
Min Ng
Tasya Aditya Rukmana
Toshio Shinohara
Xu Wen Xin Clare

DOUBLE BASS

Chee Jun Hong
Guest Principal
Hyoseok Lee
Adrian Liew
Lim Roo Yee

FLUTE

Mohamad Rasull
Principal
Tan Mei Wah
Assistant Principal

PICCOLO

Tan Mei Wah
Principal

OBOE

Nathalie Fu
Huang Xingyang

CLARINET

Tim Raes
Principal
Ang Teck Yen
Jessica Wong

BASSOON

Syed Ridwan Ahmad
Yap Keng Peng

TRUMPET

Justin Chia
Acting Principal

HORN

Lim Shi Zheng Lucas
Principal
Foo Ken Shiin
Ryan Hidayat
Wilson Kang
Megumi Murase

TROMBONE

Koe Meng Kiang Keith
Pisit Piriyaporn

BASS TROMBONE

Koe Meng Kiang Keith

TUBA

Gabriel Song

TIMPANI

Yeow Ching Shiong
Principal

PERCUSSION

Victor Wong
Principal
Jake Lim
Jared Robertson

HARP

Karen Koh

Orchestra

Guest Musicians

VIOLIN 1

Ng Si Jing
Xu Zhong Hao

VIOLIN 2

Kristin Hsu

VIOLA

Chew Shaun En Elias
Chay Choong
Kee Seng
Ng Choon Yew
Karis Ong
Amelia Wong

CELLO

Claire Lam
Vincent Tham

DOUBLE BASS

Foo Hui Wen

FLUTE

Lin Junlong

OBOE

Lucas Chan

BASSOON

Lin Yangjun

TRUMPET

Chan Zet Sin
Lin Yue Sheng
Nur Imaan Binte Zulkiffli

TROMBONE

Yeo Wee Aik

PIANO

Low Shao Suan
Low Shao Ying

ORGAN

Lorraine Muthiah

PERCUSSION

Ang Ching Hong
Martina Umairah

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Programme Notes

Seem Jia Ang

The Journey Ahead

'The Journey Ahead' is an orchestral work that celebrates the vibrant musical landscape of Singapore. The piece opens with a lyrical flute solo, introducing a motif that gradually evolves into a majestic fanfare. It is interrupted by moments of uncertainty symbolising the challenges encountered. The journey eventually gives way to an uplifting coda, expressing optimism, hope, and excitement for the future as Singapore's community of musicians and music lovers continues to flourish.

Beyond its broader celebration of music, the work also serves as a personal reflection on the composer's own musical journey over the past seven years—from student life to graduation. 'The Journey Ahead' captures both the ups and downs that have shaped this chapter of the composer's life, while looking forward to the opportunities that lie ahead

Programme notes by Seem Jia Ang

Tan Chan Boon

Symphonic Poem "In Memory of Franz Schubert", Op 29

Written in 1997 to commemorate the 200th anniversary of Schubert's birth, this symphonic poem pays tribute to Schubert by weaving together musical ideas from his Symphony No. 8 "Unfinished". The work features the distinctive three-note motif and harmonic language from the second movement, alongside Schubert-inspired rhythmic elements. A transitional motif later emerges as the theme of a fugue, while the work concludes by returning to the opening musical idea.

Programme notes by Tan Chan Boon



Chen Yi

Percussion Concerto

Commissioned by celebrated percussionist Evelyn Glennie and the Singapore Symphony Orchestra, Chen Yi's Percussion Concerto is a dazzling exploration of rhythm, color, and cultural synthesis. The work reflects the composer's lifelong commitment to bridging Chinese musical traditions and contemporary Western orchestral practices, drawing particularly on the expressive language and dramatic energy of Beijing Opera.

The concerto unfolds in three contrasting movements. The first, The Night Deepens, is inspired by the opera Farewell My Concubine, specifically its evocative Sword Dance scene. Centered on the Chinese dagu drum, the movement explores a wide range of timbres through varied striking techniques, creating an atmosphere of tension, elegance, and theatrical intensity. The solo percussionist emerges as both storyteller and protagonist, engaging in a dynamic dialogue with the orchestra.

The second movement, Prelude to Water Tune, provides a lyrical and reflective contrast. Here, shimmering textures and resonant sonorities evoke the fluidity of water and the expressive qualities of the human voice. The movement highlights the melodic and poetic potential of percussion, revealing a more intimate side of the concerto.

The energetic finale, Speedy Wind, bursts forth with driving rhythms and virtuosic exchanges between soloist and orchestra. Inspired by the force and unpredictability of wind, the music builds momentum through brilliant percussion writing, culminating in an exhilarating conclusion.

Throughout the concerto, Chen Yi transforms traditional Chinese musical elements into a contemporary orchestral language of remarkable vitality and imagination. The result is a compelling showcase for the soloist and a celebration of percussion's extraordinary capacity for drama, lyricism, and expressive power.

Programme notes by Cheong Kah Yiong

Camille Saint-Saëns

Symphony No. 3 in C Minor, Op. 78, "Organ Symphony"

Majestic, dramatic and ultimately triumphant, Camille Saint-Saëns' Third Symphony is one of the most spectacular works in the orchestral repertoire. Although popularly known as the "Organ Symphony", the organ does not take the role of a concerto soloist. Instead, Saint-Saëns reserves its extraordinary power for carefully chosen moments, allowing it to emerge from the orchestra with an almost architectural grandeur.

Composed in 1885-1886 for the Philharmonic Society of London, the symphony was first performed at St James's Hall on 19 May 1886, conducted by Saint-Saëns himself. It was later dedicated to the memory of Franz Liszt, whose bold approach to musical structure and thematic transformation strongly influenced the work. Saint-Saëns regarded the symphony as one of his greatest achievements, pouring into it the full range of his imagination and technical mastery.

Rather than following the conventional four-movement format, the symphony is presented in two large parts, although the outlines of four contrasting movements can still be heard within them. A small group of musical ideas travels throughout the entire work, continually changing in mood, rhythm and colour. What begins as something restless and mysterious may later return transformed into music of radiance and celebration.

The symphony opens quietly, with a tense and searching introduction before the strings launch into an urgent, agitated theme. After waves of orchestral energy, the music settles into the serene Poco adagio. Here, the organ makes its first understated appearance beneath a deeply expressive string melody, creating an atmosphere of stillness and contemplation.

The second part begins with restless energy and dazzling orchestral movement. Saint-Saëns adds the unexpected brilliance of a piano, at times played four-hands, whose rapid notes shimmer through the orchestral texture. The music gathers momentum until the finale arrives with one of the most celebrated entrances in classical music: a magnificent C-major chord sounded by the full organ.

From this moment, the symphony unfolds as an exhilarating procession of soaring melodies, powerful brass, sparkling piano writing and resounding organ sonorities. Themes that previously sounded uncertain or turbulent are reborn in a confident and joyful form. The work races towards a monumental conclusion, bringing orchestra and organ together in a thrilling affirmation of light, grandeur and triumph.

Programme notes by Min Ng



Music For Everyone - Be a Sponsor!

Encompassing music of different genres and varied repertoires, BHSO and the Joy Choral wish to provide the community opportunities to enjoy music along our vision of "Music For Everyone". To this end, our **"sponsor-a-ticket" programme**, active since its launch in July 2018, aims to connect sponsors with beneficiaries of charities and welfare organisations.

Below are the list of organisations that have benefitted from this concert:

- Art:Dis
- The Purple Symphony (Community Development Council Central SG)
- The Chinese Development Assistance Council (CDAC)
- Beautiful Mind Charity SG
- Institute of Mental Health

We would like to acknowledge our kind sponsors for raising tickets for this concert:

- Jessica Wong
- Tan Mei Wah
- Tim Raes
- Lim Shue Churn
- Zaheera Hashim
- Ho Junliang
- Peh Xiang Hong
- Other individuals (anonymous by request)

We would also like to acknowledge our kind sponsor, Tim Raes, for sponsorship of the audio and video recording of today's concert.

Besides our sponsorship program, BHSO is also looking to broaden our outreach by partnering with schools, community organisations and corporations to realise BHSO's vision at every performance. If you resonate with our vision and would like to inspire the community, please do:

- Be a ticket sponsor for our concerts.
- Bulk purchase (10 or more tickets) at a special price.
- Contact us to share your ideas at info@bhsso.org

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