



THE SILVER RIVER

En route to Lincoln Center NYC, 2002
3 - 10 May, 2001
The Victoria Theatre

Composed by Bright Sheng
Libretto by David Henry Hwang
Directed by Ong Keng Sen

An Asian premiere of a new music theatre piece
based on the Chinese legend The Cowherd and
the Goddess-Weaver. Choreographed by Muna
Tseng and conducted by Kenneth Kiesler.

THE SILVER RIVER



Composed by Bright Sheng
Libretto by David Henry Hwang
Directed by Ong Keng Sen
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**This newly staged production was conceived by
Bright Sheng, David Henry Hwang and Ong Keng Sen.**

Conductor	Kenneth Kiesler
Set Designer	Christine Jones
Lighting Designer	Scott Zielinski
Costume Designer	Anita Yavich

Cast (in order of appearance)

Golden Buffalo	Karen Kandel
Jade Emperor	Jamie Guan
Jade Emperor's Entourage	Rachel Margolis, Marie Baker-Lee
Cowherd	Brace Negrón / David Fedele (flautist)
Goddess-Weaver	Muna Tseng / Li Hui (pipa player)

Music Ensemble

Flautist	David Fedele
Clarinetist	Michele Gingras
Percussionist	Joseph Gramley
Cellist	Matthew Herren
Pipa Player	Li Hui
Violinist	Maria Samperi

Production Team

Producer	Tay Tong
Production Supervisor	Nick Schwartz-Hall
Production Stage Manager	Cindy Knight
Production Manager	Valerie Oliveira
Repetiteur	Shane Thio
Assistant Stage Managers	Colin Tan / Melissa Pang
Make Up	Joseph Ng
Hair / Wigs	Jong
Stage Crew	Rydwan Bin Anwar / Zhan Chun Jing / Tey Inn Ping / Low Pei Choon / Lin Shi Yun / Liew Boon Tat / Natalie Lim Li
Technical Manager	Dorothy Png
Sound Engineer	Gregory Tay
Master Electrician	Tom Pearl
Technical Assistants	Lennie Lee / Roslan
Set Builders	Paul Williams / Paul Maiello
Marketing / Publicity Designer	Joshua Kreig Yuen Chee Wai
Programme Notes	Eugene Tan
Ticketing / Production Assistant	Melanie Tan



NATIONAL ARTS COUNCIL

PROUD SUPPORTER OF THEATREWORKS' THE SILVER RIVER.



Photo by William Struhs



THE SILVER RIVER



SYNOPSIS



In a reinvention of ancient Chinese myth, 'The Silver River' tells of the mortals and the gods who originally lived in eternal sunlight because the Silver River (the Milky Way) touched the earth. The fairest of the Goddess-Weavers, a daughter of the Jade Emperor, would spin stars for the Silver River and create the music of the heavens. Once a year, she would descend to earth to bathe in the Silver River. On one of her annual sojourns, the Goddess-Weaver falls in love with a mortal Cowherd, and he with her. She stops weaving her stars and the universe falls into complete darkness. The Jade Emperor casts a spell, causing the Silver River to change its course to become a barrier between the two lovers, creating Night and Day. He now allows the two lovers to be reunited for only once a year.

Bright Sheng's score and David Henry Hwang's eloquent yet humorous libretto for *The Silver River*, juxtaposes Chinese opera traditions with Western sensibilities. This production, which premiered at the Spoleto Festival USA, 2000, is directed by celebrated Singaporean director Ong Keng Sen and choreographed by choreographer/dancer Muna Tseng. The production arrives in Singapore enroute to Lincoln Centre, New York City in 2002.



DAVID HENRY HWANG
LIBRETTIST

David was awarded the 1988 Tony, Drama Desk, Outer Critics, and John Gassner Awards for his Broadway debut, 'M. Butterfly'. His most recent play, 'Golden Child', received a 1997 OBIE Award and a 1998 Tony Nomination for Best Play. He is currently represented on Broadway as co-librettist of Elton John and Tim Rice's 'Aida', winner of four 2000 Tony Awards.

Other plays include 'FOB' (1981 OBIE Award), 'The Dance and The Railroad' (Drama Desk, Pulitzer Nominations), 'Family Devotions' (Drama Desk Nomination), and 'Bondage'. Upcoming stage productions include a new version of Rodgers and Hammerstein's 'Flower Drum Song', and a new play about Paul Gauguin.

His libretti include two works for composer Philip Glass, '1000 Airplanes On the Roof' (international tour) and 'The Voyage' (Metropolitan Opera). He penned the feature films 'M. Butterfly' (directed by David Cronenberg) and 'Golden Gate' (directed by John Madden), the NBC

mini-series 'The Lost Empire', and co-wrote the song 'Solo' with the pop star Prince.

He has received grants from the NEA, Rockefeller, Guggenheim, and PEW Foundations, and was appointed by President Clinton to the President's Committee on the Arts and the Humanities. David serves on the Council of the Dramatists Guild.





BRIGHT SHENG
COMPOSER

Bright was born in Shanghai, China, and started piano studies with his mother at the age of four. In 1982, he attended Queens College, CUNY and Columbia University in New York. He studied with Leonard Bernstein, Chou Wenchung, George Perle, and Hugh Weisgall.

He was composer-in-residence in 1989 with Lyric Opera of Chicago; in 1992, with the Seattle Symphony; and during 1994-95, he served as Artist-in-Residence for the University of Washington.

He has offered performance and commissions to great critical response around the world by major ensembles and soloists, including Lyric Opera of Chicago, Houston Grand Opera, the New York Philharmonic, Chicago Symphony, Boston Symphony, San Francisco Symphony, Seattle Symphony, Houston Symphony, NDR Symphony (Hamburg), New York Chamber Symphony, Orchestra Sinfonica Dell'Accademia Nazionale di Santa Cecilia (Italy),

Moscow Philharmonic, Finnish Radio Symphony, Tokyo Metropolitan Symphony and Singapore Symphony Orchestra, among others.

He has worked with Leonard Bernstein, Christoph Eschenbach, Peter Serkin, Yo-Yo Ma, Kurt Masur, Emanuel Ax, Robert Spano, Cho-Liang Lin, Gerard Schwartz, David Zinman, and Hugh Wolff, among others.

Bright's recent premieres include: 'Spring Dreams', a work commissioned by Carnegie Hall for Yo-Yo Ma and the National Traditional Orchestra of China; 'Postcards', a 15-minute orchestral work commissioned by the Saint Paul Chamber Orchestra; 'Flute Moon', commissioned by the Houston Symphony; 'Nanking Nanking' by the NDR Symphony; and a Piano Concerto for Emanuel Ax and the Boston Symphony.

Bright's music can be heard on Sony Classics, Koch, Delos, New World, and BIS.

THE BRIDGE OF THE MAGPIES
(THE SILVER RIVER BRIDGE)

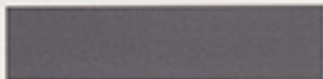


QIN GUAN (1049-1100)

Carried across by those filigree clouds,
Across the dark and endless Silver River,
The two sorrowful stars, Vega and Altair,
Meet once a year on this late summer day,
When their love transcends all the couples on earth,
And their happiness all the sad and sleepless nights.

These precious minutes and hours,
Are the sweetest of all dreams;
When lovers unite like water and air,
How unbearable is the shadow of the returning bridge of magpies.

And yet,
If our love is pure and true, our bond timeless,
Why, then,
Must we have to be together every day and night?



DAVID HENRY HWANG AND BRIGHT SHENG

This Sung Dynasty (960-1279) poem represents one of the many important works on the legend of The Silver River (or The Cowherd and the Goddess-Weaver) by Chinese poets, musicians, scholars, playwrights, artists and literati. As early as three or four thousand years ago, when the Chinese began studying astronomy, this legend started to appear in Chinese art and literature. Today in many Asian countries, this symbolic story of unfulfilled eternal love between the earthly and celestial has become one of the most beloved of every family's fairy tales.

While tragic love stories have always occupied a unique place in Asian culture, the popularity and longevity of this particular folk myth is especially significant. It reflects the traditional

vision of a happy family life between a male farmer and female weaver, as well as a repressed longing amidst the arranged marriages of old Chinese society for a self-chosen love. Furthermore, the story expresses the fantasy of a perfect "heavenly love" that can exist even between different species, though it may only be fulfilled one day a year. On this occasion, the separated lovers are allowed to cross the Silver River (the Milky Way) on a bridge made by all the magpies in the world with their overlapped wings - a Chinese Valentine's Day.

In our day, with cultures once separated by oceans coming into contact on a daily basis, the struggle to live with, and even love, one another continues to prove a

formidable challenge. When the Buffalo declares, "Listen to the wisdom of the future: all we need is love," are these words of vision or naivete? Perhaps the story of the Cowherd and Goddess-Weaver represents a bit of both, for like most great romantic myths, it celebrates the dream of a perfect love struggling to survive in our imperfect world.

...One late summer night of the seventh day of the seventh month of the lunar calendar, mothers guide their young ones on their knees, and point out to them the two stars, Vega and Altair, from the constellations of Aquila and Lyra, separated by the majestic silver span of the Milky Way (The Silver River). And to the eager listeners, they tell the story of the Cowherd and the Goddess-Weaver.

ONG KENG SEN DIRECTOR

Artistic Director of TheatreWorks (Singapore), Keng Sen has engaged in cross-cultural work with his fellow Asians for 6 years after his return from graduate studies in New York University, Tisch School. In 1994, Keng Sen conceptualised 'The Flying Circus Project', a creative strategy laboratory that is a robust encounter between contemporary arts and traditional performance. This is an intercultural workshop amongst Asian artists exploring the fields of theatre, music, dance, visual arts, ritual and documentary film.

Believing that it is important to represent on stage an Asia of today, Keng Sen directed 'Lear' which premiered in Tokyo in 1997. To date, this large-scale production involving performers from six Asian countries has toured nine cities in Asian, Europe and Australia. This personal exploration of Asian interculturalism continues with 'Desdemona' which premiered in the Adelaide Festival.

He has developed a genre he calls docu-performance. Presently, he is working on such a project with Cambodian

artists about their experience during the Khmer Rouge and Pol Pot years. This production, 'The Continuum: Beyond the Killing Fields', will be having its premiere at the International Festival of Arts and Ideas in Connecticut in June 2001.

He has lectured in London, Paris, Berlin, Sydney, Hong Kong and Caracas about Asian Performance. He is presently a member of an Asian-Europe network to look at exchange between new Asia and new Europe. He is the holder of several foundation fellowships including the Japan Foundation, British Council, Asian Cultural Council (New York) and is also a Fulbright scholar. He was recently appointed to the International Council of The Asia Society of New York.

In 1999, he initiated a new network for Asian artists to dialogue and engage with each other, known as the Arts Network Asia. He is also in the process of developing a series of personal biographies of South East Asian traditional artists on CD-Rom.



Silver River has been one of the most idyllic experiences I have had in theatre for a long time. For the first time in the last four years, I can finally direct an international production in English without the assistance of translators!

When David Hwang contacted me out of the blue in February 1999, I was in Japan on sabbatical. Through a series of faxes, emails and 4-way teleconversations with the producer, we established a common desire to begin conceptualising Silver River from scratch again. This was a condition to my collaboration on Silver River. I knew how difficult it was to rewrite an opera (it had already been written much earlier by Bright and David), especially based on a director's treatment or interpretation. Most graciously, Bright accepted to relook at the opera and I must say, we never looked back.

We finally met face to face in July 1999 and spent three days redrafting the entire opera. Using a technique from Lear, another one of my productions, I suggested a doubling technique for the two lovers, the cowherd and the goddess weaver. Why not have a musician and a dancer representing the goddess weaver? Could it be interesting to have an African American actress playing the role of the buffalo instead of playing the role with a white male in a typical comic stance? Could we think of enlarging the role of the Jade Emperor and making him sing in classical Mandarin? And could we build in an entourage to expand his presence? Finally, could we flesh out the feelings of the cowherd, the goddess weaver and the golden buffalo? Every challenge that I presented to Bright and David, they rose to it and presented the best conditions for me to interpret their music and words. David was a fast writer and Bright added a good fifteen minutes of music, no small feat indeed. Most fortunately, Bright could also write in classical Mandarin and compose for it!

In December 1999, Muna and I met to discuss the physical language of the performance. The designers and myself visited Charleston, Spoleto Festival. Our producers, Nunally and Nigel hosted us and gave us time to work as a team of artists to visualise the world of Silver River. Over a week, we invented the entire visual storyboard of the production.

In April 2000, all of us met in Charleston to create the work together with the cast who finally gave voice to the stories in our heads and one mind's eye. Those four weeks were at once romantic and hard work. Since then, we have had tremendous performances with Silver River in America. As we recraft it in Philadelphia and Singapore in 2001, I hope that Silver River would bring the same joy to the Singaporean audience.

Finally after fourteen years in theatre, I return to eternal romance which characterised two of my productions in my first year of professional theatre. Thank you, Bright and David for reminding me of love against all odds.

KENNETH KIESLER
CONDUCTOR



Kenneth is one of the most prominent and versatile conductors of his generation. Music Director of the Illinois Symphony Orchestra for 20 years, he was recently named its Conductor Laureate. He led it at Lincoln Center and Carnegie Hall, in international broadcasts, recordings and telecasts, as well as in collaborations with many of the world's leading artists.

He has conducted orchestras extensively throughout the U.S. and also Puerto Rico, Israel, Japan, Korea and Bulgaria. His extensive operatic conducting includes work with the St. Louis Symphony at the Opera Theatre of Saint Louis and recordings of operatic excerpts of American composers.

He received the 1988 Helen M. Thompson Award, was honoured in the Leonard Bernstein Conductors Program

at the Kennedy Center and was selected by Carnegie Hall to conduct the Ensemble Intercontemporain in sessions with Pierre Boulez.

Since 1995 he has been Professor of Conducting and Director of Orchestras at the University of Michigan. He regularly teaches conductors under the auspices of various American organisations and is the founder and director of Maine's Conductors Retreat at Medomak. In June he will lead master classes at the Royal Academy of Music in London. At age 23, he became the youngest conductor in the history of the IU Opera Theatre. His teachers were John Nelson, Flora Contino, Julius Herford, James Wimer, Erich Leinsdorf and Carlo Maria Giulini. An interview with Kenneth Kiesler appears in 'Conductors in Conversation' by Jeannine Wagar.





MUNA TSENG
CHOREOGRAPHER / GODDESS WEAVER

Muna is a dancer celebrated for her elegance and exquisiteness and a choreographer acclaimed for her seamless fusion of Asian sensibilities and Western abstract forms. She has performed worldwide, and has collaborated with leading contemporary artists in America, Hong Kong, Singapore, England, Scotland, Israel, Greece, Japan, Estonia, Sweden and Switzerland.

Muna was born and raised in Hong Kong. She was educated in Canada where she began her dance training with Magda and Gertrude Hanova, disciples of Mary Wigman. Invited to New York in 1978, she became the protégé of Jean Erdman and Joseph Campbell at their Theater of the Open Eye.

Muna Tseng Dance Projects was founded in New York in 1988 to present her choreographic creations, and has presented many acclaimed productions: 'Liquid' (2000); 'Ambiguous Ambassador: SlutForArt' (1999 New York Dance and Performance "Bessie" Award, created

with director Ping Chong); 'After Sorrow' (1997, a collaboration with director Ping Chong and composer Josef Fung); 'The Idea of East' (1996, with composer Tan Dun, pianists Margaret Leng Tan, Sou-Hon Cheung, and architect Billie Tsien); 'The Pink' (1994, with composer Tan Dun); 'MTPNC' (1992, with composer / video-artist Phill Niblock); 'Water Trilogy' (1990, with director Emmanouil Koutsourellis, composer Bruce Tavsky); 'Post-Revolutionary Girl' (1989, with composer Mieczyslaw Litwinski, sculptor Tobin Kahn).

Other awards include: two fellowships from National Endowment for the Arts, two fellowships from the New York Foundation for the Arts and numerous grants from New York State Council on the Arts. Honours: 'Distinguished Service in the Arts' from New York City Council President Andrew Stein, and 'Artist of National Merit' from The Smithsonian Institution in Washington, DC.

CAST

(IN ORDER OF APPEARANCE)

KAREN KANDEL
GOLDEN BUFFALO



Karen is returning to The Silver River after a run at The Spoleto Festival, USA (2000) and at the Prince Music Theater, Philadelphia (2001). She is the recipient of two OBIE Awards, a Dramalogue, Drama League and Connecticut Critics Circle Awards for performance. Karen is currently an Associate Artist with New York's avant-garde troupe, Mabou Mines.



MARIE BAKER-LEE
JADE EMPEROR'S
ENTOURAGE



Marie began her training at the University of Washington with Marion Anderson, Ruthanna Boris and Joan Skinner. She continues to study with Alan Danielson and Douglas Dunn in New York where she has performed with Judith Renlay, Gus Solomons Jr., Charles Moulton, Bill T. Jones / Arnie Zane, Mark DeGarmo, Nancy Zendora, Douglas Dunn and Muna Tseng, among others.

Rachel began her dance training at the School of American Ballet in New York City and was introduced to modern dance at Wesleyan University, where she received her under-graduate degree. Rachel was a member of the Nancy Meehan Dance Company and the Erick Hawkins Dance Company. She has also worked with choreographers Gloria Mclean, Douglas Dunn and Renata Celichwska, among others. Rachel is currently a member of the Wellspring Project, a collaboratively-based dance ensemble whose goal is to preserve and advance the dance technique of Erick Hawkins.



RACHEL MARGOLIS
JADE EMPEROR'S
ENTOURAGE



Jamie is a Beijing Opera artist, he teaches Beijing Opera at NYU.

He trained at the Institute for Performing Arts in Beijing. Following his graduation, he performed and toured with the Beijing Opera Troupe No. 1 for fifteen years, specialising in martial arts warrior roles.

Since 1984, he has given performances and demonstrations throughout North America. He choreographed and acted in 'M. Butterfly' on Broadway, the American national tour, London, Rome and Canada.

His choreography credits include 'The Woman Warrior', 'Golden Child', 'Red', 'Musical Soul Possessed' and 'Dreams'.

He was Associate Producer for the 2000 U.S. Beijing Opera tour and the film version of 'M. Butterfly'. He was also Associate Choreographer for the 'Love Before Time' segment at the Oscars.



JAMIE GUAN
JADE EMPEROR

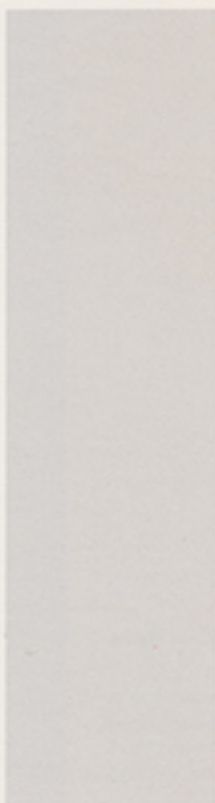
David is a recipient of numerous awards, including the Young Concert Artists International Award. He has performed as soloist and in recital throughout the United States, Europe, South and Central America and Japan. He has also made numerous concerto and festival appearances.

He also concertises with Trio Fedele, with cellist Eric Gaenslen and pianist Robert Koenig, and in duos with harpist Victoria Drake, and marimbist Makoto Nakura. In New York he performs and records with numerous ensembles.

David is a graduate of the Curtis Institute and Juilliard School where he studied with Julius Baker. David, too, serves on the faculty of Columbia University. He is affiliated with Astral Artistic Services of Philadelphia and has recorded with numerous labels.



DAVID FEDELE
COWHERD - FLAUTIST



Brace Negrón is a baritone and a current voice student of Thomas Lomonaco.

This past summer, Brace was contracted with the Utah Festival Opera Company and was a featured soloist with the Utah Festival Opera Orchestra.

He has performed such roles as Figaro in 'Le Nozze di Figaro', Masetto in 'Don Giovanni', Don Alfonso in 'Così fan Tutte', The Piper in 'The Piper of Hamelin' by Nicolas Flagello and is also known for his work in the contemporary operatic and concert repertoire. He performed the world premiere of 'The Telltale Heart' by Moto Osata based on Edgar Allen Poe's famous story.

He has performed at Carnegie Hall in the semi-finalist's concert for the New York Vocal Arts Competition this spring, and will be attending the Israeli Vocal Arts Program this summer as a scholarship participant.



BRACE NEGRON
COWHERD

LI HUI
GODDESS WEAVER -
PIPA SOLOIST



Li Hui is an international pipa recitalist and soloist with orchestra. She has won many competitions including the prestigious Beijing International Folk Instrument Competition in 1989. She has performed solo in venues and festivals throughout Asia and has played for world leaders such as former President Bill Clinton, former British Prime Minister John Major, and President Jiang Ze-Min. Born into a family of musicians, Li Hui began music studies at the age of 5. In 1982, she started studies at China Central Conservatory of Music. Ms Li is now a faculty member of the Central Conservatory. In addition, she has won the Beijing Music Competition twice in 1981, and the China International Folk Music Competition in 1982.

MUSIC ENSEMBLE

MICHÈLE GINGRAS
CLARINETIST

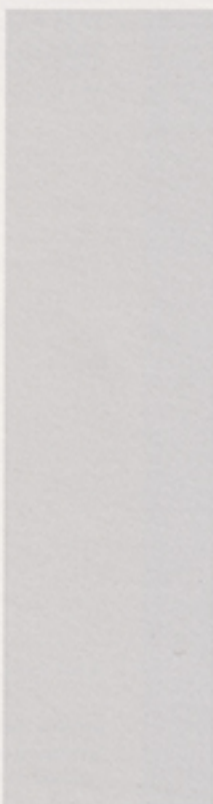


Michèle is the Professor of Clarinet at Miami University (Ohio), is an active recitalist, author, and recording artist.

She performed as a soloist, as a member of the Miami Wind Quintet, and as a klezmer musician in Canada, Australia, Venezuela, Taiwan, and throughout the U.S. and Europe, and recorded numerous recitals for Radio-Canada.

She serves as principal clarinetist with the Echternach Festival Orchestra in Luxembourg. Previously, she was Principal Solo Clarinet with the Santiago Philharmonic Orchestra (Chile).

She recorded four solo CDs and three collaborative CDs with the Miami and Prague Wind Quintets, and published over seventy articles in international journals. She plays Legere bass clarinet reeds.



Joseph is a solo percussionist. He presented his solo recital debut at Carnegie Hall and his concerto debut with the Houston Symphony.

He has toured extensively with the Ethos Percussion Group and is associated with Yo-Yo Ma's Silk Road Project. He has toured and performed with Musicians from Marlboro and performed at the Marlboro Music Festival.

Joseph was also featured playing solo marimba on the 1999 MTV Video Music Awards.

In 1988 he was named a Presidential Scholar in the Arts, received the Presidential Medallion and performed as soloist at the Kennedy Center.

He has released a solo album called American DeConstruction, and has also recorded with numerous labels.



JOSEPH GRAMLEY
PERCUSSIONIST

MATTHEW HERREN
CELLIST



Matthew has appeared as a chamber musician, recitalist, and concerto soloist throughout the U.S. and Europe. He has performed and been featured at numerous festivals.

He performs with The Orchestra of St. Luke's, The New York Virtuosi, The American Composers Orchestra, The Bronx Arts Ensemble and the New Jersey Chamber Music Society. He has also collaborated with such distinguished artists as Vanessa Williams, Lenny Kravitz, Menahem Pressler and Dawn Upshaw.

He has won First Prize in the prestigious Vienna Modern Masters' International Performers' Award Competition and has recorded for numerous labels.

He is a founding member of Concertante Chamber Players, The Boston Modern Orchestra Project and The Yellowstone Music Festival.

He has recorded for many labels, like Sony, Atlantic and London Decca.



MARIA SAMPEN
VIOLINIST



Maria is currently working on her doctorate in violin performance at the University of Michigan.

She has studied under Paul Kantor, Kenneth Goldsmith, Norman Fischer and Paul Katz. She has performed as concerto soloist with numerous orchestras throughout the U.S. and was named winner of the concerto competitions at both the University of Michigan (1996) and Rice University (1998). She has performed as a fellow at festivals in the U.S. and Europe.

She has collaborated with such composers as Pierre Boulez, William Bolcom, John Harbison, Bernard Rands and William Albright. Maria performs with her parents - saxophonist, John Sampen, and composer / pianist, Marilyn Shrude - with whom she made her New York City debut at the Lincoln Center in 1996.



Original sketches by Anna Vassiliou ©

made of this
Quilts
and patterns
to 2011 11 1999

All photos on this page by William S. Smith

CHRISTINE JONES
SET DESIGNER

Christine designs sets across the U.S., she is also lecturing at Princeton University.

She designed the sets for 'The Green Bird' on Broadway, directed by Julie Taymor. Other highlights include: 'Beauty Queen of Lennane', Plays and Players; 'Who's Afraid of Virginia Woolf?', The Guthrie; 'The Importance of Being Earnest', The McCarter Theatre in Princeton, NJ; 'Twelfth Night', The Shakespeare Theatre in Washington, D.C.; 'Mr. Peters' Connections', The Guthrie Lab; and 'Texts For Nothing', The New York Shakespeare Festival. She has also designed costumes and a music video for Ben Folds Five. For TheatreWorks, she designed the set for 'Workhorse Afloat' (1997).

SCOTT ZIELINSKI
LIGHTING DESIGNER

Scott has worked extensively throughout the U.S. as a lighting designer. Some of his work includes work at the Public Theatre which earned a Drama Desk nomination; the Ontological-Hysteric Theatre with Richard Foreman, the Mark Taper Forum which won a Garland Award, the Goodman which earned a Jefferson nomination and the Steppenwolf which won two Jefferson awards. Internationally he has worked with companies and appeared in multiple festivals throughout Europe, Asia and Australia.

Scott's dance credits include The Joyce, Kennedy Center Dance, and American Dance Festival (with Twyla Tharp), American Ballet Theatre, National Ballet of Canada, Canada Dance Festival, San Francisco Ballet, Kansas City Ballet.

Scott also designs for opera, and his credits in this genre include BAM, Houston Grand Opera, Spoleto Festival USA, Prince Music Theatre (Barrymore Award). For TheatreWorks, Scott has designed the lights for 'Desdemona' (2000 & 2001), 'Workhorse Afloat' (1997) and 'Mortal Sins' (1995).

ANITA YAVICH
COSTUME DESIGNER

Anita has recently designed costumes for the 'Orestes', Berkeley Repertory Theatre; 'Texts for Nothing', Classic Stage; 'Geography-Tree', Brooklyn Academy of Music and Yale Repertory Theatre; 'Forgiveness', Asia Society, Walker Art Center, Festival D'Automne a Paris and Hebbel Theatre, Berlin.

In New York she has also designed for various festivals and companies including, the New York Shakespeare Festival, Manhattan Class Co., Manhattan Theatre Club, En Garde Arts and The Ontological-Hysteric.

Anita has also has worked in many regional theatres including Center Stage, McCarter Theatre Center and Williamstown Theatre Festival. Her opera credits include 'Madame Butterfly', Houston Grand Opera and Grand Theatre de Geneve and 'Arshak', San Francisco Opera.

THEATREWORKS

THEATREWORKS (SINGAPORE) LTD., established in 1985, is an international performance company based in Singapore. Since then, TheatreWorks has become known in Asia for its reinvention of traditional performance through a juxtaposition of cultures.

Under the Artistic Directorship of Ong Keng Sen, TheatreWorks' concerns goes beyond that of Singapore. It sees a strong synergy between nationalism and internationalism. This philosophy informs the company's work and outlook. With this philosophy, TheatreWorks has performed in the cultural capitals of Asia and Europe since 1992 in major festivals and cultural institutions.

TheatreWorks asks, "What is Asian in this age of globalisation, internationalisation, modernisation and urbanisation?" Its work exists on the tension between modernity and tradition; local and global. It hopes to rethink what is Western, what is Eastern, what is first world and what is third world: "Do these dichotomies continue to make sense in the new millennium?" Representing the continuum between tradition and contemporary, the work is unafraid to be exotic and yet conceptual. TheatreWorks' aesthetics projects the hybrid identity of the modern Asian and embrace the multiple realities of Asia today. The processes and productions of TheatreWorks question critical cultural issues without forsaking both emotional potency and artistry.

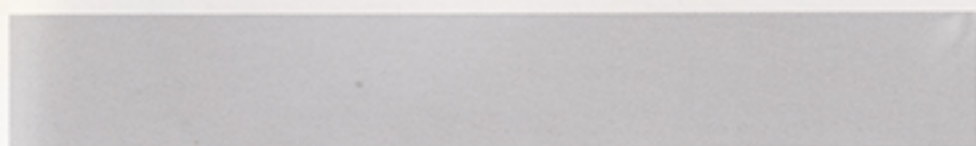
One of the most significant projects of the company is The Flying Circus Project, a brainchild of Keng Sen's. This laboratory, the first with such extensive scope and continuity in Asia, looks at the different creative strategies of individual artists, through the recognition of difference between the many Asian cultures. The Flying Circus Project was established in 1995. It is divided into three phases linked by a spirit of investigation and inquiry. The focal point is cultural negotiation through a clash of cultures, a clash of time/space through the dynamic interaction between traditional and contemporary performers and a clash of disciplines.

Over the course of a decade, TheatreWorks has undergone numerous phases, always in response to its surrounds. For instance, the company's developmental programme for writers, The Writers' Lab, envisages a goal to cultivate writers commenting powerfully and controversially on the social condition in Singapore. It has developed numerous playwrights currently working in Singapore. Other past programmes which developed theatre practice includes the Directors' Lab; Resident Artist Scheme; Associate Artist Scheme; and the Springboard Series.

In 1999, TheatreWorks initiated the Arts Network Asia that encourages and supports regional artistic collaboration. This Network is motivated by the philosophy of meaningful collaboration, distinguished by mutual respect. With funding from the Ford Foundation and managed by TheatreWorks, the network is run by a panel of Asian artists. While the Network makes grants to assist other regional collaborations, the panel of artists, including TheatreWorks, is not allowed to apply for funds from this Network.

Apart from intercultural concerns, TheatreWorks' recent works have challenged accepted history through a genre of docu-performance. Such works question the process of documentation itself. It points to the slippage when translation occurs: linguistic translation, translation from fact into history into myth into performance. These works deal with the realm of myth making in modern societies.

TheatreWorks works primarily through a process of collaboration, dialogue and engagement with artists from other cultures. The company has become increasingly concerned with the urgent need for Asia to engage with Europe, America and Australia on new territories and with a new vocabulary. Ultimately, TheatreWorks is dedicated to the development of contemporary arts in Singapore, and to the evolution of an Asian identity and aesthetics for the 21st Century through a culture of difference.



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TheatreWorks is a non-profit company
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and is a recipient of the 2-year grant from
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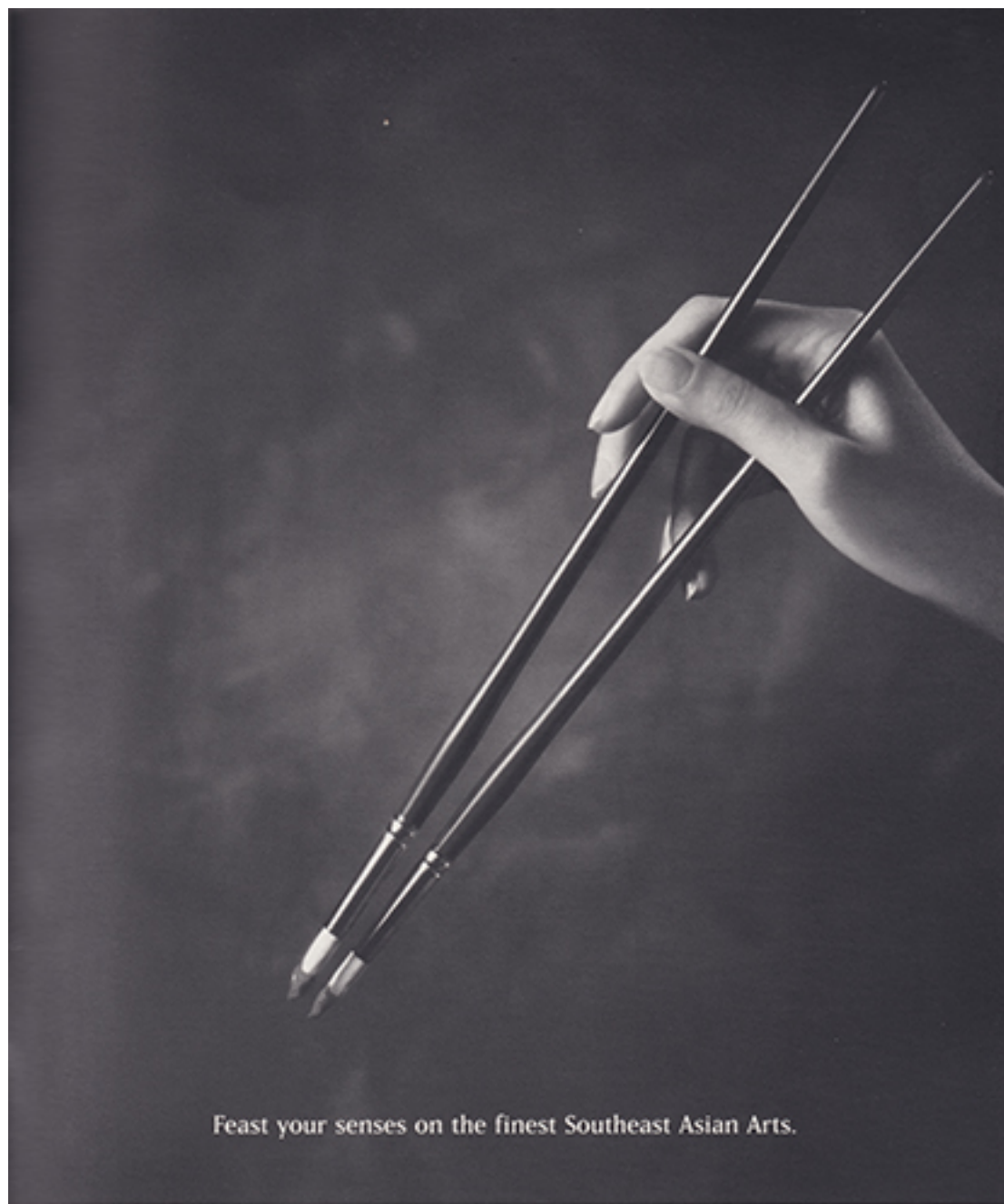
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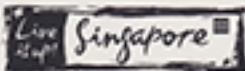
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