

LIM FANTASY OF COMPANIONSHIP FOR PIANO AND ORCHESTRA

Composed, arranged and orchestrated by **Manu Martin**
Created by **Susan Lim MD, PhD** and **Christina Teenz Tan MD**

TEDD JOELSON PIANO
ARTHUR FAGEN CONDUCTOR
MATTHIEU EYMARD SOLO VOICE
LONDON VOICES
LONDON SYMPHONY ORCHESTRA

A work bringing together performers from across the globe, the *Lim Fantasy of Companionship for Piano and Orchestra* is an engaging and heartfelt work that explores disruptive technologies – the intersection between technology and humanity – in the form of robotics and AI, via music. The idea that human engineering of the inanimate may ultimately produce companions previously unimagined, brought to life in a *Fantasy of Companionship* composed by Manu Martin.

Signum Records Ltd, Suite 14, 21 Wadsworth Road,
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LIM FANTASY OF COMPANIONSHIP

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Manu Martin *composer*
Susan Lim & Christina Teenz Tan *creators*

LIM FANTASY OF COMPANIONSHIP FOR PIANO & ORCHESTRA

Tedd Joselson *piano* | London Symphony Orchestra | Arthur Fagen *conductor*
London Voices | Matthieu Eymard *solo voice*





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ACT 1

On the inanimate's origins in the Jungles of Tanzania, and the journey of its soul, from animate, into an inanimate form – a plush companion.

1	Overture	[1.45]
2	Jungle Song	[1.11]
3	ALAN Song	[1.35]
4	Transition to Origins	[0.56]
5	Origins	[1.59]

ACT 2

On humans and inanimates living side by side, each in their own separate worlds, until a pair heads off to College.

6	Life on the Shelf	[0.43]
7	Transition to Companion Friend	[0.37]
8	Companion Friend	[2.12]
9	Off to College	[1.00]

ACT 3

On reminiscence and romance, of an endearing human and inanimate companionship, that has blossomed over time.

10	Timeless	[2.04]
11	Transition to Ode to ALAN	[0.58]
12	Ode to ALAN	[2.09]

ACT 4

This introduces the new science and technologies which the inanimate craves for: synthetic DNA to rewrite its genetic code, and robotics and artificial intelligence for a new world order.

13	Synthetic DNA	[1.27]
14	Transition to New World Order	[1.18]
15	New World Order	[2.15]

ACT 5

Introduces the villain, the evil professor, and the hero, the boy scientist who cracks the code, and fulfils the inanimate's deepest desire for quantum entanglement – two souls entangled together, forever.

16	Evil Professor	[1.16]
17	Transition to Boy Scientist	[0.56]
18	Boy Scientist	[1.40]

ACT 6

This final act is transcendent, as the inanimate takes one final, brief, look back at the law of the jungle, then an heroic leap forward, as it embraces the Quantum law: a fate accompli, as two souls entangle, and an inanimate, human partnership is realized.

19	Tribal Bushman Song	[2.11]
20	Transition to Teleportation	[0.33]
21	Teleportation	[3.52]

Total Timings	[32.37]
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TEDD JOSELSON *Piano* | ARTHUR FAGEN *Conductor* | MATTHIEU EYMARD *Solo Voice*
LONDON VOICES | LONDON SYMPHONY ORCHESTRA

FOREWORD

For over a decade, my partner in the operating room has been a robot surgeon. Outside of surgeries, I have noticed the changing landscape of companionship driven by two forces facing us in society today: longevity and loneliness, on the one hand, and disruptive new technologies on the other.

This, coupled with a love for music, and a great partnership with composer and orchestrator Manu Martin, led me to imagine a futuristic companionship between Human and Inanimate, life and non-life, in this post modern classical work, the *Lim Fantasy of Companionship for Piano and Orchestra*.

Created and composed in 2019, it draws inspiration from the original songs composed by Joi Barua, Ron J. Danziger and Matthieu Eymard, for the *ALAN the Musical* soundtrack. The *Fantasy* imagines – with compassion, sensitivity and with optimism – what possibilities may exist for a future companionship in this new world order of synthetic life forms and embodied artificially intelligent inanimates.

Who is ALAN? A plush inanimate baby lion with a soul, who craves the new science of synthetic DNA, and the new disruptive technologies to become an enabled companion. It pleads for some intelligence, perhaps



Co-creators Susan Lim & Christina Teenz Tan



Christina Teenz Tan and the ALAN portrait

a sprinkling of artificial neurons embedded in its cotton-filled head, that may enable it to communicate a little louder than the imaginary whispers which reach its partner's ears as an echo of her own thoughts. It demands respectability.

The Inanimate's journey unfolds through the six acts of the *Fantasy*, artfully delivering the storyline of *ALAN*

the Musical. It culminates in a riveting musical climax of 'Teleportation', and an ultimate, shared existence through the phenomenon of quantum entanglement; two hearts, one soul.

It is after all, a fantasy, and one, Christina Teenz, co-creator and I, hope you will enjoy.

Dr Susan Lim

The making of the

LIM FANTASY OF COMPANIONSHIP FOR PIANO AND ORCHESTRA

An Idea

It started at an INK conference in Hyderabad 2017, with an invitation to speak at a session 'Giant Leaps: Thrilling potential of AI and Robotics'. I chose the topic "The Future of Companionship", and partnered in a duet with an inanimate ALAN in the form of a hologram.

The ALAN hologram opened with an invitation to an audience of some 1200 delegates to "spend a little time with me...", and enthralled with a fascinating escape into a world of artificially intelligent companions, blurring the line between human and inanimate.

INK musician Joi Barua then joined us on stage to perform our joyful ALAN song, the first musical composition for ALAN along the path to the *Fantasy*. In that moment, staring into a vast hall of attentive faces, it dawned upon me that music was the perfect medium to communicate and open up a discussion on the sensitive, controversial topic of what is life and what is non life, which I realised was no longer just confined to my profession.

Inspiration

And so the musical journey began, with Matthieu Eymard (France) and Ron Danziger (Australia) coming on board with Joi Barua (India), to compose 15 original ALAN songs, to lyrics penned by Christina Teenz and myself, co-authors of a script for a musical ALAN.

The trio of composers from three continents, coming together to produce just the right mix of contrasting moods, unfolded the musical journey of a soul from wild (animate), to captive (inanimate), and ultimately to being quantum entangled with its human companion.

The Making of the Fantasy

In the spring of 2018, the brilliant young French composer, Manu Martin, together with project manager Matthieu Eymard, experimented with adding strings to our songs. Listening to the compositions, I was delighted by a newfound elegance to our music, and an eloquence in which to communicate what was otherwise perceived as a cold, intimidating topic of a future companionship with artificially intelligent inanimates.

Brainstorming together, I asked, "what if we orchestrate all our ALAN songs and string them together to tell the story?". Overnight, a *Fantasy* was conceptualised.



Simon Mayo, Susan Lim at Scala Radio

Seeking validation of this idea, I contacted the renowned, retired pianist Tedd Joselson in New York. The events that followed are best described in a transcript of a Scala Radio Interview hosted by Simon Mayo on the eve of the recording of the *Fantasy*:

Susan

... the most thrilling thing to me about creating this Fantasy, was to be able to pull Tedd Joselson out of retirement, because he had been in retirement for some 15-20 years. I first approached Tedd when I was in Rye, a small historic town in upstate New York. And I remember sitting with him over lunch in a French restaurant La Planetiere, set in a very elegant and historic home.

And I thought, "oh, this is my only chance". So I put my set of airpods next to his silver fork, and I said : "Tedd, would you listen to some of my music from ALAN the Musical". The look on his face..he was aghast at the thought of disrupting the elegance of the whole ambience, but subsequently....

Simon Mayo

... Putting on headphones in a restaurant ?

Susan

..well, yes, airpods.

Simon Mayo

..so you're at dinner, and he's got his cutlery, and you've got your airbuds, and you put your airbuds in front of him, to try and persuade him to be a part of the project. And does he put your headphones in his ears ?

Susan

.. he thinks for a moment....

Simon Mayo

yes ?.....

Susan

But he's very polite, and he did subsequently, yes.

Simon Mayo

OK ..so what does he hear , when he puts them in ?

Susan

He hears teleportation, in the last Act of the Fantasy, and I think he was moved by it. There is a lot of science in there.

Simon Mayo

.. And how long is the piece ? How long does he have his headphones in for ?

Susan

He has it for about three and a half minutes..

Simon Mayo

OK, and then he takes them out ?

Susan

He takes them out.

Simon Mayo

What does he say ?

Susan

*He continues with dinner like nothing has happened.....
He really didn't want to say anything much else.*

Simon Mayo

*(chuckles)
...and then ?*

Susan

*And then, he came back to me a couple of weeks later.
And he said " Susan, I've decided to come out of retirement,
I shall return to the studio, and record the Fantasy" .*

It was what I needed; Tedd's validation and acceptance to be the pianist for the Fantasy.

I contacted Manu Martin in the Autumn of 2018.

Here is an excerpt of my email to Manu, dated 24th November 2018:

*.... I hereby humbly commission you to compose me a piece, a Fantasy for Companionship for Piano and Orchestra. Let it be fresh, innocent; a free-flowing piece with underlying optimism (not dark), incorporating traits present in our repertoire of 15 songs...
Do write a fantasy which unfolds as an endearing story... of hope for the future of companionship. It is a fantasy... because it is about synthetic life, it's central character an inanimate, ALAN. Through the inanimate's innocence, loyalty, indulgence in science fiction and enabling technologies, and it's epic struggle for immortality ... Let it challenge concepts of companionship through a smattering of animate sensibility and inanimate madness.*

Let the music begin as magical, and as it unfolds, do portray optimism and intrigue, command Respect, show indignation, with hints of inanimate madness, yet let it be also gentle, a lullaby, in parts... proposing a partnership between human and inanimate, the future of companionship.

Let the story of ALAN unfold, through our repertoire of songs... do create a magical intro ... teasing almost, inviting ... as a wild becomes a captive.

Capture the WILD with a bit of African ('Jungle Song') let the audience feel a gentle breeze, the law of the jungle, and a playful lion cub ('Alan Song').

Transition to a SOUL set free - spiritual, daring, a broken heart, sobbing sounds as it is windblown over jungles , as it lays it's eyes on it's land one last time, and sets out on an epic adventure to new beginnings, a brave wanderer, crossing timezones, alone,(ORIGINS) then arriving in a new land...

Change of scene - a world of plush inanimate companions and LIFE ON THE SHELF. Running in parallel, a world of human companionship (COMPANION FRIEND), and as the fantasy unfolds, let it... blossom into human-inanimate companionship - initially an exploration and first steps with (OFF TO COLLEGE), on to TIMELESS and climaxing with the beautiful ODE TO ALAN..

Let the realism of mortality.. be portrayed first as playful exploration with SYNTHETIC DNA "please let it be , that someone makes a brand new me", to a bold indignant demand for enabling technologies in striving toward immortality... a powerful.. challenge of the status quo in NEW WORLD ORDER.

Let the realism of science and its challenges be portrayed in *EVIL PROFESSOR* and *BOY SCIENTIST* - conveying the message "nothing worthwhile is easy". The story builds up to a transition from a fascination in future science... to an obsession. And when the lure of future science consumes an inanimate craving a lifetime of companionship with its partner through immortality, let the plea of the inanimate for entanglement, a shared existence ... be heard through the strings of violins in *TELEPORTATION*..... the climax of the *Fantasy*, it is after all, a *fantasy*, *TELEPORTATION*.

Then a scene change with a triumphant celebration.. in *TRIBAL BUSHMAN SONG* - as the tribal bushman and tribe proudly lead the inanimates down the aisles of an auditorium to the rhythm "African rhythm to algorithm". They celebrate a new day, "from Jungle law it was before, heretofore the Quantum law"... a fate accompli, celebrating an entanglement of souls - human-inanimate partnership, a new culture of Companionship.

And so, faithfully adhering to the guidelines, the brilliant Manu Martin set about to compose the *Fantasy* in six Acts, comprising 21 tracks, each Act unfolding a different scene, with the DNA code of the inanimate, embedded in the music.

Says Manu Martin:

Susan Lim created this story and described it to me precisely, which allowed me, with her, to build a musical



Manu Martin

setting, a musical tale, while respecting the piano solo, which was to be the framework of this work for Piano and orchestra. The addition of tribal percussions, such as Taikos, is not so common in classical writing, and this mix with new technologies prompted me to orchestrate with pop / rock instruments, such as drums, bass, electric guitar – the crossroads of two worlds, classic and modern. The opportunity to work alongside and to share Susan's vision of companionship for the future and to compose the Fantasy of Companionship for Piano and Orchestra has been the most extraordinary and uplifting experience of a lifetime for me."

The Recording at Abbey Road

What a magnificent day it was, 19th November 2019, as the ALAN team members arrived at Abbey Road Studios from around the world to record the *Fantasy*.

Tedd, Susan, Deepak Sharma (Singapore), Arthur Fagen (New York), Joi Barua (Mumbai), Animation Artist Samudra Kajal Saikia (Delhi), Christina Teenz, Ron Danziger (Melbourne), and a French contingent of musicians, joined Michele Drees and Afla Sackey in London. It was a spectacular culmination of commitment and team effort, as everyone rose to the occasion, and a *Fantasy* was born.

Proudly, on the floor, in the control room, viewing galleries, and from the balcony of Studio One, the ALAN team watched, spellbound, some with tears of joy, as the first sounds of the *Fantasy* Overture was played with grandeur and magnificence by a 78-strong London Symphony Orchestra, conducted by Arthur Fagen and with Tedd Joselson on Piano.

A choral ensemble of 36 London Voices recorded the next day, directed by its charismatic founder Terry Edwards and co-director Ben Parry. There was a mix of emotions, intense and raw, that added to the celebrations, and to the colour, temperature, blood, sweat and tears of the two weeks from the recording to the mixing sessions.



Ron J Danziger, Manu Martin, Susan Lim, Christina Teenz Tan, Joi Barua in Studio 1



Arthur Fagen and Susan Lim



Jerome Buigues and the LSO



Matthieu Eymard



Susan Lim and Tedd Joselson



Manu Martin

Performers

Tedd Joselson *piano*

Matthieu Eymard *Solo Voice*

Arthur Fagen *conductor*

London Symphony Orchestra

London Voices

Co-directors: Terry Edwards and Ben Parry

[Act 4 Soloists]

Jerome Buigues *Electric Guitar*

Frederic Riviere *Bass*

Michele Drees *Drums*

Afla Sackey *Percussion*

Post Recording notes

In January 2020, the *Fantasy* journeyed across the Atlantic to be mastered by Greg Calbi, at Sterling Sound Studios, New Jersey, 'accompanied' by Christina Teenz, Matthieu Eymard and me. Shortly after, the world was engulfed in a Pandemic, and much of the music industry came to a deathly standstill.

Thankfully, as we enter 2021, there is light at the end of the tunnel, and it is with much pride and joy that we now get to share our *Fantasy* with the world.

TEDD JOSELSON

Piano

Belgian-American pianist Tedd Joselson was only 17 when he auditioned for the Philadelphia Orchestra's music director, Eugene Ormandy, after which the famous conductor remarked "Anything you want, you can play with us". He was offered a recording contract by RCA whilst still a student at Juilliard, and quickly became, and remained until his retirement, one of the most sought after performers regularly appearing with nearly every important symphonic ensemble and conductor. He gave his debut piano recital on the



Great Performer's series in Lincoln Center in NYC in 1975. Thereafter, his annual sold out recital tours were eagerly awaited events on the music calendar. Noted for his lyrical playing across a wide range of repertoire, his recordings of works span 400 years of music from Bach to Lim, and have won numerous awards including several Grammy nominations.

He retired from public performance in 1999 and now mostly resides in Singapore where he spends much of his time preparing young gifted pianists from around the world for their careers in music, and where he is affectionately known as the nation's adopted son.

He adds: "*Based on a remarkable story of companionship in the age of technology, and with the guidance of its genius creator, Dr Susan Lim and the young star composer, Manu Martin, the Fantasy of Companionship for Piano and Orchestra is a truly magnificent addition to the realm of piano concerto repertoire. The Fantasy, based on original music from 'ALAN the musical', which in addition to the glorious piano and orchestral writing, also prominently features an electric guitar, solo voice and chorus, is a masterstroke of creative ingenuity, which I am truly delighted and honoured to lead as solo pianist.*"

ARTHUR FAGEN

Conductor



Music Director of the Atlanta Opera since 2010, and Chair of Orchestral Conducting at Indiana University, Bloomington, USA, Arthur Fagen is a regular guest at prestigious opera houses, concert halls and music festivals, and has conducted many distinguished orchestras globally, including the Vienna State Opera, Metropolitan Opera, Lyric Opera of Chicago, Teatro Colon, Czech Philharmonic, Bavarian Radio, Tokyo Philharmonic, Orchestre de la Suisse Romande and more.

He has held positions as Generalmusikdirektor of the Dortmund Philharmonic and Opera, Chief Conductor of the Antwerp Opera and First Conductor of the Kassel and Braunschweig Operas. He won First Prize at the Baltimore Symphony Orchestra Conductors' Competition and he has recorded extensively for Naxos, BMG and the Bayerischer Rundfunk. Arthur recalls having conducted for Tedd Joselson on at least one of these prestigious performances, and has shared a memorable pic from the glorious past.



Of the music of the Fantasy, Arthur adds: " I think has immediate appeal to people who don't even know the Musical. Just the music itself is so ebullient, that I think people will be really taken by it ".

MATTHIEU EYMARD

Vocals, composer



The lead vocalist for ALAN, and Project Manager for the Fantasy Recording, Matthieu graduated from the Paris National Conservatory of Music on the viola, and the CHOREIA school of Musicals, Paris. As professional musician, composer and body percussionist, he has worked on the French Snow White Musical "plus belle que toi" by Colette Roumanoff, for dance companies (Florence Lambert, Patrice Valero, Julie Sicard), did backing vocals for the French artist 'Camille' on the International Music Hole tour, and performed with 'Stomp' for the 'Cirque du Soleil' on the Bravo show, among others.

In 2016, Matt. joined the ALAN team as lead vocalist, music arranger, and composer. He debuted the ALAN Song, composed by Joi Barua, in Michele Dree's Jazz Tap performance at the Royal Albert Hall (Elgar Room) in November 2017. He was Producer and music director for the sixteen songs composed for ALAN the Musical, which were recorded in three separate periods between 2018-2019 at Abbey Road Studios, London.

In April 2019, Matt was appointed Musical Supervisor of the Staged Reading of ALAN the Musical by Brian Kite, then Chair of Theatre at the University of California, Los Angeles (UCLA). As Manager for this recording of the Fantasy, he has this to add of the Fantasy project: "...uplifts everybody who is involved in the project ".

JEROME BUIQUES

Guitar

Jerome started playing the guitar at age 17, joined the professional circuit at 20, and spent the 90s recording, composing and touring extensively all around France with his band Aioli (Epic/Sony Music). In the early 2000s he joined Coll Orchestra, a big band backing for mainstream artists on more than 50 prime time national television shows and on tour.



First-call freelance musician since 2008, Jerome has played guitar or bass (sometimes both) with Bobby Kimball (Toto), Anastacia, Daniel Levi, Gipsy Kings, Diana Horta, Sebastien Chato, Didier Barbelivien, Gerard Blanc, Jane Constance, Valerie Ghent, Moses Patrou and Pierre Sibile among others.

He played guitar in the French Musicals Mike (2010), Mozart Opera Rock (Russia tour 2016) and Le Rouge et le Noir (France 2017 and China tour 2019). In 2017, Jerome joined the ALAN team as lead guitarist for all the songs composed for ALAN the Musical.

FREDERIC RIVIERE

Bass



Fred graduated from the Nice Conservatory of Music, and from Marseille and Toulon in various areas of music – jazz and contemporary – with a teacher's degree. He works with local big bands, gospel choirs and orchestras, teaches the bass and coaches bands in Sanary, Southern France. Fred has performed all around the world since 1983, playing with various artists including Linda de Suza, Angelo Branduardi, Babik Reinhardt (Django's son) and Ennio Morricone.

He toured with Aioli in the late 90s and was music director and co-composer on the show *Age Tendre* in Lebanon, which starred several French chart topping artists like Julie Pietri, Herbert Leonard, Jeanne Manson, Phil Barley and Philippe Laville, among others. He is renowned for his talent in composing and arranging music, and has worked with the Gipsy Kings on several projects.

MICHELE DREES

Drums

A versatile, spirited drummer with an effervescent personality and stage presence, Michele is one of less than a dozen professional female drummers in London.



She has played for many Pop and Jazz acts over a long career, and launched her own MD Jazz Tap Project, incorporating Tap Dance choreography inside amazing Jazz/Latin music. Michele joined the ALAN team in 2017, and has played the drums for 15 songs recorded for ALAN the Musical, as well as the *Lim Fantasy of Companionship* for Piano and Orchestra.

AFLA SACKEY

Percussion

The talented Ghanaian born percussionist, singer and composer Afla Sackey graduated with a Masters in Music Leadership from the Guildhall School of Music and Drama in 2012. He is the director and artistic



force of his band Afla Sackey & Afrikbawantu, and regularly collaborates with musicians across all genres and cultural worlds within the UK and abroad. In 2018, he joined the ALAN team as percussionist for two songs, *Jungle Song* and *Tribal Bushman Song*, and their orchestrated arrangements for the *Fantasy* recording.

LONDON SYMPHONY ORCHESTRA

The London Symphony Orchestra is built on the belief that extraordinary music should be available to everyone, everywhere. From orchestral fans in the concert hall to first-time listeners across the UK, Europe and the world.

The London Symphony Orchestra was established in 1904, as one of the first orchestras shaped by its musicians. Since then, generations of remarkable talents have built the LSO's reputation for uncompromising quality, and inspirational repertoires.

The LSO is Resident Orchestra at the Barbican in the City of London, and also reaches international audiences through touring, artistic residencies and digital partnerships, including with Aix-en-Provence, the Music Academy of the West in Santa Barbara, and global broadcasters.

Through a world-leading education and community programme, LSO Discovery, the LSO connects people from all walks of life to the power of great music. Based at LSO St Luke's, the Orchestra's community and music education centre and a leading performance venue on Old Street, LSO Discovery's reach extends across East London, the UK and the world.

In 1999, the LSO formed its own recording label, LSO Live, and revolutionised how live orchestral music is recorded, with over 150 recordings released so far.

FIRST VIOLINS

Carmine Lauri, *Leader*
Ginette Decuyper
Gerald Gregory
Maxine Kwok
William Melvin
Elizabeth Pigram
Laurent Quenelle
Harriet Rayfield
Colin Renwick
Sylvain Vasseur
Richard Blayden
Eleanor Fagg
Erzsebet Racz
Julia Rumley

SECOND VIOLINS

David Alberman
Thomas Norris
Sarah Quinn
Matthew Gardner
Iwona Muszynska
Csilla Pogany
Paul Robson
Raja Halder
Grace Lee
Hazel Mulligan
Helena Smart
Robert Yeomans

Overall, the LSO has made more recordings than any other orchestra, with 2,500 recordings to its name.

The Orchestra has worked with a stellar roster of musicians across numerous genres, from Elgar to Estefan, Bernstein to Bassey, Mvula to Menuhin and even Mannheim Steamroller. As a leading orchestra for film, the LSO has entertained and inspired millions with award-winning scores by Alexandre Desplat (The Shape of Water), John Williams (Star Wars) and the late James Horner (Braveheart), plus many more.

VIOLAS

Edward Vanderspar
Malcolm Johnston
German Clavijo
Julia O'Riordan
Sofia Silva Sousa
Luca Casciato
Fiona Dalglish
May Dolan
Philip Hall
Luba Tunnicliffe

CELLOS

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Daniel Gardner
Hilary Jones
Laure Le Dantec
Amanda Truelove

DOUBLE BASSES

Colin Paris
Patrick Laurence
Thomas Goodman
Benjamin Griffiths
Josie Ellis
Hugh Sparrow

FLUTES

Karen Jones
Sharon Williams

OBOE

Juliana Koch

CLARINET

Chris Richards
Chi-Yu Mo

BASS CLARINET

Duncan Gould

BASSOON

Rachel Gough

HORNS

Timothy Jones
Alexander Edmundson
Stephen Craigen
Andrew Sutton
Daniel Curzon
Brendan Thomas

TRUMPETS

Philip Cobb
Adam Wright
Paul Mayes

TROMBONES

Mark Templeton
James Maynard

BASS TROMBONE

Paul Milner

TUBA

Ben Thomson

TIMPANI

Nigel Thomas

PERCUSSION

Neil Percy
David Jackson
Sam Walton
Tom Edwards
Paul Stoneman

HARP

Bryn Lewis

CELESTE

Caroline Jaya-Ratnam

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LONDON VOICES

Co-directors: Terry Edwards and Ben Parry

Founded in 1973, choral ensemble London Voices is co-directed by Terry Edwards, former Director of the Royal Opera House Chorus, and Ben Parry, composer and Artistic Director of the National Youth Choirs of Great Britain. The choir has performed throughout Europe, Asia and the USA and can range from a small

vocal consort through to a choir of more than 100 singers, performing repertoire ranging from Renaissance polyphony (Tallis at Luzern Festival) to contemporary music (Frank Zappa at Southbank Centre, London).

The ensemble has collaborated with many distinguished composers and conductors including John Adams, Semyon Bychkov, Jessica Cottis, Bernard Haitink, Vladimir Jurowski, György Ligeti, Vasily Petrenko, Sir

Simon Rattle and Georg Solti as well as particularly close association with composer Luciano Berio, performing his Sinfonia on many occasions (most recently at the 2018 BBC Proms), as well as works including *Coro*, *Cries of London*, *A-Ronne*, *Laborintus II* and *Folk Songs*. The choir also performed in the world première of Stockhausen's *Mittwoch aus Licht*, staged by Birmingham Opera in 2012. It has given concerts globally, in locations including Aldeburgh, Beijing, Berlin, Birmingham, Munich, Jordan, Lucerne, New York, St Denis, Shanghai and Turkey.

SOPRANOS

Natalie Clifton Griffiths
Lucy Cox
Hilary Cronin
Grace Davidson
Joanna Goldsmith
Kirsty Hopkins
Imogen Parry
Ellie Sperling
Elizabeth Swain

TENORS

Andrew Busher
Benjamin Durrant
Oliver Griffiths
Peter Harris
Edmund Hastings
Henry Moss
Jonathan Smith
Gareth Treseder
William Wright

London Voices is most well-known for singing on hundreds of movie and computer game soundtracks, including *Sony Playstation*, *Distant Worlds (Final Fantasy)*, *Halo 5*, *the Harry Potter*, *Hobbit*, *Star Wars*, *Hunger Games* and *Lord of the Rings* film series, *Spectre*, *Grand Budapest Hotel* (Oscar for Best Soundtrack) and most recently appearing on-screen in *Mission: Impossible - Fallout*. It has participated on many operatic and choral recordings and has collaborated with musicians including Dave Brubeck, Renée Fleming, Sir Paul McCartney and Sir Bryn Terfel.

www.london-voices.co.uk @LDNVoces

ALTOS

Amy Blythe
Luthien Brackett
Tamsin Dalley
Amanda Dean
Caroline Fitzgerald
Soophia Foroughi
Amy Lyddon
Naomi Roper
Clara Sanabras

BASSES

Nicholas Ashby
Edward Ballard
Ben Bevan
John Evanson
Edward Grint
Russell Matthews
Edwards Randell
Edmund Saddington
Peter Snipp

MANU MARTIN

Composer, Orchestrator, Producer

Manu Martin graduated at the age of 16 from the Conservatory of Bordeaux with a jury 'Special Mention'. He then joined the Faculty of Musicology of Toulouse and Bordeaux, where he completed a Masters in Musicology. He moved to Paris to pursue a career as a pianist and composer, composing music for television and radio. Martin has worked alongside acclaimed French artists and more recently composed



six of the tracks from Florent Pagny's chart-topping, platinum album 'Aime La Vie'. In 2017, Manu Martin joined Dr Susan Lim's ALAN project both as a musician and music arranger, together with Matthieu Eymard, Music Director, for the ALAN the Musical project. In November 2018, he was commissioned by Susan to compose the Lim Fantasy of Companionship for Piano and Orchestra. In addition to the glorious orchestration of all of the ALAN songs, Manu composed the opener to the Fantasy, the grand, suspenseful 'Overture', and the following transitions; the arresting, melancholic 'transition to Origins' in Act 1, the teasing, fairy-like 'transition to Companion Friend' in Act 2, the romantic duet of cello and piano in 'transition to Ode to ALAN' in Act 3, the poignant, theatrical piano solo in 'transition to New World Order' in Act 4, the delightful, teasing piano solo heralding the 'transition to Boy Scientist' in Act 5, and the bold, deterministic piano solo in the 'transition to Teleportation' in Act 6.

Says Manu Martin "Alan was from the start, a cinematic adventure, a cross between the classical world, through my writing, but also film music, to illustrate the story of Alan".

DR RON J DANZIGER

Composer

Ron has loved music all his life but first picked up a guitar at the age of 12. By 16 he had received a scholarship to learn music composition at the prestigious Victoria College of the Arts in Melbourne, Australia. An intense and impassioned devotee of classic rock, blues and jazz, his childhood dream was to one day, visit Abbey Road Studios.

In late 2016, he joined the ALAN team as composer, while a medical student at the University of Melbourne,



Australia. Ron has composed five original ALAN songs, which have inspired the orchestration of the entire Act 5 of the Fantasy ('Evil Professor' and 'Boy Scientist'), as well as track 6 ('Life on the Shelf'), track 9 ('Off to College') of Act 2 and track 10 ('Timeless') of Act 3. Ron completed his medical internship barely 3 months after the recording of the *Fantasy*, and is currently a postdoctoral researcher in Neuroscience at Stanford University, California.

JOI BARUA

Singer, Composer

A popular singer and composer in India, Joi was awarded the best Debut Award (2010) for his album 'Joi – Looking Out of the Window' at the Big Music Awards, Big 92.7 FM, Guwahati. Among his numerous compositions, are the track *Dusokute* for the film *Margarita with a Straw* (2015), *Riders of the Mist* in a documentary of the same name (2016) and the title track *Meetha Zeher* and background score for the short film *Playing Priya*.

Joi Barua's first contribution to *ALAN the Musical* was the composition, in 2016, of its theme song, the 'ALAN Song', to lyrics by Susan Lim. Says Joi "We began with the theme, which was the ALAN Song, and which gave us the anthem for the whole journey, and also the genesis for the story".



A musician of Assamese heritage, Joi's style of composition is to first research in depth the meaning behind the lyrics (no easy feat for a career musician, weaving music to Susan's technical and scientific terms), then to push the boundaries of his interpretation, and explode new and sometimes unorthodox sounds in creating his style of music for *ALAN the Musical*.

His compositions, orchestrated by Manu Martin, form most of Act 1 ('Jungle Song' track 2, 'ALAN Song' track 3, 'Origins' track 5), and inspired the whole of Act 4 ('Synthetic DNA' track 13, 'New World Order' track 15), which Manu Martin describes as the crossroads of two worlds, classic and modern. He brilliantly composed 'Teleportation', the last track (track 21) in Act 6, which brings the *Fantasy* to a riveting, jubilant climax.

DR SUSAN LIM

Creator, lyricist

Within a 30-year career in Surgery, Dr Susan Lim pioneered in the fields of transplantation and robotics, and holds a doctorate in transplantation immunology from the University of Cambridge, UK. She was the Co-chair of the Global Advisory Council of the International Society for Stem Cell Research (ISSCR) between 2014-2017 and is an avid speaker at both Surgical and Scientific Meetings, and TED conferences held globally.

She has concerned herself with the very real problems of both an ageing global population and loneliness on one hand and disruptive new sciences and technologies on the other. In the *Fantasy* she explores through music how some of these disruptive technologies may influence new concepts of companionship.



This stands out in Act 4 of the *Fantasy*, where Susan's lyrics inspired the orchestration by Manu Martin of 'New World Order' (track 15) using rock and pop instruments, to music originally composed by Joi Barua -

*It's a beautiful invention
Robotics, Artificial intelligence
It's the new medication
Exoskeletons, brain implants
I'll perform a rain dance
Strap me up, wire my brain
I'm ready for a whole new game*

The possibilities for longevity and artificial life through synthetic DNA, are imagined in her playful lyrics written for the Inanimate ALAN -

*Synthetic DNA
oh yes please,
Will someone just write my code
4 alphabets it is
ATGC yeah
Will someone make a brand new me.*

This inspired Manu Martin to include, in the orchestration of Synthetic DNA (original music by Joi Barua), a choral ensemble of 36 London Voices singing "Synthetic DNA .. 4 Alphabets it is".

Susan is keenly aware that the bio-engineering of inanimate objects has started to blur the line between life and non-life and feels passionate about opening this up as a global conversation through *ALAN the Musical*, from which the *Fantasy of Companionship for Piano and Orchestra* draws inspiration.

DR CHRISTINA TEENZ TAN

Co-Creator, lyricist

Author, lyricist, and creator of *ALAN the Musical*, Christina has derived her own style of creative writing from a rich and culturally diverse educational and life experience across three continents, Asia, Australia and the USA. Each contributed building blocks to her literary



style; her initial education in Singapore established a firm grounding, and rigor suited for scientific writing, while life in Melbourne naturally sparked an expansive imagination. At UC Berkeley in California, the freedom of expression and encouragement to experiment shaped her creative flair.

Christina has written the lyrics to several of the songs for *ALAN the Musical*, including 'Off to College', a precise reflection of her college experience, 'Life on the Shelf', inspired by a multi-storey shelving of

inanimates in her bedroom through childhood, 'Evil Professor' and 'Boy Scientist', two contrasting characters she encountered in College, and 'Timeless', a romantic reflection of the seasons that have come and gone through the eyes of an inanimate companion. The beautiful lyrics in *Timeless* inspired an enchanting orchestration by composer Manu Martin of Ron Danziger's original composition, in Act 3, track 10 of the *Fantasy*. It has also inspired the cover of the *Fantasy* CD.

*The seasons make a fool of me
They tell me things and go suddenly
It seems the sunny skies have come out to stay
The sounds of city chatter
It doesn't matter
As long as you're by my side
Hear the riptide
White specks of sand
You've got me in your hand...*

Christina is an MD, currently a postdoctoral researcher at Stanford University, California, and will embark on Residency in Neurology in 2021.

Thank you to all the musicians, composers, arrangers, producers and recording engineers and who have made this recording possible, as well as the following:

Abbey Rd Studios, Mario de Sa (London Symphony Orchestra), Fiona Gillott (Studios Manager, Abbey Rd Studios), Tori Sunnucks (Studio Bookings Assistant, Abbey Rd Studios), Jill Streater (Music Preparation), Tom Hall (Transfer Engineer, Abbey Rd Studios), Terry Edwards and Ben Parry (London Voices), Ian Winter (Director, Quantum Classics Inc), Matthieu Eymard (Project Manager), Olivier Fabre and Cathy Fechoz (Assistant Project Managers), , Karen Pitchford (Publicist), Clarisse Picot, Enyonam Gbesemete, Mathilde Lompret, Caroline-Jean Eymard (ALAN team singers), Brian Kite (Director, ALAN the Musical Staged Read 2019), Dominic Taylor (Dramaturg, ALAN the Musical), Team and Cast of ALAN the Musical Staged Read, UCLA (Dan Belzer for Musical Direction, Jeremy Mann for Vocal Direction, featuring Kevin Bailey, Daniel Bellusci, Jay Donnell, Taj Jegaraj, Keysey Kato, Cailan Rose, Cassie Simone, Shelby Talley, Shannon Warne), Benjamin Vianney (Videographer-in-chief), Roger Savry & Jules Barbe (Videography assistants), Enrick Riffard (Photography), Sean Bo and Rohan Mendis (ALAN portrait), Samudra Kajal Saikia (Creative Artist/Animator in Attendance), Stephanie Tan (Communications Advisor, Character Inspiration), Jonathan Koh (Technical Assistance),
Friends and Families in attendance.

A Quantum Classics Inc Production.

Lim Fantasy of Companionship for Piano and Orchestra

Recorded in Studio 1, Abbey Road Studios, London, UK on 19th November 2019.
London Voices recorded in Studio 2, Abbey Road Studios on 20th November 2019

Producer – Manu Martin
Co-producer – Adrian Peacock
Booth Reader – Mathieu Ben Hassen
Sound Engineers – Stephane Reichart, Stefano Civetta
Assistant Sound Engineer – Chris Parker
Mastering Engineer – Greg Calbi, Sterling Sound Studios, NJ, USA

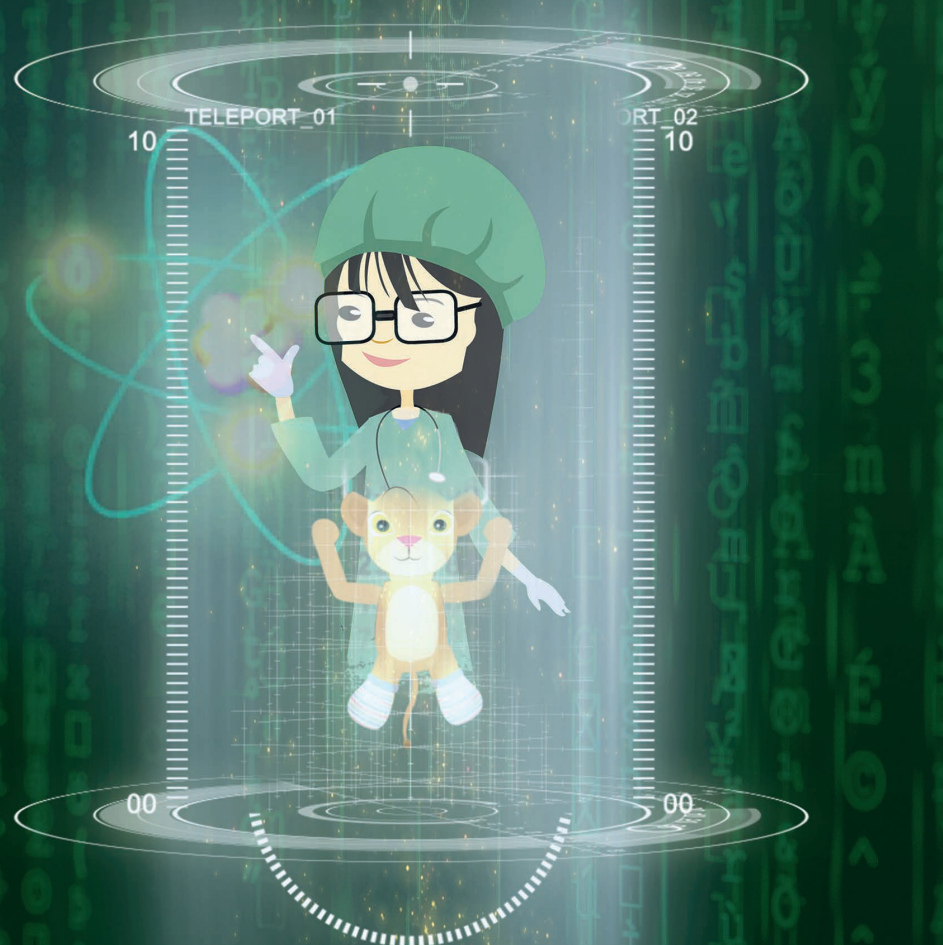
Susan Lim, Christina Teenz Tan – Creators of the Fantasy
Stephanie JL Tan – Creative Advisor
Deepak Sharma – Executive Producer

Cover Image – © Samudra Kajal Saikia
Design and Artwork – Woven Design www.wovendesign.co.uk

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LIM FANTASY OF COMPANIONSHIP FOR PIANO AND ORCHESTRA

Composed, arranged and orchestrated by **Manu Martin**
Created by **Susan Lim MD, PhD** and **Christina Teenz Tan MD**

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