



Richard K. and Nancy L. Donahue Charitable Foundation
Presents

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PIN PANHCHAPOR



www.angkordance.org



THANK YOU

The Board of Directors and Staff of the Angkor Dance Troupe welcome you to this performance of Pin Panhchapor. Tonight's event marks the kickoff of our 30th Anniversary Series of events, culminating in a celebration that will take place on April 7, 2017 at the Sompao Meas Hall.

The Angkor Dance Troupe was formed thirty years ago with the vision to preserve and develop the Cambodian performing arts, traditions that were almost completely wiped out during the Khmer Rouge genocide. For a community struggling to put down roots in a new homeland, Cambodian dance provides a poignant reminder of the beauty and spirituality of our culture and helps us build a more stable foundation for our children.

As the heart and soul of the Cambodian American community in Lowell, the Angkor Dance Troupe has served as a foundation and voice of its cherished cultural traditions. The Troupe is nationally recognized as one of the most accomplished and experienced traditional Cambodian arts ensembles in the United States and has received recognition from the Massachusetts Cultural Council, the National Endowment of the Arts, and the White House.

Enjoy the show, and we hope to see you at other 30th anniversary events to come!

Tim Thou
Co-Founder

Phousita Huy
Artistic Director

Dahvy Tran
Executive Director

Michael Conway
President



Dr. Hang Rithyavuth

Mr. Hang Rithyavuth was born on April 21, 1967 in Phnom Penh, Cambodia. In 1979, he started learning Classical Cambodian Dance at the School of Fine Arts in Phnom Penh and in 1981 began his study in piano, where he realized his passion for music. This led to him receiving a scholarship in 1985 to study music in Russia. He graduated in 1990 with a degree in Choir Conducting from the Tchaikovsky's College of Music, in Moscow. Then received his Master Degree in Orchestra Conducting from the Gnesin Academy of Music in 1995 and his Ph.D in Philology from the Institute of World Literature in Moscow, in 1999. He returned to Cambodia in 2000 and has been working for the Royal University of Fine Arts (RUFA), and became an Acting Dean of the Faculty of Music in 2016. He is a conductor of the Cambodia Chamber Orchestra, professor of music history for various universities including the Royal Academy of Cambodia and other

private universities in Phnom Penh, Director of Mozart Music Center. In addition to his professional work, Mr. Hang Rithyavuth spends his free time creating Cambodian robam and lakon (plays), and have successfully completed four works: Piano Peanor (Piano and Monkey), Pin Panhchapor (Harp and 5 colors), Snaeng (Horn), Mom ChangKran (Triangle Store).

Pin Panhchapor was created with the support of:

Mrs. Him Nala, Vice Dean of Faculty of Choreography at RUFA
Mrs. Sam Sathsa, Classical Dance Master at RUFA
Mr. Proeung Chhieng, Advisor of Ministry of Culture/Fine Arts
Mrs. Phousita S. Huy, Angkor Dance Troupe's Artistic Director



Pre Show:

Ream Leak Chup Leak - classical

In the story Reamker, Neang Seda, the princess is living in exile in the forest with her son and the hermit, a magic wizard. She sets out to bathe one morning, leaving her sleeping son Ream Leak with the hermit. On her way to the pond, she spots a female monkey, and she notices the monkey carrying her young with her wherever she goes. Neang Seda feels guilty about leaving her own son behind and goes back and gets him.

The hermit is in deep meditation and doesn't notice Neang Seda's return or her taking Ream Leak. When he wakes to find the child missing, he panics and fears Neang Seda anger. He takes Ream Leak's pillow and scrapes off some remnants of his skin cell – and fashions a new child – an identical clone of Ream Leak.

Imagine Sita's surprise when she returns from bathing and finds that Ream Leak now has a twin. The hermit names the new boy Chup Leak. They decide the two boys will study together and for the next seven years, they study magic with the hermit.

In this scene, the two boys go off to play in the forest with their bows and arrows. They each shoot an arrow into a large tree. The impact makes such a huge sound; it is heard all the way to the capital city.

The Prince, Preah Ream, hears it and gets mad. He sends his best army general, a white monkey named Hanuman, to investigate the source of this sound, and to capture those responsible for it. He sends his white horse along with Hanuman but hangs a sign on the neck of the horse that says “Anyone who plays with this horse will be executed.”

Eventually Hanuman and the horse catches up with the two boys in the forest. Ream Lak and Chup Lak are very curious boys. They see the sign and immediately check out the horse – and take turns riding it. Hanuman tries to capture them, but he can't because, with their seven years of training in magic have made the boys very powerful and crafty. Instead they capture Hanuman, tie him up, and before sending him back to Preah Ream, they take resin from a tree and write a letter on his face that says only Hanuman's master, Preah Ream will be able to untie the string. You see the Monkey general struggle against the rope and eventually he gives up and returns to his master, defeated in his mission.

Krama Dance - folk

The Krama, a Cambodian scarf woven from silk or cotton, has been a fashion staple since Ancient times and even to this day is still used by Khmer people throughout the country from rural areas to major cities. Over the years, the Krama became a symbol and a major part of the Khmer identity. In today's society, regardless of their position in life, every Cambodian uses Krama everyday whether as a scarf, a hammock, a fan, or to carry their lunch. Khmer people for generations have tied kramas around their waists to work and play in cool comfort. While some claim the thin cloth, wrapped around one's head or neck, is used primarily to wipe the sweat from a hot face, others say wearing a krama is as 'Khmer' as wearing a necktie is American. The Krama dance was depicted and symbolic of everyday Khmer people life

Pin Panhchapor Program:

The Angkor Dance Troupe is proud to present Pin Panhchapor, a play inspired by the wall carvings on Angkor Wat and Bayon. It mixes traditional with contemporary to create an original work that focuses on the idea of love, war, and peace.

Scene I: Churning of the Sea of Milk

Scene II: Apsaras in the
Garden of Paradise

Scene III: Arun and Soriya
Fall in Love with White Apsara

Scene IV: Destruction of the
Garden of Paradise

Scene V: Summoning Panhchapor
(Five Gods of Color)

Scene VI: Peace and Harmony Returns

Post-show talk with Dr. Hang Rithyravuth



PIN PANHCHAPOR

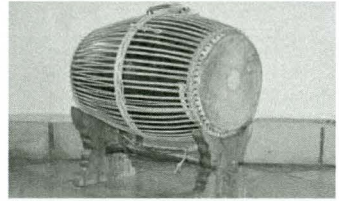
Inspired by the 1,000 year old bas-relief or wall carvings on Angkor Wat and Bayon in Cambodia, Dr. Hang Rithyravuth, wrote the play of Pin Panhchapor along with composing the music accompaniment . As the Acting Dean of the Faculty of Music at the Royal University of Fine Arts (RUFA) in Phnom Penh, Dr. Rithyravuth was able to bring together talented musicians and performers to showcase the carvings of the Apsara, music instruments accompanying the Apsara, circ (circus performers), and the musical instruments accompanying the battle scenes.



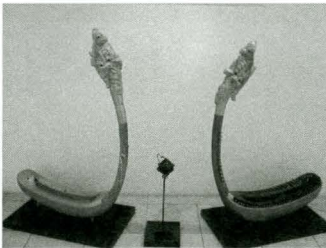
INSTRUMENTS



Chhing, small cymbal



Sampoh, standard drum



Pin, harp and is a string instrument



Sko Thom, large drum



Kong Peat, nine intersecting gongs



Tro, two string instrument



Srolai, wind instrument



Kong Nhy, big female gongs



Ksae Diev, one string instrument

The whole play only uses 5 hand gestures:



Pin Lok - grow



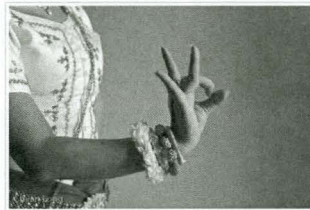
Triuy - bud



Slek - leaf



Phka - flower



Phlae - fruit

- The word Pin means harp, Panhcha means 5, Por means color
- There are 5 elements (water, earth, fire, wind, space)
- The play is about PEACE
- There are 5 apsaras: 1 white and her 4 attendants
- There are 5 main notes for the Pin (C D E G A)
- The 5 colors (red, yellow, black, white, and blue) were inspired by the 5 rings of the Olympics

Reference: <http://jeffmassnick.blogspot.com/2008/07/meaning-of-hand-gestures-in-clasical.html>

PIN PANHCHAPOR





Scene I: Churning of the Sea of Milk

Based on a tale over a thousand years ago, during the time of Brahmanism. It tells about a battle of good and evil between the Monkey General and Giant King over the Neak (Naga snake). The Neak was used to churn the sea of milk to extract the amrit (water of immortality). This liquid brings immortality to whomever possesses it. Over the course of 1,000 years they continued to churn the sea until one day within the foam of the sea, appeared an Apsara.



Scene II: Apsaras in the Garden of Paradise

Due to the churning of the sea, the White Apsara raised to the surface of the ocean. The White Apsara accompanied by her other Apsaras friends, entered the garden of paradise. Inspired by the beautiful flowers, the White Apsara began to sing and play her harp.



Scene III: Arun and Soriya Falls in Love with White Apsara

Arun (meaning sunrise) walks into the garden and sees the White Apsara and immediately falls in love. He picks a lotus flower and hands it to her to declare his love. The White Apsara takes the flower as a sign of friendship and thought the lotus was meant to be given as an offering at the temple.

As Arun offers the the lotus, Soriya (meaning sunset) enters the garden and sees this. Soriya, also in love with the White Apsara, offers her a bouquet of orchids. The White Apsara also accepts the flowers as a sign of friendship and as she reaches for the orchids, Arun becomes angry and pushes the orchids out of Soriya's hands. This was the start of the conflict between Arun and Soriya.



Scene IV: Destruction of the Garden of Paradise

Arun and Soriya each called their army and began to battle and destroyed the garden. The White Apsara and her friends tried to clean up the garden but the battle continued on, which caused the war between Soriya and Arun to get worse.



Scene V: Summoning Panhchapor (Five Gods of Color)

The never ending battle between Arun and Soriya does not stop, so the White Apsara calls for help. She picks up her Pin (Harp) and starts to play the music, which summons the Panhchapor (Five Gods of Color)



Scene VI: Peace and Harmony Returns

The Panhchapor came to save the heavenly garden by helping all sides to communicate and work together. Due to the White Apsara's effort she brought everyone including the Panhchapor together.

The End.



Richard K.

and

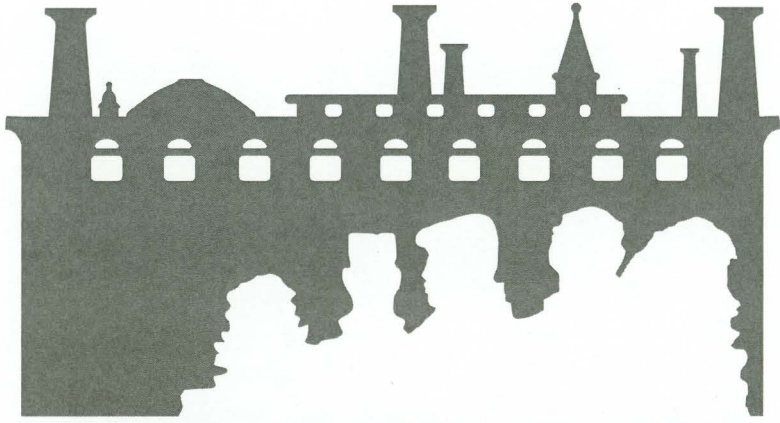
Nancy L. Donahue

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“We are delighted to support and celebrate the Angkor Dance Troupe as it debuts their annual residency at the Merrimack Repertory Theatre and continues to connect communities with the preservation and innovation of their rich culture.”

Lowell General Hospital is a proud supporter of the
Angkor Dance Troupe, Inc..

We applaud their mission to connect communities through the preservation, education and innovation of Cambodian Performing Arts.

“Best wishes to Angkor Dance Troupe on your performance of Pin Panhchapor”.



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University of Massachusetts Lowell

July 27-29, 2017 Abstract Admission Deadline: February 1, 2017

The **UMass Lowell Center for Asian American Studies** announces the fifth triennial Southeast Asian American Studies conference, open to scholars, artists, activists, organizers, and community members from all fields and backgrounds.

The 2017 conference will highlight Southeast Asian American communities in New England and will seek to build bridges across disciplines, policymakers, and community members.

Thursday & Friday, July 27-28: Traditional panels/poster sessions

Saturday, July 29: Community Building Day devoted to strengthening coalitions regionally and nationally.

Please submit abstracts to CAAS@uml.edu. Please direct questions to the conference co-chairs: Phitsamay Uy (phitsamay_uy@uml.edu), Ivy Ho (ivy_ho@uml.edu), and/or Sue J. Kim (sue_kim@uml.edu).





Masters and Teachers

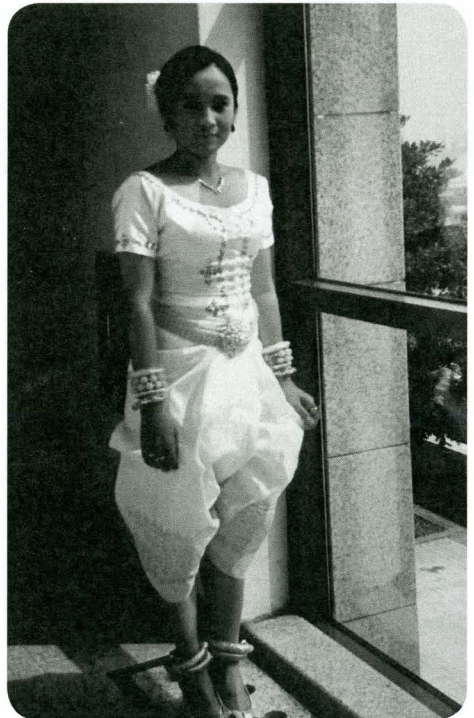
Artistic Director and Master Teacher – Phousita Huy
Master Teacher Nayto Hieng
Master Teacher Kimhan Meas
Dance Program Manager – Channa Sath
Master Teacher Sophea Chamreounnop
Master Teacher Pech Heung

Supporting Teachers

Contemporary Choreographer - Peter Veth

Music Ensemble

Dr. Hang Rithyavuth, Pin
Dr. Alan William, Pin
Kimhan Meas, Sampoh
Sovann Khon, Tro so
Jeff Dyer, Ksae Diev
Peter Tham, Sko Thom
Andrew Cornish, Kong Peat
Sopaul Cheam - singer



Performers (Friday)

Ream Leak Chup Leak:

Channa Sath
Nina Touch
Johnny Khat
Peter Chea

Kroma Dance:

Alexandra Mai
Daisy Var
Isabel Clafin
Judith Wilson
Stephanie Seng
Salena Mam
Alvin Teng
Jaren Kong
Kevin Searth
Peter Chham
Viseth Loeung Coleman
Vituu Touch

Apsara:

Celena Mai
Ranica Phin
Sophy Leng
Sophea Chamroeunnop
Virginia Prak

5 Colors

Felicity Moon
Kelly Ly
Khakhada Horn
Robin Wilson
Stephanie Seng

Arun: Chummeng Soun

Soriya: Kevin Vann

Neak:

Alvin Teng
Chad Mai
Jaren Kong
Kevin Searth
Peter Chham
Viseth Loeung Coleman
Vituu Touch

Yeak:

Chummeng Soun
Chad Mai
Johnny Khat
Viseth Loeung Coleman

Monkey:

Kevin Vann
Jaren Kong
Peter Chea
Vituu Touch

Performers (Saturday)

Ream Leak Chup Leak:

Nina Touch
Victoria Phan
Johnny Khat
Peter Chea

Kroma Dance:

Alexandra Mai
Daisy Var
Jasmine Odomsay
Judith Wilson
Salena Mam
Alvin Teng
Kevin Searth
Kyle
Peter Chham
Viseth Loeung Coleman
Vituu Touch

Apsara:

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Chummeng Soun
Chad Mai
Johnny Khat
Viseth Loeung Coleman

Monkey:

Kevin Vann
Jaren Kong
Peter Chea
Vituu Touch

ARTISTS AND PERFORMERS



Stage/Production Support

Emaly Horn
Roselynn Soung
Lee Viliesis - MRT
Brendan Conroy - MRT

Costume/Makeup/Hair Support

Kolab Thou
Chenda Wilson
Peter Veth
Korry Voeun

Multimedia Support

Jim Higgins
Tim Thou
Dr. Hang Rithyavuth
Carter Miller - MRT



Original Music

Dr. Hang Rithyavuth

Program Design & Support

Sochenda Uch
Isidro



Advisory Board

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Vanna Howard
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Jim Wilde



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Karen McManimon, Vice President
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Jay Lee
Chummeng Soun
Narin Sinuon
Nary Tith
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Virginia Prak

Program Staff

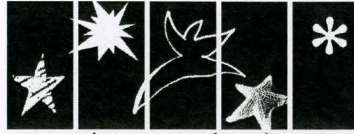
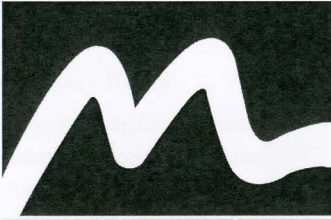
Dahvy Tran, Executive Director
Tim Chan Thou, Operations Director
Khakhada Horn, Program Coordinator
Emaly Horn, Program Intern
Shaun McCarthy, Grant Writer



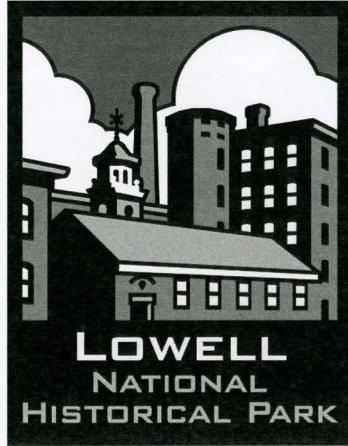
Left to right: Sheila K., Chummeng S., Linda U., Nary T., Karen M., Michael C., Paul Marion (special guest), Jay L., Sovanna P., Tim T., Narin S.



SUPPORTERS



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Linda Sopheap Sou
Sochenda Uch
Malis Loeng
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VISION

We envision Lowell Massachusetts to be the epicenter for innovative Cambodian performing arts with the Angkor Dance Troupe at the core.

MISSION

The Angkor Dance Troupe connects communities through the preservation, education and innovation of Cambodian performing arts.

HISTORY

The Angkor Dance Troupe was formed in 1986 by Cambodian refugees of the Khmer Rouge holocaust. Lowell's Cambodian American community, estimated at more than 35,000 people, is the second largest in the country. When we resettled here, we brought a passion to carry on our cherished cultural traditions to practice and perform, to teach our children, and to see our art preserved for future generations of all cultures.

We take our name from the great Angkor civilization, between 802 and 1432 AD when Cambodia was a dominant empire in Southeast Asia. Dance and music have always been prominent in Khmer society, but these ancient traditions were nearly eliminated when the Khmer Rouge controlled Cambodia in the 1970s. Artists were among those deliberately targeted for execution. More than 90% of the country's tradition bearers perished. Today, as Cambodians around the world struggle to emerge from decades of war and poverty, our people look to the rebirth and re-creation of dance as testimony to the endurance of our culture.

"The Angkor Dance Troupe is a gem in the Commonwealth. The Massachusetts Cultural Council is proud to be a longtime supporter of Angkor for its beauty, value, and impact in preserving this rich cultural art form for the Lowell community and beyond" says Anita Walker, the Executive Director for the Mass Cultural Council. "The Angkor Dance Troupe is not only an organization promoting dance, it's an inspiration to all those who survived the Cambodian Genocide three decades ago, and a testament to the enduring power of the arts."

NANCY L. & RICHARD K. DONAHUE

In Celebration of Pin Panhchapor we would like to extend sincere gratitude to NANCY L. & RICHARD K. DONAHUE for their continuous support, which help made this show possible



Angkor Dance Troupe, Inc.

ក្រុមហ៊ុនធានា

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www.angkordance.org