

SEASON 25/26



开幕音乐会
Opening Gala

乐季策划

Season Curator

郭勇德 首席指挥

Quek Ling Kiong

Principal Conductor

主宾 | 新加坡总统尚达曼

GUEST OF HONOUR

PRESIDENT

THARMAN SHANMUGARATNAM

溯源

METAMORPHOSIS

SCS

新加坡华乐团

指挥 | 郭勇德

CONDUCTOR

QUEK LING KIONG

手鼓 | 里端·扎兰尼

FRAME DRUMS

RIDUAN ZALANI

塔布拉鼓 | 纳瓦兹·密拉志卡尔

TABLA

NAWAZ MIRAJKAR



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我们的展望

出类拔萃，
别具一格的新加坡华乐团

Our Vision

We aspire to be a world renowned Chinese
Orchestra with a uniquely Singaporean character.

我们的使命

优雅华乐，举世共赏

Our Mission

To inspire Singapore and the World with our music.

我们的价值观

追求卓越表现
发挥团队精神
不断创新学习

Our Values

Strive for excellence in our performances
Committed to teamwork
Open to innovation and learning

溯源 Metamorphosis

19.7.2025 (SAT) 7.30PM
新加坡华乐团音乐厅
SCO CONCERT HALL

指挥：郭勇德 Conductor: Quek Ling Kiong
塔布拉鼓：纳瓦兹·密拉志卡尔 Tabla: Nawaz Mirajkar
手鼓：里端·扎兰尼 Frame Drums: Riduan Zalani

《畅响狮城》 Lion City Rhapsody

王辰威作曲
Composed by Wang Chenwei

《大运之河》（新加坡首演） The Grand Canal (Singapore Premiere)

陈思昂作曲
Composed by Chen Si'ang

《达姆如之魄》 Soul of Damaru

纳瓦兹·密拉志卡尔作曲、沈文友改编
Composed by Nawaz Mirajkar, rearranged by Sim Boon Yew

塔布拉鼓：纳瓦兹·密拉志卡尔 Tabla: Nawaz Mirajkar

《新加坡故事》 The Stories of Singapore

罗伟伦作曲
Composed by Law Wai Lun

照片提供：新报业媒体 Photo credits: SPH Media

照片筛选：曾坤顺、叶振忠、陈可扬 Photo curation: Chung Kun Soon Spencer, Jonathan Yeap, Tan Ke Yang

中场休息 Intermission

《鼓今中外》 Within and Beyond

张永钦作曲
Composed by Chang Yungchin

手鼓：里端·扎兰尼 Frame Drums: Riduan Zalani

《同舟共鸣》（世界首演） Converging Resonances (World Premiere)

王辰威作曲
Composed by Wang Chenwei

照片提供：新报业媒体、吴奕明 Photo credits: SPH Media, Goh Ek Meng

Pasat Merdu（华乐版世界首演） (World Premiere of CO version)

彭道程作曲、吴郡敏移植
Composed by Felix Phang, adapted by Germaine Goh



本场音乐会将在一楼大厅举行演后见面会。
There will be a Meet the Artistes session after the concert at Level 1 Concourse.



音乐会全场约1.5小时。
Approximate concert duration: 1.5 hours.



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请勿在音乐会中进行录像和闪光摄影。
No videography and flash photography are permitted in this concert.



新加坡华乐团

Singapore Chinese Orchestra

成立于1996年的新加坡华乐团是本地的旗舰艺术团体，更是唯一的专业国家级华乐团。自1997年首演以来，拥有超过80名演奏家的新加坡华乐团在肩负起传统文化的传承之际，也以发展和创新为重任。新加坡华乐团赞助人为现任国务资政李显龙，并坐落于被列为国家古迹的新加坡大会堂。新加坡华乐团更通过汲取周边国家独特的南洋文化，发展成具多元文化特色的乐团。各种资源和优势相互交融，使新加坡华乐团成为一支风格独具的优质华乐团。乐团首席指挥郭勇德于2023年上任，原音乐总监葉聰在掌舵20年后，于2023年成为荣誉指挥。

历年来，新加坡华乐团走访了亚洲和欧洲各大城市进行巡回演出，其中包括北京、上海、香港、伦敦等。新加坡华乐团大受好评的海外演出包括2007、2018、2023年的中国上海国际艺术节、2019年的韩国光州音乐会，2019年的欧洲巡演，足迹遍及德国柏林、捷克布拉格、意大利弗利，以及希腊约阿尼纳。2022年，新加坡华乐团演奏家前往德国，在“Klassik Open Air”音乐节上与纽伦堡交响乐团同台演出，吸引了超过75,000名观众。2024年再次踏上访华巡演，将新加坡华乐团的声音带到苏州、天津与北京。

新加坡华乐团十分重视跨文化交流，于2018年与格莱美奖得主、知名小提琴演奏家Joshua Bell一同录制《梁祝小提琴协奏曲》。此曲在2023年推出后立即得到极大回响，荣登英国古典音乐家排行榜前20名，成为第一支登上此排行榜的华乐团。

新加坡华乐团与砂拉越的艺术团体Tuyang Initiative合作，在2022年新加坡国际艺术节呈现了一场名为MEPAAN的演出。MEPAAN结合振奋人心的乐团编曲和令人难以忘怀的原住民曲调，打造出别具一格的音乐体验。乐团也不断委约不同作曲家进行全新创作和编曲，探索不同类型的音乐风格，例如流行音乐、爵士乐、西方古典音乐以及各族民谣。

新加坡华乐团身为人民的乐团，致力宣扬传统华乐之美，传播对于华乐的热情。新加坡华乐团举办多场教育与拓展活动，包括社区音乐会、音乐工作坊、各项比赛，旨在培养新一代的演奏家和音乐爱好者。2007年开展的“关怀系列”音乐会，让新加坡华乐团将音乐疗愈功能带进医院及安老院等护理机构。此外，新加坡华乐团也多次走访校园进行演出，并与新加坡国家青年华乐团紧密合作。

此外，新加坡华乐团也出版了多本关于华乐团历史和杰出演奏家的书籍。如2016年出版的《人民的乐团：新加坡华乐团1996-2016》就回顾了华乐团正式成为专业华乐团的首二十年；2021年出版的《名家·华韵》则为乐团成立25周年的纪念刊物；乐团也于2021年推出了“新加坡华乐团数码典藏”。这典藏乃乐团的数码资料库，收藏了历年来的演出节目册、乐谱、录音录影等，旨在支持有关本地华乐发展的学术研究。

作为出类拔萃的华乐团，新加坡华乐团努力不懈，弘扬“优雅华乐，举世共赏”的使命，继续启发、扶掖后进，培养出一代又一代的爱乐者。

BE OUR FAN ON



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Founded in 1996, the Singapore Chinese Orchestra (SCO) is Singapore's only full-time professional Chinese orchestra. With more than 1.5 million music lovers every year who attend its concerts or tune in to its digital streams, it is renowned for its excellence in traditional Chinese music as well as its unique Singapore flavour.

More than 80 musicians comprise the SCO, which is located at the Singapore Conference Hall in downtown Singapore. It is helmed by Principal Conductor Quek Ling Kiong, who took over the baton in 2023 from Music Director Tsung Yeh (2002-2023; named Conductor Emeritus in 2023).

Over the years, the SCO has toured major cities in Asia and Europe, such as Beijing, Shanghai, Hong Kong, and London. Notable appearances include critically acclaimed concerts in 2007, 2018, and 2023 at the China Shanghai International Arts Festival, a 2019 performance in Gwangju, South Korea, as well as a European concert tour that year to Berlin, Prague, Forlì (Italy), and Ioannina (Greece). In 2022, its musicians travelled to Germany to perform with the Nuremberg Symphony Orchestra at Klassik Open Air, playing to more than 75,000 people. In 2024, SCO successfully completed the China Concert Tour to Suzhou, Tianjin and Beijing.

In the spirit of cross-cultural collaboration, the SCO recorded *Butterfly Lovers* with Grammy Award-winning violinist Joshua Bell in 2018. The recording broke into the United Kingdom's Official Specialist Classical Chart Top 20 when it was released in 2023 – a first for a Chinese orchestra.

Besides being a National Arts flagship company, the orchestra draws on a wide range of musical influences from Singapore, Southeast Asia

and beyond. *MEPAAN*, a production staged in conjunction with Sarawak-based creative agency The Tuyang Initiative for the 2022 Singapore International Festival of Arts, combined stirring orchestral strains with haunting indigenous melodies. The orchestra also continues to commission original compositions, as well as arrangements of works from different genres, such as pop, jazz, Western classical music, and folk tunes of other ethnic groups.

In keeping with its standing as a "People's Orchestra", the SCO is committed to fostering a love for traditional Chinese music among the wider public. Through extensive education and outreach programmes, including community concerts, workshops, and competitions, it nurtures the next generation of musicians and listeners. The Caring Series, launched in 2007, has brought the healing power of music to people in hospitals, hospices, and elderly homes. The orchestra's musicians also perform regularly at schools, and work closely with the Singapore National Youth Chinese Orchestra (SNYCO).

The SCO has published several books on its history and outstanding musicians. *The People's Orchestra* (2016) looks back on the ensemble's first two decades as a professional orchestra, and *SCO Hidden Gems* was released in 2021 to mark its 25th anniversary. That same year, the orchestra launched a Digital Archival Portal, a repository of house programmes, music scores, recordings and more, which will support academic research.

Through these efforts, the SCO continues to further its mission as a top Chinese orchestra that will inspire and inform generations of music lovers for decades to come.



❖ 首席指挥 Principal Conductor

郭勇德

Quек Ling Kiong



郭勇德是新加坡华乐团首位土生土长的首席指挥。他拥有超过25年的指挥经验，广受“人民的指挥”赞誉。在担任10年驻团指挥后，他于2023年出任首席指挥。

郭勇德1997年毕业于上海音乐学院，随即加入新加坡华乐团任打击乐首席。2002年他获新加坡国家艺术理事会颁发青年艺术家奖，2003年成为新加坡华乐团的首位指挥助理，展开专业指挥生涯。2008年，郭勇德从苏黎世艺术大学考取高级指挥文凭，回国后擢升新加坡华乐团副指挥。郭勇德任乐团首席指挥策划了三年乐季“琴·缘”、“融汇”以及“溯源”。期间分别在在2023年、2024年他带领乐团参加中国上海国际艺术节以及访华巡演。

郭勇德活跃于国际乐坛，在海外享有盛誉。他曾客座指挥上海民族乐团、广东民族乐团、吉林民乐团、香港中乐团、台北市立国乐团和高雄市立国乐团，也曾在欧洲游学期间指挥捷克的多个交响乐团。郭勇德的指挥技法学贯中西，曾受郑朝吉、夏飞云、叶聪、Johannes Schlaefli、Marc Kissoczy、Jorma Panula、Kurt Masur 和 Kirk Trevor等多位大师指导。此外，郭勇德热心教育，目前

也担任新加坡国家青年华乐团的音乐总监。自2004年指挥国家青年华乐团以来，他曾带团巡演，到访北京、上海、苏州、广州、东马哥打基纳巴卢以及古晋，出国参加台南国际艺术节、竹塹国乐节、沙巴民族音乐节等。在2016至2022年间，他作为鼎艺团的首席客座指挥策划了鼎艺华乐室内乐节和以作曲为主题的艺术节——“作弹会”。

郭勇德擅长以叙事性的创新节目和富有激情的指挥风格，把华乐带给普罗大众。由他策划的儿童音乐会、青少年音乐会、母亲节音乐会和走进后台的“Concert-In-Progress”等系列音乐会场场爆满，广受欢迎。为了践行把音乐带给所有人的理念，他于2015年和2019年分别出任新加坡和香港两地各自最大的包容性乐团——紫色交响乐团和“True Colors Symphony”的艺术总监。

郭勇德也是国家艺术理事会文化领航发展奖励金（2013）和新加坡词曲版权协会卓越贡献奖（2016）以及新加坡华族文化贡献奖个人奖（2025）得主。2019年，新加坡管理大学设立了“郭勇德文化艺术奖学金”，肯定他对艺术领域的贡献。

Quek Ling Kiong is the first Principal Conductor of the Singapore Chinese Orchestra (SCO) to have been born and bred in Singapore. Widely hailed as the “People’s Conductor”, he has more than 25 years of professional musical experience under his belt. He assumed the role of Principal Conductor in 2023, after a decade as its Resident Conductor.

He began his journey with the SCO in 1997 as its Percussion Principal after graduating from the Shanghai Conservatory of Music. A rising star, Quek went on to earn the Singapore National Arts Council’s (NAC) prestigious Young Artist Award in 2002. As his focus shifted to conducting, he became SCO’s first Conducting Assistant in 2003, before heading to the Zurich University of the Arts where he obtained a diploma in advanced studies in 2008. He took up the baton as the SCO’s Associate Conductor upon returning. Quek curated three concert seasons since he took over musical leadership as Principal Conductor, and has led the SCO to successful concert tours and international arts festivals, such as the China Shanghai International Arts Festival in 2023 and the China Tour in 2024.

Quek is active in the international music scene, with a robust reputation beyond Singapore’s shores. He has guest-conducted esteemed Chinese orchestras such as the Shanghai Chinese Orchestra, Guangdong Chinese Orchestra, Jilin Chinese Orchestra, Hong Kong Chinese Orchestra, Taipei Chinese Orchestra and Kaohsiung Chinese Orchestra. He also conducted symphony orchestras in the Czech Republic during a residency in Europe. Well-versed in the musical cultures of East and West, he counts maestros Tay Teow Kiat, Xia Feiyun, Tsung Yeh, Johannes Schlaefli, Marc Kissoczy, Jorma Panula and Kurt Masur and Kirk Trevor among his diverse mentors.

Besides helming one of the world’s leading Chinese orchestras, Quek is also passionate about education. He is the Music Director of the Singapore National Youth Chinese Orchestra (SNYCO) and has conducted it since 2004, taking it on tours to Chinese cities of Shanghai, Beijing, Suzhou and Guangzhou, Eastern Malaysian cities of Kota Kinabalu and Kuching. Quek has also led the SNYCO to international arts festivals such as the Tainan International Arts Festival, Hsinchu Chinese Music Festival and East Malaysia Chinese Music Festival. As Principal Guest Conductor of Singapore’s Ding Yi Music Company (2016-2022), he also conceptualised the Ding Yi Chinese Chamber Music Festival and the composition festival Composium.

Quek is known for his bold, charismatic approach to conducting and bringing Chinese orchestral music to the masses through innovative programmes and storytelling. He led the SCO ensemble in sold-out and acclaimed shows such as the Young Children’s Concert, Young People’s Concert, Mother’s Day Concert, and Concert-In-Progress. In line with his desire to bring music to all, he became the Artistic Director of Singapore and Hong Kong’s largest inclusive orchestras – The Purple Symphony and True Colors Symphony – in 2015 and 2019 respectively.

His achievements have garnered him accolades such as the NAC Cultural Fellowship (2013), the Meritorious Award by the Composers and Authors Society of Singapore (2016), and the Singapore Chinese Cultural Contribution Award in the individual category (2025). The Quek Ling Kiong Arts and Culture Scholarship was also established at the Singapore Management University in 2019 in honour of his contributions to the arts.



纳瓦兹·密拉志卡尔 Nawaz Mirajkar

塔布拉鼓 Tabla

纳瓦兹·密拉志卡尔于1976年出生于印度浦那的一个音乐世家中，并引以为豪。从七岁起，他便在父亲的指导下学习塔布拉鼓。纳瓦兹于1994年获得Akhil Bharatiya Gandharva Mahavidyalaya颁发的“塔布拉鼓学士” (Tabla Visharad) 的一级学位。他也曾荣获多个奖项，包括新加坡国家艺术理事会颁发的“青年艺术家奖” (2011年)、“Kalashri Yuva 奖” (2017年)，以及“Pandit Deepak Chowdhury 纪念奖” (2020年)。

自1996年起，纳瓦兹成为新加坡 Temple of the Arts 艺术学院的打击乐部主任，也同时担任新加坡艺术学院音乐系的兼职讲师。他在本地的多个年龄层和族群中积极推广印度传统音乐，成效显著。身为教师的他也激发了一代年轻的打击乐手对音乐的热忱，从而追随他踏上音乐之路。

纳瓦兹认为，将传统音乐的严谨基础与精湛技艺与天马行空的创意相互结合，才能成就卓越的艺术。尽管他的音乐基础根植于传统，但他技艺灵活多变，使他能涉足当代融合音乐领域，与来自世界各地的多位知名音乐人合作，并积极代表新加坡参加全球艺术界的各种活动。

在新加坡这个多元文化的环境中，纳瓦兹不断从西方、东方及印度的元素中汲取灵感，为创作注入活力。他希望在继承传统的基础上不断探索和创新，将塔布拉鼓及打击乐艺术推向新的高峰，就此创造一种融合了亚洲丰富的音乐传承与现代元素的新音乐流派，既能吸引时下年轻一代，也能满足传统主义者的审美。

Born in Pune, India in 1976, Nawaz Mirajkar hails from a proud lineage of musicians. From the tender age of seven, Nawaz began playing the tabla under the tutelage of his father Ustad Mohammad Hanif Khan Mirajkar. Nawaz earned the prestigious Tabla Visharad (First Class) from the Akhil Bharatiya Gandharva Mahavidyalaya in 1994. He is also the recipient of the National Arts Council's Young Artist Award (2011), the Kalashri Yuva Award (2017), and the Pandit Deepak Chowdhury Memorial Award (2020).

Nawaz joined the Temple of Fine Arts, Singapore as Head of Percussion since 1996. He is also an adjunct faculty member at the Music Faculty of the School of the Arts (SOTA). Nawaz has played a significant role in spreading traditional Indian music across different age groups and races in Singapore. As a teacher, he has inspired a young generation of percussionists to follow in his footsteps.

Nawaz believes that marrying classical integrity with sound technique and unconstrained creativity is the key to artistic excellence. Although classically trained, Nawaz's versatility as a musician has resulted in forays into contemporary fusion music, collaborating with many renowned artistes from around the world. He has also played an active role in representing Singapore in the global arts scene.

Given the cosmopolitan environment of Singapore, Nawaz continues to draw inspiration from Western, Oriental and Indian elements to fuel his creative process. Nawaz hopes to bring the art of the tabla and percussions to greater heights by continuing to re-invent and experiment while keeping the traditions alive. He also aspires to create a new musical genre that fuses Asia's rich musical heritage and give it a modern edge so as to appeal both to the youth of today as well as mature traditionalists.



里端·扎兰尼 Riduan Zalani

手鼓 Frame Drums

里端·扎兰尼是新加坡著名艺术家，擅长制作与演奏各类鼓乐与打击乐器。他的勤勉、自律与才华使他成为诸多本地与国际演出团体的重要成员，包括：OrkeStar Trio (Orchestra Melayu Singapura)、Semangat Keris、Orkes De' Lima、Wicked Aura、Soul Journey (新加坡)、Batucada Sound Machine (新西兰)、ONE ASIA Classic Orchestra (日本) 等。

2018年8月，他发行了两项致力于研究马来铃鼓Rebana(多用于宗教音乐)的演奏的作品，即他的首长个人专辑《Gelombunk》和首部教学DVD《That Beat Of Faith》。

里端坚持不懈地追求具有新意的艺术创作，并在鼓和打击乐领域不断深耕。他尤其热衷于在现代的文化氛围中发展东南亚民族鼓乐文化，而正是他对此的热爱促使他与另一位马来铃鼓演奏家Yaziz Hassan组成一支专注于马来民族鼓乐传承与创新的乐团“NADI Singapura”，以此重振并激发人们对马来鼓乐传统的兴趣。

为了表彰他把新加坡推向国际音乐界所展现的勇气与毅力，以及他对本地马来音乐发展的无私奉献，里端在2013年荣获新加坡杰出青年奖与亚细安杰出青年奖，随后在2015年获颁国家艺术理事会青年艺术家奖。

Riduan Zalani is one of Singapore's most prominent artists, versatile in producing and performing various drums and percussions. His diligence, discipline and ability have made him an essential part of numerous local and international performing groups: OrkeStar Trio, Orchestra Melayu Singapura, Semangat Keris, Orkes De'Lima, Wicked Aura, Soul Journey (Singapore), Batucada Sound Machine (New Zealand), ONE ASIA Classic Orchestra (Japan) among others.

In August 2018, He released his first solo album, “Gelombunk” and his first instructional DVD, 'That Beat Of Faith', both dedicated to the study and performance of the Malay drum, Rebana.

Riduan continues to strive toward producing innovative artistic works and pursue in-depth knowledge in the study of drums and percussion. He is especially keen on the development of a Southeast-Asian ethnic drumming culture in a contemporary setting. His passion in this area has led him and fellow Rebana artisan, Yaziz Hassan to form, “Nadi Singapura” – a dedicated ensemble; potential to revitalise and generate a renewed interest in the Malay drumming traditions and rhythms.

For his courage and resilience in putting Singapore on the global world music scene and his dedicated efforts in developing the local Malay music scene, Mr Muhammad Riduan Bin Zalani is conferred the Young Artist Award 2015, Singapore Youth Award 2013 and the ASEAN Youth Award 2013.



音乐会介绍

Concert Programme Notes

文 / 顾威
By Gu Wei

2025年适逢新加坡独立60周年，新加坡华乐团以“溯源”为2025/2026乐季的主题，作为继“琴缘”（2023/24）与“融汇”（2024/25）之后三部曲的最终章。同时，为庆祝华乐团常驻地新加坡大会堂建成60周年，首场同名音乐会“溯源”将为本季拉开序幕。在首席指挥郭勇德的执棒下，本场音乐会通过跨文化、跨领域的艺术对话，为传统注入当代活力。特邀印度塔布拉鼓大师纳瓦兹·密拉志卡尔、马来手鼓演奏家里端·扎兰尼，以及The Straits Ensemble的音乐家们同台献艺，展现新加坡作为文化熔炉的独特魅力。

本场音乐会以驻团作曲家王辰威创作的《畅响狮城》震撼开场。这首融合新加坡五大籍贯（闽、潮、粤、客、琼）音乐素材的曲子，通过十二件特色民族乐器——如南音琵琶、潮州大鼓、广东高胡等——展现狮城华族文化的多元面貌。全曲以潮州“乱锣”热烈开篇，六段气势恢宏的合奏与五段籍贯特色乐段交替呈现：福建南音《走马》四重奏、广东乐曲《早天雷》五重奏、客家广东汉乐《迎仙客》、海南琼剧《红叶题诗》选段，以及潮州大锣鼓《相思锣鼓》——穿插其间的各个方言祝福录音，更以乡音乡情献礼新加坡大会堂建成与新加坡建国60周年。

随后上演的《大运之河》与《达姆如之魄》都以悠久的历史与文化作为音乐素材，但在文化背景以及音乐氛围上形成鲜明对比。作曲家陈思昂以《大运之河》勾勒绵延悠长的旋律线条，写下一曲大运河史诗，描绘这条贯穿华夏文明2500年的水上命脉；而纳瓦兹·密拉志卡尔创作的塔布拉鼓协奏曲《达姆如之魄》则迸发着印度教宇宙观的原始能量——富有丰富历史与文化象征性的达姆如鼓在作曲家亲自用塔布拉鼓的演绎下，与华乐团展开精妙绝伦的节奏对话。这两部植根于亚洲古老文明的作品，展现了华乐团在传统与现代之间的跨时代交流。

上半场的结尾，罗伟伦的《新加坡故事》原以新加坡报业的发展历史作为创作灵感。此次为欢庆新加坡建国60周年，音乐会将沿用这部作品，并结合新报业媒体提供的珍贵档案照片，带领观众回顾新加坡建国60年来的重要时刻与社会变迁。当视觉元素与交响叙事相结合时，这首作品创造出极具感染力的视听叙事篇章。

下半场以张永钦的《鼓今中外》与彭道程的*Pasat Merdu*继续这独一无二的跨文化之旅。《鼓今中外》通过爱尔兰、土耳其、阿拉伯等地的手鼓表演，带领观众开启环球音乐之旅。*Pasat Merdu*以华乐团为媒介，融合华乐、马来乐和印乐元素，奏响本土多元文化的和谐共鸣。这部原为本地跨文化民族乐团 The Straits Ensemble 创作的作品，此次特别改编为华乐团版本，并将与原创音乐家们联袂演出。两部作品恰如新加坡社会的缩影——不同文化在此相遇，碰撞出绚丽的艺术火花。

音乐会尾声，王辰威为大会堂建成60周年特别创作的《同舟共鸣》将迎来世界首演。这部以帕萨卡利亚形式构建的作品，从低音提琴独奏的“孤音”开始，随后其他乐器在各个变奏渐次加入。变奏段落暗含时光流转：曲子开头的西方对位法隐喻后殖民时期的多元共生，中间的欢快段落致敬早期华乐作品，接近尾声的现代语汇则展现当代活力。在大会堂60年历史影像的投影闪烁中，这座从职工会馆蜕变为艺术殿堂的建筑，在音符中焕发新的生命。

正如这场“溯源”音乐会所展现的，新加坡华乐团始终扎根传统，同时勇于创新变革。从《畅响狮城》丰富的籍贯元素，到《大运之河》和《达姆如之魄》对文化根源的探索；从《鼓今中外》与*Pasat Merdu*的跨文化对话，到《同舟共鸣》建筑与音乐的共鸣交响——我们见证了传统如何成为一种生生不息、不断演化的力量。本乐季“回望传统·蜕变创新”的理念在这场演出中得到完美诠释：传统乐器奏响当代声音，文化疆界融汇成全新景，新加坡的过去与未来在此和谐共鸣。这场艺术的蜕变，永不止息。

As Singapore celebrates its 60th year of independence in 2025, SCO presents *Metamorphosis* as the theme for its 2025/2026 season, marking the culminating chapter of its three-season artistic journey, following *Affinity* (2023/24) and *Seamless* (2024/25). This opening concert under the same name also commemorates the 60th anniversary of the Singapore Conference Hall, SCO's home since 2001. Led by Principal Conductor Quek Ling Kiong, the programme reimagines tradition through a contemporary lens, weaving together cross-cultural and cross-disciplinary influences. Featured in the concert are tabla artist Nawaz Mirajkar, percussion virtuoso Riduan Zalani, and musicians from the Straits Ensemble, whose collaborations with SCO celebrate Singapore's multicultural identity and epitomise Singapore's status as a fertile ground for intercultural dialogue.

The concert opens with SCO Composer-in-Residence Wang Chenwei's *Lion City Rhapsody*, a vibrant piece that celebrates Singapore's five Chinese dialect groups through traditional instruments that present authentic sounds from each dialect group. It alternates between electrifying tutti sections and intimate dialect showcases: Hokkien *Nanyin* quartet, Cantonese *Wujiatou* quintet, Hakka *Guangdong Hanyue*, Hainanese opera, and Teochew percussion. Pre-recorded greetings for the 60th anniversaries of both SCH and Singapore from cultural figures representative of each of the five dialect groups will be played during the piece, adding a personal touch for this special occasion. A dynamic fusion of the rich diversity among Singaporean Chinese, the piece embodies Singapore's living cultural tapestry.

Following the grandiose concert opener, the next two pieces—*The Grand Canal* and *Soul of Damaru*—present different musical visions united by their deep cultural roots. Chen Si'ang's *The Grand Canal* flows with lyrical grandeur, with expressive orchestral colours that evoke the ancient Chinese waterway's 2500-year historical journey. In stark contrast, Nawaz Mirajkar's *Soul of Damaru* erupts with rhythmic intensity, channelling the primal energy of Hindu cosmology through the tabla's rhythmic dialogue with the orchestra. The damaru, as a traditional Indian drum with ancient origins and rich symbolisms, is interpreted here by the tabla, performed by the composer himself. This is also the first of the few intercultural collaborations in this concert, exemplifying the versatility of the Chinese orchestra when engaging with other ethnic musicians in Singapore.

The first half concludes by bringing the audience back to the local context through Law Wai Lun's *The Stories of Singapore*. This work was originally inspired by the development of Singapore's press industry. In celebration of Singapore's 60th year of independence, this performance retains the original music while featuring a newly curated series of archival photographs provided by SPH Media, highlighting significant milestones and societal changes over the past six decades. Accompanied by these visual elements, the music unfolds into a powerful and evocative audiovisual narrative.

The second half continues with two more intercultural pieces—Chang Yungchin's *Within and Beyond* and Felix Phang's *Pasat Merdu*—that embody music's power to transcend cultural boundaries. *Within and Beyond* invites the audience on a trip across the world by featuring frame drums of different traditions, such as the Irish *bodhrán*, Turkish *bendir*, Arabic *riq*, and Malay *rebana*. *Pasat Merdu*, which means 'melodious marketplace', blends features from Chinese, Malay and Indian music, and explores themes of multiculturalism and community in Singapore. Originally written for the Straits Ensemble, *Pasat Merdu* is arranged here for Chinese Orchestra and will be performed in collaboration with musicians from the Straits Ensemble. Both pieces celebrate Singapore's position as a cultural crossroad, where diverse musical traditions don't just coexist, but create something entirely new and exciting.

To conclude the evening's programme, SCO will perform the world premiere of Wang Chenwei's *Converging Resonances*, a celebration of Singapore Conference Hall's 60th anniversary and profound musical metaphor for unity and heritage. Structured as a passacaglia, it begins with a bass theme that is gradually joined by the orchestra through a set of variations. The variations journey through time: the Western-style counterpoint in the first few variations nods to post-colonial years, lively middle sections evoke early Chinese orchestra pieces, while later variations reflect the contemporary vibrancy of today, and eventually ends in a grand finale. Archival images of the Singapore Conference Hall's 60-year history will be projected. More than a tribute to a venue, this piece celebrates how spaces transform into vessels of shared resonance, where the past and present continuously converge.

As this concert journey through *Metamorphosis* demonstrates, the SCO remains firmly rooted in tradition while embracing bold transformation. From the dialect-rich tapestry of *Lion City Rhapsody* and exploration of deep cultural roots in *The Grand Canal* and *Soul of Damaru*, to the intercultural dialogues of *Within and Beyond* and *Pasat Merdu*, culminating in the architectural and musical resonances of *Converging Resonances*, we witness how heritage becomes a living, evolving force. This season's vision— "Rooted in tradition, shaped by transformation"—is expressed in the programme where traditional instruments speak with contemporary urgency, where cultural boundaries dissolve into new soundscapes, and where Singapore's past and future resonate as one. The metamorphosis continues.



曲目简介

Programme Synopsis

《畅响狮城》

Lion City Rhapsody

王辰威作曲

Composed by Wang Chenwei

2021年应新加坡华乐团委约创作的《畅响狮城》汇集新加坡五大籍贯（闽、潮、粤、客、琼）的音乐素材，采用南音琵琶、潮州大鼓、广东高胡、客家头弦、海南调弦等14件特色乐器，结合传统与现代乐风，体现新加坡华人祖先的文化在现代都市中继续传承、绽放光彩。

《畅响狮城》以潮州锣鼓的〈乱锣〉科介（节奏型）掀开序幕。乐曲的六段全奏（tutti）中穿插了五段小合奏，格式如同巴洛克时代的「大协奏曲」（concerto grosso）。现代风格的全奏由福建南音《走马》的旋律演变而成，富有电子舞曲（EDM）的动感与活力。五段小合奏各呈现不同籍贯的传统音乐：

闽：福建南音《走马》（上四管组合）

特色乐器：南音琵琶、南音三弦、南音洞箫、南音二弦

粤：广东乐曲《旱天雷》（五架头组合）

特色乐器：广东高胡、广东椰胡

客：客家广东汉乐《迎仙客》

特色乐器：客家头弦、客家椰胡

琼：海南琼剧《红叶题诗》中板唱段〈思兄我生琼南〉

特色乐器：海南调弦、海南充帮

潮：潮州大锣鼓科介〈相思锣鼓〉

特色乐器：潮州大鼓、潮州撑锣、潮州大钹、潮州深波

第五段潮州大锣鼓的演奏还配上以五大籍贯方言预录的祝福，恭贺新加坡建国一甲子！

Commissioned by the Singapore Chinese Orchestra in 2021, *Lion City Rhapsody* integrates musical elements of the five main Chinese dialect groups in Singapore: the Hokkien, Teochew, Cantonese, Hakka and Hainanese. Fourteen special musical instruments — including the Nanyin Pipa, Teochew Daggu, Cantonese Gaohu, Hakka Touxian and Hainanese Diaoxian — are used to present the authentic sounds of each dialect group. Tradition is juxtaposed with modernity, signifying the continued inheritance and blossoming of the Chinese forefathers' cultures in contemporary Singapore.

The piece opens with a boisterous Teochew percussion pattern called the *luanluo* (literally “motley percussion”). The six *tutti* segments alternate with five chamber ensemble segments, much like in a Baroque *concerto grosso*. Though derived from the melody of the traditional Nanyin piece *Trotting Horses*, the modern-sounding tutti sections are filled with the energy and pulse of Electronic Dance Music. The ensemble segments each feature a dialect group's traditional music:

Hokkien: Nanyin *Trotting Horses* (*shangsiguan* quartet)

Special instruments: Nanyin Pipa (pear-shaped lute), Nanyin Sanxian (long-necked lute),
Nanyin Dongxiao (vertical flute), Nanyin Erxian (fiddle)

Cantonese: *Thunder in Drought* (*ruangong wujiatou* quintet)

Special instruments: Cantonese Gaohu (high fiddle), Cantonese Yehu (coconut fiddle)

Hakka: *Guangdong Hanyue* tune *Welcoming Celestial Guests*

Special instruments: Hakka Touxian (lead fiddle), Hakka Yehu (coconut fiddle)

Hainanese: *zhongban* aria from the Hainan opera *Poem on the Red Maple Leaf*

Special instruments: Hainanese Diaoxian (lead fiddle), Hainanese Chongbang (second fiddle)

Teochew: Teochew *daluogu* percussion pattern *xiangsi luogu*
Special instruments: Teochew Dagū (big drum), Teochew Chengluo (handheld gong),
Teochew Dabo (cymbals), Teochew Shenbo (bass gong)

During the festive Teochew percussion segment, pre-recorded greetings in the five main Chinese dialects express auspicious wishes for Singapore's diamond jubilee!

作曲家简介 Composer's Bio

王辰威，新加坡华乐团驻团作曲家、国立教育学院及南洋艺术学院兼职讲师、新加坡华乐总会副秘书长、The TENG Company (龔) 研究教育部主任，主笔624页英文书《龔华乐配器指南》。2009年获新加坡政府奖学金，赴维也纳国立音乐与表演艺术大学修读为期五年的作曲与音频工程硕士学位，毕业时获颁大学荣誉奖。新加坡、台湾、香港及澳门的专业乐团经常委约王辰威作曲，包括多首中西乐比赛指定曲。其荣誉有新加坡“青年艺术家奖”、国际青年商会“新加坡杰出青年奖”、两届新加坡词曲版权协会“年度本地古典音乐奖”。

Wang Chenwei is the Singapore Chinese Orchestra's Composer-in-Residence, adjunct faculty at the National Institute of Education and the Nanyang Academy of Fine Arts, and Vice Secretary-General of the Singapore Chinese Music Federation. As The TENG Company's Head of Research and Education, he is the main co-author of The TENG Guide to the Chinese Orchestra, a 624-page book on instrumentation and orchestration. Chenwei graduated with distinction and an Honorary Award from the University of Music and Performing Arts Vienna, where he studied composition and audio engineering under a scholarship from Singapore's Media Development Authority. He has been regularly commissioned to compose for professional orchestras in Singapore, Taiwan, Hong Kong, and Macao, including several set pieces for Western classical and Chinese music competitions. His accolades include the national Young Artist Award, the Young Outstanding Singaporeans award from Junior Chamber International and the Top Local Classical Music award from the Composers and Authors Society of Singapore (COMPASS).



《大运之河》 The Grand Canal

陈思昂作曲
Composed by Chen Si'ang

“从历史深处流出的大运河，打通了文明水路，促进了国内各民族以及中国与邻近国家和地区人民之间的文化交流，逐渐形成了大运河的精神内涵——城市与自然、人与自然、人与人之间和谐共处，对人类文明发展产生了重大影响。”这是2014年中国大运河申报世界文化遗产时，联合国教科文组织给出的评价。中国大运河自开凿至今已有2500多年历史，全长近3200公里，是世界上距离最长、使用时间最久，规模最大的运河。和谐共生、合作双赢、开放包容是大运河文化的主旋律，这与当今世界所追求的和平与发展主题、与人类命运共同体理念一脉相承。

仲夏之夜，清风徐来，杨柳依依，水波荡漾。大运河的光芒并未消逝在千年历史的帷幕里，在今天依然鲜活地闪烁，滋润着中华民族的精神土壤。无锡民族乐团委约作品。

Since its initial excavation, the Grand Canal of China has witnessed over 2,500 years of history. Spanning nearly 3,200 kilometres, it is the longest and oldest canal in the world, and one of the largest in scale. Harmonious coexistence, mutually beneficial cooperation, and openness and inclusivity are values deeply embedded in its culture, in close alignment with the contemporary global pursuit of peace and prosperity, and going hand in hand with the vision of a shared future for humanity.

When China nominated the Grand Canal for inclusion in the UNESCO World Heritage List in 2014, the selection committee was effusive in its praise, noting that “The Grand Canal, flowing from the depths of history, has opened up the waterways of civilization, promoted cultural exchanges between various ethnic groups in China and between China and neighbouring countries and regions, gradually forming its spiritual essence: harmonious coexistence between cities and nature, between humans and nature, and among people themselves, leaving a profound impact on the development of human civilization.”

On a breezy midsummer's night, the banks of the canal are adorned with willows, and gentle waves ripple across the waters. Instead of fading into the ages, the brilliance of the Grand Canal continues to shine vibrantly, nourishing the earth on which the spiritual foundation of the Chinese civilization is built. Work commissioned by Wuxi Chinese Orchestra.

作曲家简介 Composer's Bio

陈思昂是一名青年作曲家，毕业于中央音乐学院，师从于著名作曲家唐建平教授，2016年获得“广东省十大青年音乐英才”荣誉称号。2017年获得国家艺术基金青年创作人才奖项。2018年入“广东省青年文化英才”。曾受北京现代音乐节及中央音乐学院211精品室内乐工程项目委约创作作品，并受Contempo作曲比赛组委会邀请参加了2009年德国多瑙艾辛根现代音乐节。至今已成功举办两场个人民族管弦乐作品专场音乐会。

Chen Si'ang is a young composer who graduated from the Central Conservatory of Music in China. He studied under renowned composer Professor Tang Jianping, and was awarded the honorary title of Top Ten Youth Musical Talents in Guangdong in 2016. In 2017, he received the Young Composing Talent Award given out by the China National Arts Fund. In 2018, he was nominated for the Guangdong Outstanding Youth Cultural Talent Award. Chen was commissioned by the Beijing Modern Music Festival and the Central Conservatory of Music under the 211 Project to compose chamber music pieces. He was invited by the China's ConTempo Composition Competition organisers to participate in the Donaueschingen Festival in Germany in 2009.

《达姆如之魄》 Soul of Damaru

纳瓦兹·密拉志卡尔作曲、沈文友改编
Composed by Nawaz Mirajkar, rearranged by Sim Boon Yew

达姆如是一种呈沙漏型的印度传统鼓乐器。它的来源既古老，也被神话与传统笼罩着，说道达姆如转动时神秘的震动以及如魔法般的声音底下，显示如湿婆神创造了宇宙。这首古典作品以Raag Charukeshi音阶写成。音乐充满并置着错综复杂的节奏型，创造出鼓乐戏剧性的精妙与能量。新加坡华乐团委约作品，由塔布拉鼓大师、2011年新加坡青年艺术家奖得主纳瓦兹·密拉创作，并联合世界首演（华乐版）2018年1月12日。

The damaru is a traditional Indian drum that's shaped like an hour-glass. Its origins are ancient and shrouded in myth and tradition. It is said that, with a twirl of the damaru and the mysterious vibrations and magical sounds thus made, Lord Shiva created the universe. This classical composition is set to the melodic scale/raag Charukeshi. The music is juxtaposed with intricate rhythmic patterns to create a dramatic showcase of both the subtlety and energy of the drum. Commissioned by Singapore Chinese Orchestra, composed by tabla maestro, Singapore Young Artist Award 2011 recipient, Nawaz Mirajkar, the world premiere of this Chinese orchestral version was jointly performed on 12 Jan 2018.

《新加坡故事》 The Stories of Singapore

罗伟伦作曲
Composed by Law Wai Lun

《新加坡故事》原以新加坡报业的发展历史作为创作灵感。《叻报》于1881年（大清光绪十三年）出版发行，到1932年停办，共刊行了52年，是新加坡最早的华文报纸。上个世纪20年代，《南洋商报》（1923）与《星洲日报》（1929）先后创刊，并于1983年合并出版《联合早报》，至今走过风风雨雨之路，见证了新加坡的奋斗、成长与繁荣。这部根据图片构思的作品，追随历史的足迹，讲述新加坡的故事。

今晚的音乐会为欢庆新加坡建国60周年，将以此曲结合新报业媒体提供的珍贵档案照片，带领观众回顾新加坡建国60年来的重要时刻与社会变迁。

This work was originally inspired by the development of Singapore's press industry. Lat Pau, otherwise known as Lat Pau Kan, was Singapore's first Chinese newspaper which was published and distributed in 1881. After running for 52 years in the press printing, it eventually ceased operations in 1932. The 20th century saw the birth of Nanyang Siang Pau and the Sin Chew Daily in 1923 and 1929 respectively. Both papers later merged in 1983, which gave rise to the Lianhe Zaobao, a Chinese daily which witnessed Singapore's struggles, growth and prosperity over the past century. *The Stories of Singapore* is a photo-choreography and multimedia work that features a set of specially curated photographs that traces history while recounting the Singapore Story.

In celebration of Singapore's 60th year of independence, this performance retains the original music while featuring a newly curated series of archival photographs provided by SPH Media. It highlights significant milestones and societal changes over the past six decades. Accompanied by these visual elements, the music unfolds into a powerful and evocative audiovisual narrative.

作曲家简介 Composer's Bio

中国音乐家协会会员、香港作曲家与作词家协会会员的**罗伟伦**，毕业于中央音乐学院作曲系，师从苏夏教授和杜鸣心教授。先后担任中央新闻纪录电影制片厂专职作曲家、香港演艺学院讲师、新加坡华乐团驻团作曲家。作品超过200部，从电影到华乐合奏，风格多样、涉猎范围甚广，曾多次获得香港作曲家与作词家协会、新加坡作曲家与作词家协会以及新加坡华乐团颁发的作曲奖项。除了作曲与音乐教育之外，罗伟伦也热心参与各项音乐活动，担任香港、台湾的作曲比赛评委、新加坡国家艺术理事会以及教育部举办的华乐比赛评委。2017年荣获国家艺术理事会颁发新加坡文化界的最高荣誉-新加坡文化奖。

Law Wai Lun is a member of the Chinese Musicians Association and the Composers and Authors Society of Hong Kong. He graduated from the Central Conservatory of Music, where he studied music composition under the tutelage of Professor Su Xia and Du Mingxin. He also served as a Composer at the Central Newsreel and Documentary Film Studio in Beijing, lecturer at the Hong Kong Academy for Performing Arts and Composer-In-Residence at the Singapore Chinese Orchestra. Law produced more than 200 works with diverse styles, ranging from Film to Chinese ensemble music. He also won many composition awards from the Composers and Authors Society of Hong Kong, Composers & Authors Society of Singapore (COMPASS) and Singapore Chinese Orchestra. In addition to music composition and education, Law Wai Lun also participates actively in numerous music events and activities, where he serves as a judge for composition competitions in Hong Kong and Taiwan, Singapore's National Arts Council, and Chinese music competitions organised by the Ministry of Education. In 2017, Law Wai Lun was conferred the Cultural Medallion, Singapore's highest award in recognition of artistic excellence and distinction in arts and culture.

《鼓今中外》 Within and Beyond

张永钦作曲
Composed by Chang Yungchin

2009年台北市立国乐团传统艺术季“魔幻节奏”音乐会之委托创作。乐曲融合古、今、中、外各类手鼓的演奏方式与音乐素材，由带有南美森巴、中亚木卡姆、与京剧急急风等风格串连而成。曲中所使用的手鼓，结合传统的爱尔兰鼓Bodhran（森巴）、土耳其的Bendir（木卡姆）、北非与阿拉伯世界的Riq（急急风），与现代改良创新的Ocean Drum（森巴）、Hadjira（木卡姆）、与Coffee House Drum（急急风），加上现代击乐组合演奏的手法，使整首乐曲充满丰富的世界音乐情调与穿梭时空的魔幻气氛。除了利用不同的手鼓，另一种马来鼓；Rebana Asli，也表现出马来乐的独特的节奏。

The piece was commissioned for Taipei Chinese Orchestra's "Magical Rhythm Music Concert" as part of the annual Traditional Arts Festival in 2009. It integrates the performing styles of various frame drums from different time periods, in particular South America's Samba, Central Asia's Maqam and Peking Opera's jijifeng. The frame drums used include traditional Irish's Bodhran, Turkey's Bendir, North Africa and Arabic's Riq, improvised Ocean Drum, Hadjira, and the Coffee House Drum. With modern percussion performing styles, the piece creates a mystical atmosphere that is filled with varying styles of World Music that allows listeners to travel through space and time. Besides a variety of world frame drums, the Malay Rebana Asli performance style best expresses the uniqueness of Malay rhythmic forms.

作曲家简介 Composer's Bio

张永钦是美国史丹佛大学土木工程硕士。擅长演奏、指挥与创作。发表多篇从运动学与结构学角度分析乐器发声与演奏运动之研究心得，并参与多项中国乐器改革计划。自幼学习音乐。高中时在陈如祁老师的启蒙下，开始学习中国乐器演奏，并曾随林谷芳老师学习琵琶，后随阮仕春老师学习柳琴阮咸的演奏与制作。因参与乐团演出而开始接触指挥，并尝试创作。所创作的作品：柳琴与乐队《雨》、《夜》、《花》，打击乐协奏曲《鼓今中外》、《花采四季》，国乐合奏《阿里山的日出》、《日月潭的午后》、《淡水河的夜晚》等。现任台北柳琴室内乐团副团长、台北 Sogood 手鼓乐团音乐总监，并为两团创作乐曲。

Chang Yungchin graduated from Stanford University with a master's degree in Civil Engineering. Chang specialises in performance, conducting and composing. Chang started learning music at a very young age, including Chinese instruments from his high school teacher, Chen Ruqi. Thereafter, he learned pipa under the tutelage of Lin Gufang, he also learned to play and make the liuqin and ruan under the tutelage of Ruan Shichun. Chang picked up conducting and composing from his exposure in the Chinese orchestra. His works include *Rain, Night, Flower* (for liuqin and orchestra); *Within and Beyond, Flowers Picking for Four Seasons* (percussion concerto); *Alishan's Sunrise, Afternoon of Ri Yue Tan, Night at Dan Shui* (orchestra music) and many more. Chang is currently the music director of Taipei's Frame Drums Band, Sogood, and the vice-president of Taipei's Chamber Ensemble.

《同舟共鳴》

Converging Resonances

王辰威作曲
Composed by Wang Chenwei

《同舟共鳴》應豐樹集團為新加坡建國60周年而委約創作，於2025年7月19日由新加坡華樂團首演，慶賀新加坡大會堂落成一甲子。

建築旧稱「新加坡大會堂與職工會大廈」，見證了國民同舟共濟的歲月。2001年改建為音樂廳後，演奏者們的琴聲與心聲共鳴，故作品得名《同舟共鳴》，以「共」聚眾心，以「鳴」响千秋。

此曲非僅致敬大會堂，更將集體記憶淬煉為音符，表現了普世的同舟之志、共濟之情。

《同舟共鳴》採用「帕薩卡利亞」曲式，靈感源自勃拉姆斯《第四交響曲》終章。其主題規避刻板重複，時而清晰可辨，時而化入變奏。循環樂段之間呈現無棱角的過渡，形成綿延不絕的演進。豐富的速度、節拍與情緒變化，在復調織體中構成立體的音响建築。

莊嚴的主題由低音提琴獨奏呈示，如一個孤行的溯源者。變奏一至六中，大提琴、中胡、二胡、笛、笙等樂器漸次融匯，西方復調與中華樂韻交織於琴緣中。

變奏七至十洋溢著早期華樂作品的活潑神采，亦呼應新加坡華樂團自2001年入駐大會堂。

舒緩的變奏十一至十六彌散著溫馨的懷旧暖意，彈撥樂器輪番獨奏，展露各自的特有韻味。

變奏十七至十九以新銳的活力奔涌向前，將「回望傳統」化為「蛻變創新」。終章變奏二十，樂曲動機隨層層復調的疊加，邁向壯麗的尾聲。

Converging Resonances celebrates the 60th anniversary of Singapore Conference Hall in 2025, aligning with Singapore's own diamond jubilee. This piece was specially commissioned by Mapletree for SG60 and premiered by Singapore Chinese Orchestra on 19 July 2025.

The title references the building's origins as the Singapore Conference Hall and Trade Union House, a meeting place where people converged and let their ideas resonate. After being remodelled into a concert hall in 2001, performers converge and music resonates — both physically and emotionally. 'Resonances' embody echoes of history, while 'converging' — rendered in the present continuous tense — bridges past and present.

Beyond a tribute to the hall, the music reverberates with collective memories and gives voice to the universal values of solidarity and friendship.

Converging Resonances is composed in a *passacaglia* form, inspired by the finale of Brahms' Fourth Symphony. Avoiding predictable repetition, its theme is sometimes clearly distinguishable, but often dissolves into variation. The boundaries between cycles blur, creating a seamless metamorphosis. Shifting tempi, meters, and moods intertwine within a contrapuntal texture, creating a multifaceted tapestry.

A solo contrabass introduces the stately, dignified theme, like a solitary traveller with a deep affinity for the past. Instruments gradually converge in Variations I–VI: first the cello, then the zhonghu, erhu, dizi, and sheng, weaving Western counterpoint with Chinese stylistic nuances.

The lively Variations VII–X echo the spirit of early Chinese orchestral works, a nod to the hall's legacy as home of the Singapore Chinese Orchestra since 2001.

The serene Variations XI–XVI radiate nostalgic warmth, featuring solo plucked string instruments in turn, each weaving its distinctive nuances.

Variations XVII–XIX surge ahead with contemporary verve, a musical embodiment of "rooted in tradition, shaped by transformation." In Variation XX, the *passacaglia*'s motifs develop into multi-layered polyphony, culminating in a resplendent finale.

请参阅第11页作曲家简介。Please refer to pg 11 for composer's Bio.

Pasat Merdu

彭道程作曲、吴郡敏移植
Composed by Felix Phang, adapted by Germaine Goh

《Pasat Merdu》是一部探索新加坡社区、爱情与多元文化主题的交响诗。演出以“wayang”的意象开场，营造出一场社区庆典的氛围。这场庆典融合了华族、马来族和印度族的音乐文化元素，例如Gambeera Nattai调式、Tihai节奏、Inang舞曲等。曲子中还包含一段互动环节，象征人与人、社区之间连结的重要性，此乃民族音乐中常见的演奏手法。

接下来的段落深入探讨爱与扶持的主题，强调在艰难时期，家庭、挚爱与朋友的重要性。最后一个段落则颂扬我们周围的一切——我们多元文化的新加坡，配以新加坡人耳熟能详的声音。这部作品希望通过社区中的声音唤起观众的怀旧情怀和归属感。演出以wayang的意象作结，但新加坡的故事仍在继续书写中。

通过分享人生经历与无偏见的接受多元文化，新加坡能够建立更紧密联系——这就是《Pasat Merdu》传达的重要信息。《Pasat Merdu》鼓励观众庆祝新加坡丰富多彩的文化织锦，欣赏每一个体所独具的特色。

/ˌpaˈsat/ —— 源自福建话（方言）中的俗语，意指“市场”，在新加坡语境中特指“湿巴刹”（wet market）。此词源自新加坡华语“巴刹”，而“巴刹”又借自马来语“pasar”。

/ˈmərdu/ —— 马来语中意为“悦耳、动听”，其词源为梵语。

“湿巴刹”是各种族人民日常聚集购买生活用品的地方。在这里，各种语言交织、生活气息浓厚，不同文化的交流融合促成了新加坡独特身份的形成。我们特别喜爱新加坡多种语言之间的“借词”现象——它体现了新加坡人在交流中不断适应与共融。本作品也正是以此精神为出发点，以音乐探索这片土地上文化的丰富性。

欢迎每一个人来到《Pasat Merdu》——这个悦耳动听的文化市集。

Pasat Merdu is a theatrical piece that explores the themes of community, love, and multiculturalism in Singapore. The performance opens with a wayang motif, setting the stage for a community celebration, a celebration that features cultural elements from Chinese, Malay and Indian music, such as the Gambeera Nattai raga, Tihai, Inang and more. The celebration also includes an interaction section that symbolizes the importance of connection between individuals and communities, as commonly found in folk idioms.

The next section delves into the theme of love and support, highlighting the importance of family, loved ones, and friends during difficult times. The final section celebrates everything around us, our multicultural Singapore, with sounds that are uniquely familiar to Singaporeans. The piece aims to evoke nostalgia and a sense of belonging through the sounds of our community. The performance closes with the wayang motif, but the Singapore story is still being written.

Pasat Merdu conveys the importance of fostering close connections among Singaporeans by sharing life experiences and embracing diverse cultures. *Pasat Merdu* encourages audiences to celebrate the vibrant cultural tapestry of Singapore and appreciate the distinctive qualities that make each individual unique.

/ˌpaˈsat/ - A colloquial Hokkien (Chinese dialect) word that means marketplace, specifically the wet market in Singapore context. Borrowed from the Singapore Mandarin equivalent “ba sha 巴刹”, which in turn borrowed from the Malay term “pasar”.

/ˈmərdu/ - Bahasa Melayu (Malay) for melodious. Derived from Sanskrit.

The wet market was where people of all ethnicities would congregate for daily necessities. Amidst a cacophony of languages and the bustle of life, the interaction of cultures allowed Singapore to develop our unique identity, one that is still evolving with the times. We love how the various languages spoken in Singapore have borrowed words from each other. It shows how we have adapted to get along. In this same spirit, we explore musically the richness of our cultures.

All are welcome at *Pasat Merdu* - a melodious marketplace.

作曲家简介 Composer's Bio

彭道程是新加坡土生土长的音乐家、作曲家与音乐教育工作者，以融合亚洲传统音乐与西方现代风格而闻名。他接受过古典小提琴和长号的训练，后赴伯克利音乐学院深造爵士作曲，同时开始学习低音琴。2008年回国后，他主导了多个音乐项目，如“The Lost Tribe”、“Shanghai Jazz Club”和“Qilin Group”，并在全球各大音乐节演出。作为2024年国家艺术理事会奖学金得主，他致力于以新加坡为主的跨文化音乐研究。其作品曾两度入选国际爵士编曲与作曲研讨会。他同时也是非营利艺术组织 “Pasat Merdu” 的创始人，目前担任拉萨尔艺术学院客座讲师。

Felix Phang is a Singaporean musician, composer, and educator known for fusing traditional Asian and contemporary Western sounds. Trained in classical violin and trombone, he later pursued Jazz Composition at Berklee College of Music, where he also took up the double bass. He returned to Singapore in 2008 and has since led projects such as The Lost Tribe, Shanghai Jazz Club, and Qilin Group, performing at major festivals worldwide. A 2024 National Arts Council Scholar, Felix is currently embarking on intercultural music research rooted in Singapore. His compositions have been featured twice at the International Jazz Arrangers & Composers Symposium. He is the founder of arts non-profit Pasat Merdu and serves as an adjunct lecturer at LASALLE College of the Arts.

溯源 25/26乐季 Metamorphosis Season 25/26

追溯根源，回归本真，启动蜕变。由首席指挥策划，“溯源”乐季涵盖追溯华乐的根源，回归华乐的本真，启动华乐新声的蜕变。2025年适逢建国60周年，有着追溯历史展望未来的意义。透过“溯源”乐季的精彩节目，在致敬经典的同时，我们也在一同开拓探索创意以引领观众们一起迈向传承和发展华乐的步伐，让优良的文化艺术生生不息。

“Metamorphosis” symbolises the concerted effort to advance Chinese orchestral music landscape, by tracing the roots and revisiting the fundamentals of music. Familiar maestros return to conduct works by renowned composers that are executed to perfection by virtuosos from overseas and within the orchestra. In celebration of SG60, this Season curated by Principal Conductor Quek Ling Kiong hopes to inspire the nation with exciting music making for the next 50 years and beyond.

新加坡华乐团音乐会

SCO Concerts

📍 新加坡华乐团音乐厅 SCO Concert Hall		
日期 / 时间 Date / Time	音乐会 Concert	
01.08.2025 星期五 Fri 730pm	室内乐系列: 锦绣年华 Chamber Charms: Pizzicato	
16.08.2025 星期六 Sat 730pm	葉聰与新加坡华乐团: 青青思念 – 李博禅华乐作品音乐会 Tsung Yeh and SCO: Li Bochan's Music Composition Showcase	
31.08.2025 星期日 Sun 730pm	黄河大合唱欢庆养正小学120周年 Yellow River Cantata In Celebration of Yangzheng Primary School's 120th Years	
05.09.2025 星期五 Fri 730pm	名家名曲: 鸾歌凤吹 Chamber Charms: Virtuosoic Winds	
04.10.2025 星期六 Sat 730pm	古月照今城 Ancient Moon, Present Light	
11.10.2025 星期六 Sat 730pm	经典回响 Hits of Classics	
07.11.2025 星期五 Fri 730pm	名家名曲: 丝弦古韵 Chamber Charms: Virtuosoic Bowed Strings	
29.11.2025 星期六 Sat 730pm	阎惠昌与新加坡华乐团 Yan Huichang and SCO	
13.12.2025 星期六 Sat 730pm	打击乐 · 狂想曲 Percussion Rhapsody	
17.01.2026 星期六 Sat 730pm	吹管妙清商: 劉江濱与新加坡华乐团 Resounding Winds: Liu Chiang-Pin and SCO	
30 & 31.01.2026 星期五及六 Fri & Sat 730pm	春花齐放2026: 骏马奔腾迎新岁 Rhapsodies of Spring 2026	
27.02.2026 星期五 Fri 730pm	名家名曲: 文武之韵 Chamber Charms: Virtuosoic Plucked Strings	
28.03.2026 星期六 Sat 730pm	长城 · 红楼: 葉聰与新加坡华乐团 The Great Wall & Red Chamber: Tsung Yeh and SCO	
25.04.2026 星期六 Sat 730pm	山水音画: 洪毅全与新加坡华乐团 The Music of China's Magnificent Mountains: Darrell Ang and SCO	
08 & 09.05.2026 星期五 Fri 730pm 星期六 Sat 3pm, 730pm	母亲节音乐会2026遇见II: 梁文福作品音乐会 Mother's Day Concert 2026 Encounter II: Liang Wern Fook's Composition Showcase	
16.05.2026 星期六 Sat 730pm	八音乐宴: 阎惠昌与新加坡华乐团 Fantasia: Yan Huichang and SCO	
22, 25, 26.05.2026 星期五、一、二 Fri, Mon, Tues 1030am	23.05.2026 星期六 Sat 11am	儿童音乐会2026 郭教授音乐大发现: 音乐气象台! Young Children's Concert 2026 DISCOver the Magic of Music with Professor Quek: Musical Weather Forecast!
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日期 / 时间 Date / Time	音乐会 Concert	
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16.12.2025 星期六 Sat 730pm	我们飞 We Soar	

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Mr Seng Chee Kian Jackson
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S\$2,000 and above

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Singapore Branch
Kosin Structure Pte Ltd
Lion Global Investors Ltd
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Mr Ho Jun Yi
Ms Low Sin Leng

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乐团 Orchestra

首席指挥 Principal Conductor

郭勇德 Quek Ling Kiong

荣誉指挥 Conductor Emeritus

葉聰 Tsung Yeh

副指挥 Associate Conductor

倪恩輝 Moses Gay En Hui

连汶华 Lien Boon Hua

驻团作曲家 Composer-in-Residence

王辰威 Wang Chenwei

高胡 Gaohu

李宝顺 (乐团首席/拉弦声部长)

Li Baoshun (Concertmaster/
Strings Section Leader)

周若瑜 (高胡副首席)

Zhou Ruoyu (Gaohu Associate Principal)

胡仲欽 Hu Chung-Chin

李媛 Li Yuan

刘智乐 Liu Zhiyue

余伶 She Ling

许文静 Xu Wenjing

赵莉 Zhao Li

二胡 Erhu

赵剑华 (二胡 I 首席)

Zhao Jianhua (Erhu I Principal)

朱霖 (二胡 II 首席)

Zhu Lin (Erhu II Principal)

林傳强 (二胡 I 副首席)

Ling Hock Siang (Erhu I Associate Principal)

李玉龙 (二胡 II 副首席)

Li Yulong (Erhu II Associate Principal)

翁凤玫 Ann Hong Mui

陳淑华 Chen Shu Hua

郑重贤 Cheng Chung Hsien

謝宜潔 Hsieh I-Chieh

秦子婧 Qin Zijing

沈芹 Shen Qin

石礼晶 Siok Li Chin, Deborah

谭曼曼 Tan Manman

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闫妍 Yan Yan

张彬 Zhang Bin

中胡 Zhonghu

林杲 (首席)

Lin Gao (Principal)

吴可菲 (副首席)

Wu Kefei (Associate Principal)

谢宛桦 Chia Wan Hua

吴泽源 Goh Cher Yen

吴福俊 Goh Hock Jun, Shunta

梁永顺 Neo Yong Soon, Wilson

王怡人 Wang Yi-Jen

王勤凯 Wong Qin Kai

大提琴 Cello

徐忠 (首席)

Xu Zhong (Principal)

汤佳 (副首席)

Tang Jia (Associate Principal)

陈盈光 Chen Ying Guang, Helen

黄亨語 Huang Ting-Yu

姬辉明 Ji Huiming

潘语录 Poh Yee Luh

沈廉傑 Sim Lian Kiat, Eddie

徐雪娜 Xu Xuena

低音提琴 Double Bass

张浩 (首席)

Zhang Hao (Principal)

李翊彰 Lee Khiang

瞿峰 Qu Feng

王璐瑶 Wang Luyao

彭道程 Felix Phang (The Straits Ensemble)^

扬琴 Yangqin

瞿建青 (首席)

Qu Jianqing (Principal)

马欢 Ma Huan

琵琶 Pipa

俞嘉 (首席)

Yu Jia (Principal)

陈雨臻 Tan Joon Chin

王思元 Wang Siyuan

柳琴 Liuqin

司徒宝男 Seetoh Poh Lam

张丽 Zhang Li

中阮 Zhongruan

鄭芝庭 Cheng Tzu-Ting
冯翠珊 Foong Chui San
許民慧 Koh Min Hui
梁名慧 Liang Ming-Huei
饒思銘 Ngeow Si Ming, Jonathan

三弦 / 中阮 Sanxian / Zhongruan

黄桂芳 (弹拨声部长/三弦首席)
Huang Guifang (Plucked Strings Section
Leader/ Sanxian Principal)

大阮 Daruan

曾靖文 Chan Jing Wen, Kenny
景颇 Jing Po

竖琴 Harp

梁帼婷 Liang Guoting, Fontane

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曲笛 Qudi

尹志阳 (吹打声部长/笛子首席)
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Section Leader/ Dizi Principal)
李浚诚 Lee Jun Cheng

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林信有 Lim Sin Yeo
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大笛/新笛 Dadi/Xindi

彭天祥 Phang Thean Siong
曾志 Zeng Zhi

高音笙 Gaoyin Sheng

郭长锁 (笙首席)
Guo Changsuo (Sheng Principal)
王奕鸿 Ong Yi Horng

中音笙 Zhongyin Sheng

鄭浩筠 Cheng Ho Kwan, Kevin
楊心瑜 Yang Sin-Yu

低音笙 Diyin Sheng

林向斌 Lim Kiong Pin

高音唢呐 Gaoyin Suona

靳世义 (唢呐/管首席)
Jin Shiyi (Suona / Guan Principal)
常乐 (副首席)
Chang Le (Associate Principal)

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李新桂 Lee Heng Quee
孟杰 Meng Jie

次中音唢呐 Cizhongyin Suona

巫振加 Boo Chin Kiah

低音唢呐 Diyin Suona

刘江 Liu Jiang

管 Guan

张硕 Zhang Shuo

打击乐 Percussion

巫崇玮 (首席)
Boo Chong Wei, Benjamin (Principal)
陈乐泉 (副首席)
Tan Loke Chuah (Associate Principal)
許文俊 Koh Wen Jun, Derek
伍庆成 Ngoh Kheng Seng
沈国钦 Shen Guoqin
张腾达 Teo Teng Tat
伍向阳 Wu Xiangyang

塔布拉鼓 Tabla

陈国俊 Govin Tan (The Straits Ensemble)^

热巴那鼓 Rebana

Nizarfauzi (The Straits Ensemble)^

乌德琴 Oud

Azrin Abdullah (The Straits Ensemble)^

^ 客席演奏家 Guest musicians

所有演奏员 (除声部首席与副首席) 名字依英文字母顺序排列。

All musicians' names (except principal & associate principal) are listed according to alphabetical order.

截至节目册上载时, 资料均为准确。

All information is correct at the time of publishing.



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Management and Administration Team

管理层 Management

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助理行政总监 (节目与制作)
Assistant Executive Director
(Programmes & Production)

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Head (Development & Partnership)
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技师 Technician
梁斯宁 Leong Celine
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Finance & Accounts Management

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Assistant Manager (Orchestra Affairs)

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实习生 Intern

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新加坡国家青年华乐团

Singapore National Youth Chinese Orchestra

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