

SEASON 24/25



开幕音乐会
GALA

SCO

新加坡华乐团

乐季策划
Season Curator

郭勇德 首席指挥
Quek Ling Kiong
Principal Conductor

无缝

林子平

指挥 | 郭勇德
CONDUCTOR
QUEK LING KIONG

SEAMILESS

主宾 | 新加坡总统尚达曼
GUEST OF HONOUR
PRESIDENT THARMAN SHANMUGARATNAM

编舞
DANCE CHOREOGRAPHER
OSMAN BIN
ABDUL HAMID

马来舞蹈
MALAY DANCE
ERA DANCE THEATRE

扬琴 | 瞿建青
YANGQIN
QU JIANQING



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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

20.7.2024 (SAT) 7.30PM
新加坡华乐团音乐会
SCO CONCERT HALL

指挥：郭勇德 Conductor: Quek Ling Kiong
扬琴：瞿建青 Yangqin: Qu Jianqing
马来舞蹈：时代舞蹈剧场 Malay Dance: Era Dance Theatre
编舞：奥斯曼·阿卜·哈米德
Dance Choreography: Osman bin Abdul Hamid

《印象国乐·大曲》

Impressions of Chinese Music: Daqu

姜莹作曲

Composed by Jiang Ying

《流水操》

Flowing Water

彭修文作曲

Composed by Peng Xiuwen

《姐妹岛》

The Sisters' Islands

王辰威作曲

Composed by Wang Chenwei

马来舞蹈：时代舞蹈剧场 Malay Dance: Noormaya Abdul Rasiad, Era Dance Theatre
编舞：奥斯曼·阿卜·哈米德 Dance Choreography: Osman bin Abdul Hamid

中场休息 Intermission

《楼兰女》（新加坡首演）

Girl from Kroran (Singapore Premiere)

钟耀光作曲

Composed by Chung Yiu-Kwong

扬琴：瞿建青 Yangqin: Qu Jianqing
马来舞蹈：时代舞蹈剧场 Malay Dance: Era Dance Theatre

《丝竹的交响》（新加坡首演）

Symphony of Sizhu (Singapore Premiere)

刘长远作曲

Composed by Liu Changyuan

I. 慢板 船歌 Adagio Boat Song
II. 快板 丝竹交响 Vivace Sizhu Symphony

音乐会全场约2小时。
Approximate concert duration: 2 hours.

本场音乐会将举行演后见面会。
There will be a Meet the Artistes session after the concert.

请扫码分享反馈。
Please scan QR code to complete our audience survey and subscribe to SCO newsletter.

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

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1996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，以及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。

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, Forli (Italy), and Loannina (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.

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。

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.

BE OUR FAN ON



@singaporechineseorchestra



首席指挥 Principal Conductor

郭
勇
德
Quek
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、广东民族乐团和香港中乐团，也在欧洲游学期间指挥捷克的多个交响乐

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 is active in the international music scene, with a robust reputation beyond Singapore’s shores. He has guest-conducted

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 和 Kirk Trevor 等多位大师执导。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，他曾带团出国参加台南国际艺术节、竹塹国乐节和其他地方。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（2013）和新加坡词曲版权协会卓越贡献奖（2016）得主。2019年，新加坡管理大学设立了“郭勇德文化艺术奖学金”，纪念他对艺术领域的贡献。

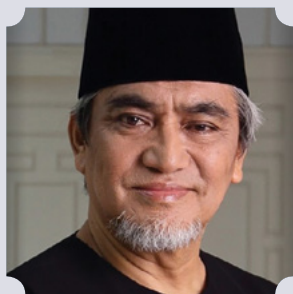
esteemed Chinese orchestras such as the Shanghai Chinese Orchestra, Guangdong Chinese Orchestra, and the Hong Kong Chinese Orchestra. He also conducted symphony orchestras in the Czech Republic during a residency in Europe. Well-versed in the musical cultures of East and West, he counts maestros Tay Teow Kiat, Xia Feiyun, Tsung Yeh, Johannes Schlaefli, and Kirk Trevor among his diverse mentors.

Besides helping 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 the Tainan International Arts Festival, Hsinchu Chinese Music Festival, and other cities. 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) and the Meritorious Award by the Composers and Authors Society of Singapore (2016). 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.





奥斯曼·阿卜·哈米德 Osman Abdul Hamid

奥斯曼的舞蹈生涯始于1979年。当年，他加入了人民协会和希梨瓦那马来文化团。奥斯曼拥有超过30年的经验，曾在多所学校任教，并制作与指导过许多舞蹈演出和合作项目。他被视为新加坡马来艺术界的一大推手，在圈子中也是备受尊敬的同行和老师。

奥斯曼在新加坡推广马来舞蹈方面的才华与奉献精神毋庸置疑。有鉴于他的杰出成就，奥斯曼于1993年获颁全国青年理事会的新加坡杰出青年奖（社区服务）以及新加坡国家艺术理事会颁发的青年艺术奖。2011年，他获选为新加坡国家艺术理事会亚洲舞蹈委员会的舞蹈大师代表。奥斯曼对新加坡社会贡献良多，因此于2018年获颁公共服务奖章。2023年，奥斯曼获得新加坡国家艺术理事会颁发的新加坡文化奖。2024年，他获颁新加坡国家文物局非物质文化遗产传承人奖。

Osman started his career in dance back in 1979 when he joined the People's Association and Sriwana. With over 30 years of experience, he taught in numerous schools, produced and directed many productions and collaborations. He is seen as one of the key drivers in the Singapore's Malay arts scene and a well-respected peer and teacher.

In recognition of his talents and dedication to promote Malay dance in Singapore, Osman was conferred the prestigious Singapore Youth Award (Service) and the Young Artist Award by the National Arts Council (NAC) in 1993. He was a dance expert representative in the Asian Dance Committee by NAC in 2011. He was awarded the Public Service Medal in 2018 for his contributions to the community. In 2023 he was conferred the Cultural Medallion by NAC and in 2024 he was awarded the Steward of Intangible Cultural Heritage by National Heritage Board.



时代舞蹈剧场 Era Dance Theatre

时代舞蹈剧场成立于2009年5月13日，成立至今已成为艺术表现的一大标杆。时代舞蹈剧场以担保有限公司的形式运营，致力于推广马来西亚丰富多彩的舞蹈艺术文化，在艺术总监奥斯曼和执行董事阿兹林 (Azrin Abdul Rahim) 两位高瞻远瞩的领导人带领下，在表演艺术领域取得了傲人的成就，创立了非凡的里程碑。

时代舞蹈剧场最初由奥斯曼于1992年发想成立，时至今日，已从一个小小的马来舞团发展成为新加坡文化界领头羊。在奥斯曼的创意指导下，时代舞蹈剧场重新定义了马来舞蹈，并通过其独树一帜的表演风格赢得了众多好评和奖项。时代舞蹈剧场的表演富有活力，融合了传统马来舞蹈和当代表现手法，在诸如“天生一对” (Kacip Mas Dulang Permata) 与河口音乐节 (Muara Festival) 等重大活动中大放异彩。这些平台不仅鼓励表演团体在编舞中大胆展现巧思妙想，也同时扮演催化角色，促进邻国间的文化交流。舞蹈团对本地舞蹈界的发展不遗余力，其中一大亮点是“根深” (Akar Subur) 项目。“根深”是一项合作项目，旨在培育新晋艺术人才，为其提供表演舞台，并持续为艺术界注入新活力。

时代舞蹈剧场不断创新，无论是在新加坡或国外，都持续呈现新的舞蹈作品，并与不同团体合作，擦出新火花。同时，时代舞蹈剧场也努力探索新的可能性，其中包括疗愈舞蹈与音乐课程。舞团的执行董事阿兹林是一位专业的心理治疗师，将马来传统艺术视为个人与产业发展的共同载体，因此致力实践时代舞蹈剧场对于全人发展的承诺与贡献。

Established on 13 May 2009, Era Dance Theatre Limited (EDT) shines as a beacon of artistic expression. Operating as a company limited by guarantee (CLG), it is dedicated to Malaysia's vibrant dance heritage. Guided by the visionary leadership of Artistic Director Osman Abdul Hamid and Executive Director Azrin Abdul Rahim, the company has achieved remarkable milestones in the performing arts landscape.

Initially conceived by Osman Abdul Hamid in 1992, EDT has evolved from a modest Malay Dance group to a trailblazer in Singapore's cultural scene. Under Osman Abdul Hamid's creative direction, EDT has redefined Malay dance, earned acclaim and recognition for its distinctive repertoire. EDT's repertoire is a vibrant fusion of traditional Malay dances and contemporary creations, showcased through flagship events like *Kacip Mas Dulang Permata* and the *Muara Festival*. These platforms not only celebrate choreographic ingenuity but also serve as catalysts for cultural exchange on a regional scale. The company's commitment to industry development is exemplified by *Akar Subur*, a collaborative showcase aimed at nurturing emerging talents and fostering a vibrant arts community.

EDT continues to innovate by staging productions and collaborations both locally and internationally. It aims to explore new avenues such as therapeutic dance and music courses. Executive Director Azrin Abdul Rahim, a qualified psychotherapist, sees Malay traditional arts as avenues for personal growth and industry contribution, thus exemplifying EDT's commitment to one's holistic development.



扬琴

瞿建青

Yangqin

Qu Jianqing

新加坡华乐团扬琴首席，新加坡华乐协会理事，世界扬琴协会理事，中国民族管弦乐学会扬琴专业委员会名誉理事，中国音乐家协会上海分会会员。

出生于中国上海，9岁时在扬琴教育家王友德的启蒙培养下开始学习扬琴，13岁时便以出众的音乐天赋被上海民族乐团破格录取，曾担任该团独奏演员兼首席扬琴。多年来，也进一步师承著名扬琴大师项祖华，著名扬琴演奏家庞波儿，张晓峰等。曾获1980年上海“文艺新秀”称号、1981年上海“新长征突击手”（即优秀青年）称号、1982年中国全国民族器乐观摩演出表演奖、1991年第14届上海之春优秀表演奖等。1993年举办了《东方乐韵——瞿建青扬琴独奏音乐会》。

她的演奏足迹遍及欧、亚、美，先后出访了美国、法国、波兰、英国、希腊、瑞士、匈牙利、南斯拉夫、白俄罗斯、摩尔多瓦、澳大利亚、新西兰、日本、马来西亚和台湾等国家和地区。她也积极参加于国际扬琴届的盛会，1997年（白俄罗斯）；1999年（摩尔多瓦）；2003年（瑞士）；2005年（中国北京）四度代表新加坡出席了第四、五、七、八届世界扬琴大会，并呈献了独奏专场音乐会。2006年受邀赴波兰参加了“第十届波兰室内乐艺术节”，呈现了专场独奏音乐会并与弗罗茨瓦夫室内乐团合作，演奏了扬琴与室内乐《凤点头》。国内外报章曾这样评论她的演奏“激荡处如狂涛汹涌，含蓄时似涓涓清泉”、“具有感人的艺术感染力”。

瞿建青首演了近代多首较有影响的扬琴作品，如徐昌俊的《凤点头》、瞿春泉改编《黄河》、《韵·趣》、潘耀田的《帝女花狂想曲》、《望江南》、爵士乐作品《土耳其蓝色回旋曲》等。她亦录制了四张个人艺术专集。

自1994年移居新加坡以来，她也精心致力于教学，目前任教于新加坡国立大学、国立教育学院等。她的学生曾多次获得新加坡全国华乐独奏比赛初、中、公开组冠军。

Qu Jianqing is currently Singapore Chinese Orchestra's Principal Yangqin musician, Committee Member of the Singapore Chinese Instrumental Music Association, Committee Member of the Cimbalom (Yangqin) World Association, Honorary Committee Member of the Yangqin Professional Committee of the China Ethnic Music Society, on top of being the member of the China Musicians' Association (Shanghai Branch).

Qu Jianqing was born in Shanghai, China, where she began learning yangqin at the age of 9 under the tutelage of Wang You De, and was accepted by the Shanghai Chinese Orchestra at the age of 13 based on her extraordinary musical talent. Over the years, Qu Jianqing has also received tutelage under various Yangqin masters like Xiang Zu Hua, renowned Yangqin performer Pang Bo-er and Zhang Xiao Feng. She also received many awards, such as, Shanghai City "Literary Arts New Talent" Title in 1980, Shanghai City "Striker of the New Long March" Title (and Outstanding Youth) in 1981, China National Ethnic Music Emulation Performance Prize in 1982, 14th "Spring of Shanghai" Outstanding Performance Prize in 1991.

Qu Jianqing has performed in Europe, Asia and America, and has visited many countries like America, France, England, Greece, Switzerland, Hungary, Yugoslavia, Belarus, Australia, New Zealand, Japan, Malaysia and Taiwan. She is an active participant to many World Yangqin Festival. In 1997(Belarus), 1999(Moldova), 2003(Switzerland), 2005(Beijing), she represented Singapore to the 4th, 5th, 7th, 8th International Yangqin Convention, and presented recital. In 2006, she was invited to Poland in Chamber Music Festival 'Arsenal Nights' to present the Yangqin and chamber music Phoenix with distinguished Wroclaw Chamber Orchestra.

Qu Jianqing is also the premier performer of many influential yangqin music, including *The Phoenix (Xu Chang Jun)*, *Yellow River* (Arrangement by Qu Chun Quan), *Rhapsody on Dinuhua* (Phoon Yew Tien) etc. She has also recorded four personal albums.

She migrated to Singapore in 1994, and has devoted much attention to music education. She currently teaches in the National University of Singapore, National Institute of Education. Her students have won first prize in the Singapore National Chinese Orchestra Soloist Competition for the Beginner, Intermediate and Advanced levels respectively.

文 / 张鹤杨

By Zhang Heyang

自新加坡开埠以来，这座城市便是国际贸易的重要枢纽，多元文化在此交融汇聚。由首席指挥郭勇德领衔策划，“融汇”不仅是今晚音乐会的主题，也将是贯穿新加坡华乐团2024/25新乐季的主旋律。

今晚最大亮点莫过于融入了马来舞蹈的交响诗《姐妹岛》，这部作品以民间传说为灵感，讲述一对年轻的马来姐妹遭遇海盗，投海身亡后化作岛屿的故事。现任驻团作曲王辰威在17岁时以这部作品在2006年的新加坡国际华乐作曲大赛中获奖，乐曲开篇以印尼甘美兰的风格烘托出渔岛风光，姐妹二人在“asli”和“zapin”两种马来舞曲的律动下翩然起舞。而在海盗侵袭的冲突段落，由时代舞蹈剧场带来的马来舞将以视觉演绎增强音乐叙事。

担任编舞的马来族舞蹈家奥斯曼2023年获颁新加坡文化奖，其对马来舞的贡献包括在舞姿中融入马来武术元素。郭勇德阐述其艺术理念：融汇之义在于艺术的跨界、文化的交流，但不是流于表面的叠加，而是找到契合点创造动人的化学反应，这一点也体现在今晚新加坡首演的扬琴协奏曲《楼兰女》中。

楼兰是丝绸之路沿线的古国，于公元4世纪神秘消失，直到1980年出土一具保存完好的女性干尸而名声大噪。据推测，这位女性生活于公元前20世纪，距今已有近4000年历史，被称为楼兰美女。作曲家钟耀光以此故事和波斯扬琴的音乐中汲取灵感，使用大量中东的音乐调式。不同于寻常的协奏曲，《楼兰女》以大段的扬琴华彩开篇，这段华丽的独奏将在马来独舞的映衬下相得益彰。

《印象国乐·大曲》是由时任中国中央民族乐团驻团作曲姜莹为歌舞剧《国乐印象》创作的主题曲，乐曲以管子领奏开篇，旋律写意悠扬，在层层递进中展现华乐独特的音响质感。作品情绪铺陈细腻，紧扣“印象”之情愫，留给观众无线的想象空间。

高山流水遇知音，向来是中国古代士大夫的精神理想，古琴曲《流水》正是这一理想的音乐体现。《流水操》由华乐泰斗彭修文根据《流水》为华乐合奏改编，其中各声部模仿古琴演奏中滑音、泛音的音效，深具川流入海的融汇之内涵。而《丝竹的交响》乐如其名，是江南丝竹乐与西方交响体裁的碰撞。结构上，曲目以慢板和快板的对比铺陈，旋律上则化用《姑苏风光》等民歌，充满细腻抒情江南水乡的韵味。乐曲最终在渐进中走向交响之辉煌，在高潮中抒发对江南美景的盛赞。

从马来舞蹈的动感到波斯扬琴的异域风情，再到江南丝竹的悠远意境，每一曲都诉说着一个跨越时空的传奇。而更多这样充满文化交融的音乐故事，将在今晚开启的新乐季中，娓娓道来。

Since the founding of Singapore, the city has been an important trading hub, where diverse cultures converge and blend. Curated by Principal Conductor Quek Ling Kiong, "Seamless" is not only the theme of tonight's concert but also the motif thrust for the 2024/25 concert season of Singapore Chinese Orchestra (SCO).

The highlight of tonight is undoubtedly the symphonic poem *The Sisters' Islands*, which is thoughtfully incorporated with Malay dance. Inspired by a local folklore, this music tells the story of two young Malay sisters who encountered pirates and drowned, thereafter turned into islands. Composer-in-Residence of SCO, Wang Chenwei won the Singapore International Competition for Chinese Orchestral Composition in 2006 at the age of 17 with this piece. The music opens with a style of Indonesian gamelan, depicting the scenery of a fishing village, while the sisters dance gracefully to the rhythms of "asli" and "zapin" Malay dances. In the conflict segment of the pirate invasion, the musical narrative would be visually enhanced by the dancers from the Era Dance Theatre, choreographed by Cultural Medallion recipient Osman bin Abdul Hamid.

Osman was conferred the Cultural Medallion in 2023 for his contribution to Malay dance, part of which includes infusing elements of Malay martial arts. As Quek shares his artistic concept: the essence of "Seamless" lies in the crossing of disciplines and exchange of cultures, not to overplay one another on the surface but to create synergy through apt points of convergence. His philosophy will also be reflected in the presentation of *Girl from Kroran*, a yangqin concerto to be premiered in Singapore tonight.

Kroran was an ancient kingdom along the Silk Road that mysteriously disappeared in the 4th century AD. It became famous again in 1980 when a well-preserved female mummy, estimated to have lived in the 20th century BC, was discovered. Composer Chung Yiu-Kwong drew inspiration from this story and the music of the santur, a counterpart of yangqin in Persia, to compose the music that is flavourful of characteristic modes from Asia Minor. An unusual concerto, *Girl from Kroran* opens with a substantial passage in cadenza and will be beautifully complemented by a solo Malay dance.

Impressions of Chinese Music: Daqu - the theme piece for the musical drama “Impressions of Chinese Music” was composed by Jiang Ying when she was the resident composer of Chinese National Traditional Orchestra. It begins with a guanzi solo and evokes a sense of antiquity and remoteness. As the music progresses, it showcases the unique tonal quality of Chinese orchestral music. The composition is delicately emotional, expressive in the sentiment of “impressions” and leaves the audience with an enormous room for imagination.

“Meeting a kindred spirit through music” has always been an ideal for the ancient Chinese literati, this is beautifully embodied in the guqin piece *Flowing Water*. Orchestrated by Peng Xiuwen, a late doyen and pioneer for Chinese orchestral music, this work has various parts of the orchestra playing to mimic the distinctive sound techniques of guqin such as sliding and harmonics, hence embodies the idea of seamless fusion.

As aptly named it is, *Symphony of Sizhu* is a marriage of Jiangnan Sizhu and Western Symphony. The composition employs an adagio - vivace symphonic form of two contrasting movements, and develops from a folk tune of Jiangsu province. The music emits charms of a water town in Southern China, before it later builds into symphonic grandeur, expressing the composer’s admiration for the beauty of Jiangnan in awe.

From the rhythms of Malay dance to the exotic allure of the Persian santur, the musical journey tonight not only showcases the integration of diverse cultures but also highlights the unique charm of music as a cultural bridge that transcends time and space. And many more of such captivating performances are bound to unfold in SCO’s new season that begins tonight.

《印象国乐·大曲》

Impressions of Chinese Music: Daqu

姜莹作曲

Composed by Jiang Ying

《印象国乐·大曲》创作于2013年5月，是民族乐剧《印象国乐》的最后乐章，音乐素材动机提炼自破译的敦煌古谱第三首，并巧妙地融合《印象国乐》乐剧中的两个主题。作曲家以现代听觉审美的音乐语言，重塑了千年古谱中所传递的音乐密码和文化外延，这是古老音乐文化在新时期的绽放与重现。在创作思想上，以民族乐队独有的音响体系，运用各组乐器声部的音色特点、音乐语言、演奏风格，通过音乐层次不断的丰富与叠加，使作品展现出泱泱大国的文化辉煌，体现了中华民族的精神传承与信仰追求！

Impressions of Chinese Music: Daqu was composed in May 2013 as the last movement of the folk theatre work *Impressions of Chinese Music*, the source material of the music being derived from the third song of the deciphered Dunhuang ancient music scores and skillfully amalgamated the two themes of theatre work *Impressions of Chinese Music*. The composer used the musical language of modern aural aesthetics to remodel the musical code and cultural veneer of the ancient score, creating the blossoming and revival of an ancient musical culture in a new age. Its creative philosophy encompasses making use of the unique sound world of folk music bands, with the timbres, musical language, and performance styles of the various instruments being layered upon and juxtaposed with one another, resulting in the work exuding the cultural majesty of a grand kingdom and reflecting the legacy of the spirit and faith of the Chinese people.

作曲家简介 Composer's Bio

姜莹是中国当代作曲家。2010年硕士毕业于上海音乐学院，毕业后任上海民族乐团驻团作曲，2013年调入中央民族乐团担任驻团作曲。主要作品有《丝绸之路》、《龙图腾》、《太极》、《富春山居图》、《印象国乐》等。作品曾多次在国内外比赛中获奖并在多个国家和地区上演。2013年与著名导演王潮歌合作，担任大型民族乐剧《印象国乐》的全剧作曲，并获文化部青年作曲家奖。

Jiang Ying graduated from the Shanghai Conservatory of Music in 2010 with a master's degree. She was appointed composer-in-residence of the Shanghai Chinese Orchestra and she was subsequently invited in 2013 to take up the same position with the China National Orchestra. Her representative works include *Silk Road*, *Dragon Totem*, *Taiji*, *Dwelling in the Fuchun Mountains Capriccioso*, *Impressions of Chinese Music*. Her works have also won numerous prizes in domestic and international competitions and have been performed in many different countries and regions. In 2013, she collaborated with renowned director Wang Chao Ge to compose the music for the large-scale theatre work *Impressions of Chinese Music*, which won her the Young Composer Award by the Ministry of Culture.

《流水操》

Flowing Water

彭修文作曲

Composed by Peng Xiuwen

乐曲以古琴曲《流水》为素材，构想成篇。全曲分为：(一)引子、(二)小溪、(三)江流、(四)峡滩、(五)大河与(六)尾声。长江大河从源头滴水不断壮大，终成滔滔之势，向着东洋大海，万里奔流不息。人生亦复如是，有风华正茂之时，也有坎坷拼搏之日；然而总是执着地追求着自己的理想。曲终冥想，不禁有“子在川上曰，逝者如斯夫”之感叹！这部作品创作于一九七九年，一九八四年获中国全国音乐创作评奖一等奖。

This composition is inspired by the renowned guqin piece *Flowing Water* and utilises it as its compositional material. The whole composition is divided into six sections, namely Introduction, Creek, Stream, Gorge, River and Coda. From droplets of water, the Yangtze River grows in magnitude and increases in momentum as it flows from its source, eventually reaching torrential powers as it surges into the ocean in the east. Perhaps this is a reflection of life, where there are splendid moments at times, and rough moments at other times; but no matter what, each person perseveres on his aspirations. At the end of the composition, one cannot help but feel the shortness and impermanence of life, which flows as rapidly as the waters of the Yangtze River. Composed in 1979, this composition has won the first prize in the 1984 National Music Composition Competition in China.

彭修文是中国杰出的民族音乐大师、中国现代民族管弦乐队创始人之一、成就卓越的指挥家与作曲家。他曾指挥、创作和改编不少深受群众欢迎的作品，例如：《步步高》、《彩云追月》、《花好月圆》、《丰收锣鼓》、《月儿高》、《瑶族舞曲》等。

Peng Xiuwen was one of the outstanding masters of Chinese orchestral music and a founder of modern Chinese orchestra. He was also a renowned composer and conductor. He had conducted, composed and re-arranged a collection of popular works including *Stepping Up, Beautiful Clouds Chasing the Moon, Blooming Flowers and Full Moon, Harvest Drums, The Moon Aloft and Dance of the Yao People*.

《姐妹岛》

The Sisters' Islands

王辰威作曲

Composed by Wang Chenwei

交响诗《姐妹岛》取材于新加坡岸外姐妹岛的民间传说，全曲分为四段：

一、渔岛：低音锣一声鸣响，拉开了乐曲的序幕。乐队以印尼甘美兰风格的波浪式音形和pelog五声音阶烘托出一望无际的大海和蕉风椰雨的渔岛风光，中音乐器和胡琴先后呈现出宽广的「海」主题。大合奏之后，悠扬的笛子吹出轻盈优美的「姐妹」主题，描述一对年轻马来姐妹米娜与丽娜的 asli 舞姿。随后，弹拨乐器在马来手鼓的伴奏下进入一段欢快的zapin舞乐段。

二、抢婚：突然，胡琴响起阴森的颤音；随着低音唢呐凶悍的「海盗」主题，一伙海盗冲进渔村，首领强掳丽娜为妻。中胡凄婉的泣诉描述悲伤的姐妹苦苦哀求海盗放手，但海盗拖着丽娜登船远去。随着高胡疾速下行音阶，米娜哭喊着追入海里。

三、怒涛：急促的快板和八声音阶调式展现了暴风骤雨的场面。低音乐器奏出「海」主题，吹管和敲击乐器模仿汹涌的波涛。在一片混乱之中，「姐妹」主题再次出现；精疲力竭的米娜消失在惊涛骇浪中。船上的丽娜眼见失去唯一的亲人，猛力挣脱海盗的魔掌跃入大海。这一幕触怒了上天，刹那间雷电交加，一股巨浪吞噬了海盗船。在一阵定音鼓的滚奏后，一切恢复平静。

四、海魂：次日清晨，深沉的海螺声缓缓响起，为姐妹安魂。村民们回到岸边，惊见海面上浮现出两座相依而立的小岛。中音管再现「海」主题，胡琴奏起悠扬的「姐妹」主题，最后「海」与「姐妹」两个主题以复调手法同时呈现，将乐曲推向高潮的尾声，象征溶入大海的一对情深姐妹化为永恒的海岛。

王辰威 17 岁创作的《姐妹岛》获2006年新加坡华乐国际作曲大赛「新加坡作曲家奖」，随后由多个中西乐团演奏并录成光碟，并在2018年新加坡交响乐团的国庆音乐会上呈现。《姐妹岛》获新加坡词曲版权协会2023「年度本地古典音乐奖」，也被收入新加坡小学音乐课本。

The Sisters' Islands is a programmatic symphonic poem for Chinese orchestra inspired by the local legend of the Sisters' Islands located south of Singapore, featuring four sections:

I. Fishing Village: A gong strike opens the piece, introducing the peaceful tropical coast of Singapore. As the orchestra plays wave-like patterns in the pentatonic Pelog scale, evoking impressions of Indonesian gamelan, the broad "sea" theme is presented by the alto instruments, followed by the bowed strings. Next, the graceful "sisters" theme enters with the Chinese flute, portraying the beautiful young Malay sisters Minah and Linah in an Asli dance. The following lively Malay Zapin dance depicts festivities in the village.

II. Capture of the Bride: Suddenly, a throng of pirates raids the village, illustrated by the menacing "pirates" theme in hexatonic scale played by the Diyin-Suona. Their chief, awestruck by Linah's beauty, intends to abduct her as his bride. A weeping Zhonghu implores the release of Linah but to no avail as she is dragged away, and a Gaohu solo represents Minah stumbling into the sea to chase after the pirate ship.

III. Raging Waves: Bass instruments play a transformed “sea” theme, while octatonic scales and percussion effects depict the stormy sea. A struggling “sisters” theme emerges amidst the chaos as Minah swims after the pirates until she is overcome by exhaustion and disappears amidst the raging waves. Linah struggles fiercely to break free of her captors and jumps into the sea to join her sister, represented by a Liuqin solo fading into the depths. This tragedy incurs the wrath of the gods. Thunder and lightning strike, and a giant orchestral wave engulfs the pirate ship. After a long timpani roll, calmness is restored.

IV. Spirit of the Sea: In the morning, a conch (seashell) calls out for the sisters’ spirits to rest in peace. The “sea” and “sisters” themes are recapitulated and finally played together in counterpoint, building up to a climactic ending as two islands emerge from the sea where the sisters drowned.

Composed by Wang Chenwei at age 17, *The Sisters’ Islands* won the Singapore Composer Award at the 2006 Singapore International Competition for Chinese Orchestral Composition. This piece has been widely performed and recorded in various arrangements, most notably at Singapore Symphony Orchestra’s inaugural National Day concert in 2018. It won the Top Local Classical Music Award 2023 presented by the Composers and Authors Society of Singapore (COMPASS) and is now featured in Singapore’s primary school music textbooks.

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（懿）研究教育部主任，主笔 624 页英文书《懿华乐配器指南》。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).

《楼兰女》

Girl from Kroran

钟耀光作曲

Composed by Chung Yiu-Kwong

据《史记 大宛列传》和《汉书 西域传》记载早在前2 世纪以前，楼兰就是西域一个著名的「城廓之国」。它东通敦煌，西北到焉耆、尉犁，西南到若羌、且末。古代「丝绸之路」的南、北两道从楼兰分道。公元前77 年，汉朝使者傅介子刺杀楼兰王安归，改立其亲汉弟弟尉屠耆为王，改国号鄯善。公元4 世纪之后，楼兰国突然消声匿迹，而在1900年，楼兰古城重新被发现。《楼兰女》音乐素材运用方面，作曲家是从波斯扬琴 (santur) 音乐中取得灵感，在Youtube上观察并吸收其惯用的棒法，来突破中国扬琴长久以来墨守成规的演奏手法。音乐分三段落，以散板自由吟唱段落开始；中段6/8拍大量运用到不规则的棒法，在传统的中国传统扬琴作品中比较少用到；第三段落音乐爆发性强，且有一段独奏与乐团的竞奏段落，把全曲带到最高潮的段落，推向最热烈的气氛。

According to the Treatise on the Dayuan, a chapter in Records of the Grand Historian (Shiji), and also the chapter Traditions of the Western Regions from the Book of Han (Hanshu), the Kingdom of Krorän was a well-known enceinte country in the 2nd century BCE. It was connected to Dunhuang in the east, Karasahr and Lop Nur in the northwest, and Qakilik and Qarqan in the southwest. The Kingdom of Krorän was also where the ancient Silk Road divided into its northern and southern routes. In 77 BC, Fu Jiezi, an envoy of the Han Dynasty, assassinated King Angui of Krorän, made his younger brother Wei Tuqi the king, and renamed the kingdom Shanshan. After the 4th century AD, the Kingdom of Krorän suddenly disappeared without a trace, and the ancient city of Krorän was only rediscovered in 1900. The composer was inspired by the santur, a Persian hammered dulcimer, when composing The Krorän Lady. He observed how the santur is played on Youtube videos and learnt the common techniques used to play the instrument, using this new musical understanding to achieve breakthroughs in the more conservative expression of the Chinese yangqin. The piece is divided into three sections, with the first one being a freely flowing ad libitum. The second section uses a tempo in 6/8 time and lots of highly variable playing patterns, which are rarely seen in traditional yangqin performances. The third section exhibits high musical energy and contains a part where the yangqin soloist engages in competitive play with the orchestra, bringing the song to a climax.

钟耀光曾任台北市立国乐团团长。台湾目前最知名与最活跃的作曲家之一。作品涵盖前卫大型交响乐、管乐团合奏、国乐、传统戏曲、音乐剧到新世代风格的小品；以具有浓厚的中国哲学思想与丰富情感为特色。重要作品有2009年9月为听奥运而写并由伊芙琳·格兰妮世界首演的《打击乐协奏曲》；由瑞典长笛名家莎朗·贝扎莉在台北市世界首演的《长笛协奏曲》与《胡旋舞》，再由瑞典BIS唱片公司录音发行。

Chung Yiu-Kwong was the general director of the Taipei Chinese Orchestra. He is currently one of the most active and sought-after composers in Taiwan. His works, known for their deep Chinese philosophy and rich emotions, include compositions for symphony, symphonic band, Chinese orchestra, Chinese opera, musical and new age pieces. His representative works include Percussion Concerto written in September 2009 for Evelyn Glennie; Flute Concerto and Spin Dance premiered by Swedish flute performer Sharon Bezaly (recorded and distributed by BIS Swedish Records).

《丝竹的交响》 Symphony of Sizhu

刘长远作曲
Composed by Liu Changyuan

该作品仿佛让我们听到了太湖的船歌、寒山寺的钟声、庭院中的评弹和江南的水乡的浪花。

第一乐章《船歌》，旋律优美婉转，犹如船歌。有江南细腻的音乐风格。中间段落欢快诙谐而幽默。

第二乐章《丝竹的交响》，第二乐章有两个主题。第一主题欢快动听，节奏多变，更具时代感。音乐材料取自江苏民歌《姑苏风光》。第二主题为慢板，抒情而感叹，是对江南水乡的赞美。中间段落为这两个主题的变化和展开，音乐急促、欢快而有力，并逐步推向高潮。高潮随后突然停止，乐队队员轻轻哼唱出第一乐章船歌的主题，带有回忆及深爱之情感。随后再现第一主题，音乐更加热烈和急促。当第二主题再次出现时，音乐表现出交响的辉煌，音乐在大气、雄伟、激动和对江南美景的赞叹中结束。

This piece transports us to a Jiangnan waterfront town. It immerses the listeners in songs of boatmen, reverberating bells of Hanshan Temple, melodious Suzhou pingtan music emitting from scenic gardens and the gentle waves of the lake.

The first movement, titled *Adagio Boat Song*, is a beautiful and flowing piece, just like the songs sung by boatmen. While the piece embodies the delicate musical style of Jiangnan, it is light and fun in the middle.

The second movement, titled *Vivace Sizhu Symphony*, consists of two themes. The first theme, inspired by Jiangsu folk song *Gusu Scenery* is cheerful and melodic. Its varied pace conveys a contemporary and modern vibe. The second theme, a lyrical and sentimental largo melody, is an ode to the beauty of the Jiangnan waterfront town. The middle section that connects these two themes sets the stage for the changing and unfolding musical elements. The quick pace and energetic melody gradually bring the piece to a powerful climax where the music cuts off abruptly. Amidst the silence, the musicians softly hum the musical theme of the first movement, evoking a sense of nostalgia and deep love. Then, they play the first theme on their instruments again, more intensely and urgently this time. When the second theme reemerges, it is with the full splendor of a grand orchestra. Finally, the piece wraps up with a sense of grandeur, awe and excitement that pay tribute to the moving beauty of Jiangnan.

刘长远, 作曲家, 中央音乐学院作曲教授。1960年生于湖北, 先后毕业于天津音乐学院、中央音乐学院, 获硕士学位。1989年1月于北京音乐厅举行了个人作品音乐会。1992年至1995年入莫斯科柴可夫斯基音乐学院作曲系研究生班, 师从杰尼索夫教授(作曲)、霍洛波娃教授(二十世纪音乐析)。获艺术大师文凭。主要作品有: 第一交响乐、弦乐交响乐、室内乐等。

Liu Changyuan is a music composition professor at the Central Conservatory of Music. He studied at the Tianjin Conservatory of Music and graduated at Central Conservatory of Music with a master's degree. In January 1989, he presented a concert of his compositions at the Beijing Concert Hall. From 1992 to 1995, he enrolled in the graduate programme of the Music Composition Department of the Moscow "Tchaikovsky" Conservatory, under the tutelage of Denisov (composition) and Horopova (20th century music analysis), and graduated with a master of arts diploma. His representative works include *Symphony No. 1*, *String Symphonies* and *Chamber Works*.

日期/时间 Date/Time	音乐会 Concert
新加坡华乐团音乐厅 SCO Concert Hall	
17.08.2024 星期六 SAT 7.30PM	葉聰与新加坡华乐团 Tsung Yeh and SCO
30.08.2024 星期五 FRI 7.30PM	室内乐系列：吹管乐之夜 Chamber Charms: Night of Winds
06 & 07.09.2024 星期五及六 FRI & SAT 7.30PM	经典回响之古月照今城 Hits of Classics: Ancient Moon, Present Light
12.10.2024 星期六 SAT 7.30PM	奔向光明 Towards the Light
02.11.2024 星期六 SAT 7.30PM	戏韵狮城：张列与新加坡华乐团 Ode to Peking Opera: Zhang Lie and SCO
23.11.2024 星期六 SAT 7.30PM	阎惠昌与新加坡华乐团 Yan Huichang and SCO
17 & 18.01.2025 星期五及六 FRI & SAT 7.30PM	春花齐放2025：金蛇狂舞喜迎春 Rhapsodies of Spring 2025
07.02.2025 星期五 FRI 7.30PM	室内乐系列：新乐芳华汇知音 Chamber Charms: Vibrant Strings II
14.02.2025 星期五 FRI 7.30PM	天缘 Destiny
01.03.2025 星期六 SAT 7.30PM	梦释：彭家鹏与新加坡华乐团 Dreamscapes: Pang Kapang and SCO
28.03.2025 星期五 FRI 7.30PM	室内乐系列：弓弦乐之夜 Chamber Charms: Night of Bowed-Strings
26.04.2025 星期六 SAT 7.30PM	风雅颂：刘炬与新加坡华乐团 Feng Ya Song: Liu Ju and SCO
23 & 24.05.2025 星期五及六 FRI & SAT 7.30PM	儿童音乐会：红龟粿女孩发现自我之旅 Young Children's Concert: Lost Voice, Found Rhythm: A Journey of Self-Discovery with Ang Ku Kueh Girl
07.06.2025 星期六 SAT 7.30PM	墨韵 Symphony of Ink

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新加坡华乐团教育与扩展音乐会

SCO Educational & Outreach Concerts

教育与扩展音乐会 Educational & Outreach Concerts	日期 Date	地点 Venue
社区音乐会 Community Series	10.08.2024	兀兰星宇民众俱乐部 Woodlands Galaxy CC MPH, Lvl 1
午餐音乐会 Lunchtime Series	21.08.2024	大华银行大厦 UOB Plaza Atrium
社区音乐会 Community Series	21.09.2024	信佳凯秀民众俱乐部 Senja-Cashew CC MPH, Lvl 1
绿荫乐鸣 Music Oasis	09.11.2024	邵氏基金交响乐台, 新加坡植物园 Singapore Botanic Gardens Shaw Foundation Symphony Stage
社区音乐会 Community Series	16.11.2024	茨园民众俱乐部 Ci Yuan CC Theatre, Lvl 2
社区音乐会 Community Series	15.03.2025	波东巴西城镇广场 Town Square @ Potong Pasir (beside Blk 142)
校园音乐会 Campus Rhapsody	17.04.2025	南洋艺术学院李氏基金剧场 NAFA Lee Foundation Theatre

新加坡国家青年华乐团音乐会

SNYCO Concerts

日期/时间 Date/Time	音乐会 Concert
新加坡华乐团音乐厅 SCO Concert Hall	
27.07.2024 星期六 SAT 7.30PM	承 II Legacy II
21.12.2024 星期六 SAT 7.30PM	青春华彩 Youth Rhapsody

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- ▶ Invitation to Friends of SCO events
- ▶ SCO monthly e-newsletter of our upcoming concert information
- ▶ 10% off retail prices at Kinokuniya Singapore bookstores (Terms & Conditions apply)

*仅限于新加坡华乐团音乐厅举办的新加坡华乐团音乐会

* Applicable to SCO regular concerts held at SCO Concert Hall only

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Ms Quek Mei Ling
Ms Wendy Soo Fei Jien
Mr Tan Cheow Min
Mr Wang Chenwei
Dr Victoria Wong Hwei May

S\$100 and above

Mr Ho Shen Yuan
Mr Kwek Shi Chin
Mr Lau Kok Peng Eric
Dr Lee Hui Mien
Ms Luo Ya Hui
Mr Ong Kian Boon
Ms Goh Puay See
Ms Tan Bee Yong
Mr Tan Joo Hock
Miss Rosemary Tan
Mr Wang Liang, Vincent
Ms Zhang Wanying

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郭勇德 Quek Ling Kiong

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倪恩辉 Moses Gay En Hui

荣誉指挥 Conductor Emeritus

葉聰 Tsung Yeh

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)

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周若瑜 (高胡副首席)

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胡仲欽 Hu Chung-Chin

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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)

林傅强 (二胡 I 副首席)

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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

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石礼晶 Siok Li Chin, Deborah

譚曼曼 Tan Manman*

陶凯莉 Tao Kaili

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Wu Kefei (Associate Principal)

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吴泽源 Goh Cher Yen

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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)

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徐雪娜 Xu Xuena*

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景颇 Jing Po

竖琴 Harp

梁帼婷 Liang Guoting, Fontane

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高音笙 Gaoyin Sheng

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Guo Changsuo (Sheng Principal)
王奕鸿 Ong Yi Horng

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伍庆成 Ngoh Kheng Seng
沈国钦 Shen Guoqin
张腾达 Teo Teng Tat
伍向阳 Wu Xiangyang

* 没参与演出 Not in Concert

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.

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