

SEASON 24/25



大师风采  
Master Series

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

# 葉聰

Tsung Yeh  
and SCO

与新加坡华乐团

唢呐  
刘雯雯

Suona  
Liu Wenwen

指挥  
葉聰

Conductor  
Tsung Yeh



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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

17.8.2024 (SAT) 7.30PM  
新加坡華樂團音樂廳  
SCO CONCERT HALL

指揮：葉聰  
Conductor: Tsung Yeh  
唢呐：劉雯雯（廣東民族樂團簽約駐團演奏家）  
Suona: Liu Wenwen  
(Guangdong Chinese Orchestra Artist-In-Residence)

《獨克宗》（新加坡首演）  
Dukezong (Singapore Premiere)

李博禪作曲  
Composed by Li Bochan

《梁溪音詩》（新加坡首演）  
Tone Poem of Wuxi (Singapore Premiere)

孔志軒作曲  
Composed by Kong Zhixuan

《弄獅》  
Lang Sai

陸耘作曲  
Composed by Lu Yun

唢呐：劉雯雯 Suona: Liu Wenwen

### 中场休息 Intermission

《煞尾》  
Sha Wei

劉青作曲  
Composed by Liu Qing

《弦上秧歌》  
Strings on Yangko Dance

王丹紅作曲  
Composed by Wang Danhong

《狂想曲·梨園腔魂》（新加坡首演）  
Rhapsody – The Spirit of the Tunes from  
Shaanxi Opera (Singapore Premiere)

賈達群作曲  
Composed by Jia Daqun

唢呐：劉雯雯 Suona: Liu Wenwen

音樂會全場約2小時。  
Approximate concert duration: 2 hours.

本場音樂會將在一樓大廳舉行演後見面會。  
There will be a Meet the Artistes session after the concert at Level 1 Concourse.

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

請勿在音樂會中進行录像和閃光攝影。  
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、葉聰、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 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 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.





## 客席指挥 Guest Conductor

葉  
聰  
Tsung  
Yeh

葉聰于2002年1月应邀出任新加坡华乐团的音乐总监。在他的领导下，新加坡华乐团迅速拓展其演奏曲目。由他策划的大型音乐会包括：交响幻想史诗《马可波罗与卜鲁罕公主》（2002年）、《海上第一人—郑和》（2005年），以及《离梦》（2008年）。这些成功的制作不但广受好评，也把华乐艺术推向了更高的层次。葉聰于2013年10月，荣获文化界最高荣誉的“新加坡文化奖”。葉聰光荣地结束了20年的新加坡华乐团音乐总监一职，从2023年1月1日起，他成为新加坡华乐团的荣誉指挥。

葉聰靠着不懈努力和深厚的艺术见解，精心打造出属于乐团自己，融汇中西，富有南洋特色，新加坡华乐团的独特声音。2007年，葉聰担任新加坡国庆典礼的音乐总监，他为这个举国欢腾的庆

Maestro Tsung Yeh began his tenure at the Singapore Chinese Orchestra (SCO) as Music Director in 2002. Under his leadership, SCO expanded its repertoire with ground-breaking works such as *Marco Polo and Princess Blue — A Symphonic Epic* (2002), and *Admiral of the Seven Seas* (2005) and *Awaking* (2008). In 2013, Tsung Yeh was awarded the Cultural Medallion; the highest accolade in the arts. After stepping down from his Music Directorship of 20 years with SCO, Tsung Yeh is appointed as Conductor Emeritus of the organisation from 1 January 2023.

With relentless vigour, Tsung Yeh pioneered and developed SCO's signature Nanyang music style, infusing Southeast Asian elements and heritage into symphonic works. Tsung Yeh put on a grand display of Nanyang music during the National Day Parade 2007, where he conducted an awe-inspiring performance comprised of musicians from SCO, Singapore Symphony Orchestra, Singapore Armed Forces Central Band, Malay, Indian and Nanyin ensembles. The



典节目作了全新的音乐设计。在国家领袖、27,000名热情观众和上百万名透过现场直播观礼的国人面前，葉聰成功指挥了一个由新加坡华乐团、新加坡交响乐团、马来和印度乐队、南音小组，以及合唱团所组成的联合乐团。首届的新加坡国际华乐作曲大赛（SICCOC）由葉聰发起，致力为发扬具有南洋地区音乐与新加坡特色的华乐作品，并提高国际音乐界对此类华乐作品的认识。

葉聰带领新加坡华乐团走出小红点，向世界出发，扬名海外。2005年3月，他首次带领乐团远赴伦敦、盖茨黑德，以及布达佩斯春季艺术节。在他的领导下，乐团完成中国巡演，也将富有南洋特色的音乐带到英国、香港澳门、马来西亚，以及韩国。2019年，新加坡华乐团在欧洲舞台上扬起了新加坡的旗帜，在德国柏林、捷克布拉格、意大利弗利，以及希腊约阿尼纳，赢得全场观众的起立鼓掌，收获当地观众的热情反响。

作为一名优秀指挥与音乐总监，葉聰曾与无数著名乐团合作。葉聰于1988年至2016年担任美国南湾交响乐团音乐总监。1995年，他与南湾交响乐团更获颁美国作曲家、作家及出版商协会大奖荣衔。葉聰退休离开南湾交响乐团之后，荣获印第安纳州州长颁发的印地安纳州最高平民奖“Sagamore of the Wabash Award”。此外，南湾市市长 Pete Buttigieg 也宣布2016年5月7日为“Tsung Yeh Day”（葉聰日）。葉聰现被定为南湾交响乐团协会桂冠指挥。

葉聰在指挥教育界亦极富盛誉。他重返母校，担任上海音乐学院客座教授。他曾在美国“指挥家联盟”与北美交响乐团联合会举办的工作坊担任讲师。他也积极参与在中国、香港、台湾和新加坡举办的大师班任教。他也受委为中国中央民族乐团、无锡民族乐团和澳门中乐团的首席客座指挥，上海音乐学院贺绿汀中国音乐高等研究院学术委员，以及捷克共和国国际指挥学院教员。2016年，葉聰荣获由中国民族管弦乐学会颁发的“杰出民族管弦乐指挥”称号；并曾被委任为中国“千人计划”专家之一。

Singapore International Competition for Chinese Orchestral Composition (SICCOC) was initiated by Tsung Yeh, and subsequently supported by Prime Minister Lee Hsien Loong, to act as a platform to educate and establish repertoire of Nanyang and Singapore-inspired music.

Flying the Singapore flag high, Tsung Yeh has led SCO on numerous international concert tours to great acclaim. In March 2005, he led the orchestra on its first tour to Europe at Barbican Centre in London, The Sage Gateshead and the Budapest Spring Festival. History was made when Tsung Yeh led SCO to be the first Chinese orchestra to perform in the Edinburgh Festival. Since then, SCO's international performances have proliferated under Tsung Yeh's guidance, touring China, England, Hong Kong, Macau, Malaysia, and South Korea. In 2019, Tsung Yeh led SCO on a wildly successful concert tour in Europe, showcasing Nanyang music to Berlin, Prague, Forli and Ioannina to standing ovations at every leg of the tour.

As a highly sought-after conductor and music director, maestro Tsung Yeh has worked with a myriad of prestigious orchestras. He served as the Music Director of the South Bend Symphony Orchestra (SBSO) in the United States from 1988 to 2016, and was honoured with the ASCAP Award in 1995. Upon his retirement from SBSO, Tsung Yeh was presented the “Sagamore of the Wabash Award” from the Indiana State – the highest honour given by the Indiana governor. The mayor of South Bend City, Pete Buttigieg, also declared 7 May 2016 as “Tsung Yeh Day”. Maestro Tsung Yeh is currently designated as Conductor Laureate by the South Bend Symphony Orchestra Association.

Back at his alma mater, Tsung Yeh is a guest professor at the Shanghai Conservatory of Music. He has taught conducting workshops hosted by the Conductors Guild, The League of American Orchestras and the Musik Hochschule of Zurich and is also active in conducting masterclasses in China, Hong Kong, Taiwan and Singapore. He was also appointed the Principal Guest Conductor of the China Central Chinese Orchestra, Wuxi Chinese Orchestra, Macao Chinese Orchestra, Senior Researcher of the He Luting Chinese Music Research Institute of the Shanghai Conservatory of Music and a member of the Faculty of the International Conducting Institute (ICI) in Czech Republic. In 2016, he was selected as one of ten outstanding conductors by the China Nationalities Orchestra Society. In the same year, Tsung Yeh was also appointed as the Expert of China Thousand Talents Programme.



唢呐

刘雯雯 (广东民族乐团签约驻团演奏家)

Suona

Liu Wenwen

(Guangdong Chinese Orchestra Artist-In-Residence)

中国当代青年唢呐演奏家、上海音乐学院唢呐专业教师、广东民族乐团签约驻团独奏家、中国首位唢呐博士。师从于著名唢呐大师、教育家刘英教授。

“90后”的刘雯雯是当今活跃于国内外乐坛最优秀、最年轻、具有国际影响力的青年唢呐演奏家之一，2018年上海高层次人才引进留校任教，是上海音乐学院近年来涌现出的顶尖青年演奏家。

她出生于唢呐世家，父亲刘保斌是鲁西南“小铜唢呐”第七代传人，其家传“小铜唢呐”现已是国家非物质文化遗产。母亲刘红梅祖上从明末清初开始演奏唢呐，至今有300多年历史，是“刘氏唢呐戏”的第12代传承人。

A young contemporary suona performer from China, Liu Wenwen is also a professional suona teacher at the Shanghai Conservatory of Music, Guangdong Chinese Orchestra Artist-In-Residence and China's first PhD holder in suona studies. She was taught by Professor Liu Ying, a famous suona player and educator.

Liu Wenwen is a millennial musician who is very active in the music circle, both within China and abroad. Despite her youth, she has grown to become one of the top suona players worldwide. In 2018, she was recruited by her alma mater Shanghai Conservatory of Music through the Shanghai Top Talent Programme to be part of the teaching faculty, cementing her position as cream of the crop among the recent graduates of the Conservatory.

Liu Wenwen was born into a family of suona players. Her father, Liu Baobin, is a seventh-generation musician of the School of Little Bronze Suona, from southwest Shandong. The Little Bronze Suona playing style, which has been passed down from generation to generation in the Liu family, has also been listed as an intangible cultural heritage in China. Liu's mother Liu Hongmei also came from a line of suona musicians that can be traced to the late Ming and early Qing periods. The family, known as the Lius' Suona Kaxi, has a history of more than 300 years, and Liu Hongmei is from the 12th generation of this legendary family.

文 / 蔡宗玲

By Jon Lin CHUA

这场音乐会由乐团荣誉指挥葉聰精心策划，节目中包括了三部新加坡首演的作品，挑战观众和乐团的舒适区，同时也为乐团开拓新的曲目。葉聰在2002年至2023年期间担任新加坡华乐团的音乐总监，随后被委任为乐团的荣誉指挥。他带领了乐团开辟新天地，攀登更高峰，同时也大大地丰富了华乐团曲目的库藏。在这场音乐会中，观众亦可以期待通过葉聰指挥棒下一贯保证的高质量，聆听到从未在本地演出过的作品。

尽管是新曲目，此音乐会上所有作品的主题和音乐素材仍源自于熟悉的民间因素。李博禅的《独克宗》受到了纳西族与藏族的篝火祭祀舞的启发；孔志轩的《梁溪音诗》融合了江南丝竹和苏州弹词的柔美及抒情的风格；陆耘热烈的《弄狮》通过音乐描绘了中国传统的舞狮节庆习俗；刘青戏剧性的《煞尾》借鉴了中国传统戏曲锣鼓中的音乐素材；王丹红节奏感极强烈的《弦上秧歌》采用了中国北方秧歌舞的元素；贾达群的戏剧性《狂想曲·梨园腔魂》深深植根于中国西北的民间音乐风格，如信天游、花儿、秦腔及腰鼓等等。此外，《弦上秧歌》也曾在葉聰的指挥下由新加坡华乐团演出过，因此对本地观众而言也不算是新曲目。然而，这首曲子至今对乐团来说无论是在技术上或是节奏上仍具挑战性。

与葉聰和乐团同台演出的还有唢呐独奏家刘雯雯。她并没按照音乐会上的常规惯例只演奏一首协奏曲，而是在音乐会的上下半场上演奏两首截然不同的协奏曲，充分地展示着她对于不同音乐风格、技巧及表达方式娴熟的驾驭能力。贾达群的《狂想曲》富于浓郁的西北音乐风格，其中包含着大量如歌如泣、高亢的唢呐旋律，技巧上以及音乐表达上幅度极大；而陆耘的《弄狮》则通过唢呐独奏生动地描绘了传统南方舞狮中的各种姿态和动作，采用了较为戏剧化的表现方式以及一些非传统技巧。这两部作品中的音乐语言和技巧迥然不同，充分展示了独奏家的多样化的音乐能力。

这场音乐会主要以大型管弦乐作品为主，而刘青的室内乐作品《煞尾》成为了这场节目中的独特亮点。葉聰在节目中段做了这样的安排，旨在为观众提供一些新鲜的音色变化，同时也展示乐团中一些非首席但同样出色的演奏家。尽管音乐风格和音色与音乐会上其它曲目有所不同，这部作品在题材上与其余作品都一样源于民间素材。虽然乐团编制较小，这部作品的戏剧性和影响力丝毫不减，让当中的每件乐器都能充分发挥其独特的音色和特质，具有丰富的表现力。

葉聰巧妙地在节目中交替呈现富于节奏感的作品，如李博禅的《独克宗》及王丹红的《弦上秧歌》，以及较为抒情的作品，如孔志轩的《梁溪音诗》。开场曲《独克宗》节奏感强烈，为节目上半场的唢呐协奏曲《弄狮》做好铺垫。抒情儒雅的《梁溪音诗》则通过江南丝竹和苏州弹词的优美旋律缓解上半场的音乐张力。《弦上秧歌》充分展示乐团的技术和音乐能力，以配合唢呐独奏家精湛的演奏。

尽管整个节目皆以民间素材为主题，曲目风格的范围相当广泛，所展示的作曲家也包括了男女老少，各具特色。观众可以期待在葉聰的指挥下，享受一场音乐风格以及素材多样化的听觉盛宴。

In this programme carefully curated by Maestro Tsung Yeh and featuring three Singapore premieres, both the audience and the orchestra are challenged to move beyond their comfort zones with the introduction of new repertoire. Yeh, who served as the Music Director of the SCO from 2002 to 2023 and was subsequently appointed as the orchestra's Conductor Emeritus, has undeniably played a pivotal role in leading the orchestra in breaking new ground and in scaling greater heights, while also greatly opening up the pool of Chinese orchestral repertoire. Naturally, in this concert, the audience can look forward to being stimulated by new and exciting music that has not been heard on these shores, while being assured of the high quality of music that is always promised by Yeh.

Nevertheless, despite the introduction of new repertoire, the subject matter and musical material of many of these pieces are derived from familiar Chinese folk sources. Li Bochan's *Dukezong* takes inspiration from the highly rhythmic bonfire ritual dances of the Naxi and the Tibetan tribal people; Kong Zhixuan's *Tone Poem of Wuxi* incorporates the gentler and more lyrical folk styles of *jiangnan*

*sizhu* and Suzhou *tanci* from the Suzhou and Hangzhou region; Lu Yun's rousing *Lang Sai* revives the traditional Chinese festive custom of lion dance; Liu Qing's theatrical *Sha Wei* is based upon a specific rhythmic gesture from traditional Chinese opera percussion; Wang Danhong's rhythmic *Strings on Yangko Dance* borrows modal melodies from folk yangko dance, which originated from rice seeding and harvest activities; and Jia Daqun's dramatic *Rhapsody - The Spirit of the Tunes from Shaanxi Opera* is steeped in the idiom of Northwestern China with influences from the Northwestern folk music genres of *xintianyou*, *hua'er*, *qingqiang*, and *yaogu*. It is also worth mentioning that Wang Danhong's *Strings on Yangko Dance* has been performed before by the SCO under Yeh's baton, and is thus not a new piece on the programme. Yet, it still remains a very technically and rhythmically challenging piece for the orchestra today.

Taking centrestage along with Yeh and the orchestra is suona soloist Liu Wenwen, who presents not only one concerto as per usual concert conventions, but two major concertos which are rather contrasting in character. Through this unique programming of two vastly different concertos on the same concert, Yeh intends to showcase her versatility as a musician and her ability to deftly navigate different musical styles, techniques, and modes of expression. While Jia Daqun's *Rhapsody* features intense and plaintive songlike suona melodies with wide leaps, heavy vibrato, and large slides along with other dramatic musical gestures as typical of traditional Northwestern Chinese folk song styles, Lu Yun's *Lang Sai* features the solo suona as a musical depiction of a traditional Southern Chinese lion dance lion in its various gestures and motions, thus taking on a more theatrical mode of expression. The musical languages of the suona parts in both pieces differ considerably, along with the techniques used, fully allowing the soloist to display her virtuosity in hugely different ways.

Another unique point within this programme of predominantly large orchestral pieces is the inclusion of Liu Qing's *Sha Wei*, which features a far smaller chamber group of musicians. Yeh has thoughtfully included this piece in the middle of the programme in order to provide the audience with a refreshing change in sonorities, as well as to showcase some of the orchestra's non-principal musicians who are similarly outstanding in their craft. Despite the difference in musical style and sonority, this piece remains very much consistent with the rest of the programme in terms of its folk-derived subject matter. Despite featuring a reduced instrumentation as compared to the rest of the programme, this piece is no less dramatic nor impactful; its range of expression is just as broad, if not broader, with each instrument in the ensemble being able to fully unleash its unique instrumental colour and timbre.

Yeh is mindful of alternating highly rhythmic pieces such as Li Bochan's *Dukezong* and Wang Danhong's *Strings on Yangko Dance* with more lyrical pieces such as Kong Zhixuan's *Tone Poem of Wuxi*. With musical material borrowed from the rhythmic folk dances of the Naxi and Tibetan tribes, Li's *Dukezong* prepares the audience for Lu Yun's suona concerto in the first half of the programme. Kong's gentler *Tone Poem of Wuxi* mitigates some of the high rhythmic tension rife in the first half of the programme with the melodious musical elements of *jiangnan sizhu* and Suzhou *tanci*. Wang's *Strings on Yangko Dance* fully showcases the orchestra's technical and musical prowess, complementing the virtuosity displayed by the suona soloist on the programme.

Despite the common theme of folk music elements throughout the entire programme, the diverse palette of composers featured span across young, veteran, male, and female, and across rather even proportions. Along with the different musical styles and folk music elements featured, the audience may look forward to an aural feast under the baton of Maestro Tsung Yeh.

## 《独克宗》

## Dukezong

李博禅作曲

Composed by Li Bochan

独克宗是位于云南省香格里拉中甸地区的一座千年古城，藏语译为“月光之城”，是滇藏茶马古道的重镇。作曲家于2011年夏天赴当地采风，夜晚时分，被月光下的纳西族与藏族人们围着篝火祭祀起舞的场景所震撼，乐曲开头结尾处的打击乐器“土磬”亦是采风时自民间老艺人手中传得。2014年1月11日深夜的一场大火将这座千年古城化为废墟，作曲家谨以此作品向独克宗致敬，致她的灵魂生生不息。

Dukezong is a thousand-year-old city located in the Zhongdian district of Shangri-La City, Yunnan Province, China. Its name means “City of Moonlight” in Tibetan and it is a major town along the Diansang Ancient Road. In the summer of 2011, the composer visited Dukezong to learn about its local customs. One evening, he was struck by the sight of the Nakhi and Tibetan people dancing around the bonfire in prayer and worship as the moonlight shone upon them. The *tuqing*, the percussion instrument featured at the start and the end of the piece, was inspired from the old folk artists’ during the composer’s field trip. A fire in the middle of the night of 11 January 2014 turned this ancient city into ruins. Through this work, the composer pays tribute to Dukezong. May the spirit of Dukezong live on.

**李博禅**，青年作曲家，上海音乐学院作曲系讲师。1992年生于北京，2004年以第一名考入中央音乐学院附中作曲专业，2010和2015年分别以第一名保送中央音乐学院作曲系本科及硕士研究生，先后师从刘长远、叶小纲教授，和郭文景教授。其创作的交响乐、民族管弦乐、协奏曲、室内乐、音乐剧、独奏、重奏及跨界舞台作品在美国、加拿大、英国、法国、奥地利、意大利、葡萄牙、匈牙利、罗马尼亚、新加坡、日本、泰国、希腊等欧亚美洲十余国家及香港、澳门、台湾地区和国内数十个城市上演，并在二十余项国际国内作曲比赛中获奖。代表作为交响乐《战栗》、《安魂曲》，协奏曲《曾侯乙传奇》、《楚颂》、《弦歌吟》、《晚秋》、《热情与冷漠的邂逅》，民族室内乐《独克宗》、《德音》、《润雨》、《功夫》、《鹰图腾》、《品》、《弓弦舞》，重奏独奏作品《古巷深处》、《悄然》、《目送》、《萦怀》等。

**Li Bochan** is a young composer who is a lecturer at Composition Department, Shanghai Conservatory of Music. Born in Beijing in 1992, Li was the top student accepted into the Composition track of the Affiliated High School of the Central Conservatory of Music in 2004. He was also the top candidate who was admitted directly to the college section and the Master’s program of the Central Conservatory of Music in 2010 and 2015 respectively. He studied under Professors Liu Changyuan, and Ye Xiaogang and Professor Guo Wenjing. His works, stretching across the genres of symphonic music, Chinese orchestral music, concertos, chamber music, musicals, solo pieces, ensemble pieces, and multi-genre theatrical performances, have been performed in more than 10 countries in Europe, Asia, and America, including the United States, Canada, the United Kingdom, France, Austria, Italy, Portugal, Austria, Romania, Singapore, Japan, Thailand, Greece, as well as in Hong Kong, Macau, Taiwan, and dozens of cities in China. Zhang has also received awards at more than 20 music competitions held in both China and abroad. The composer’s notable works include symphonic pieces *Tremors and Song to Appease the Soul*, concertos *The Legend of Zeng Houyi*, *Ode to Chu*, *String Recital*, *Late Autumn*, and *Encounters of Passion and Indifference*, Chinese chamber music *Du Ke Zong*, *Sounds of Virtue*, *The Nourishing Rain*, *Kung-fu*, *Eagle Totem*, *Pin*, and *Dance of Bow and Arrow*, ensemble and solo pieces *In the Depth of an Ancient Alley*, *Softly*, *Watch Them Go*, *Lingering Thoughts* etc.

## 《梁溪音诗》 Tone Poem of Wuxi

孔志轩作曲  
Composed by Kong Zhixuan

梁溪是历史文化名城无锡别称，也是贯穿无锡城的一条重要的河流。这首乐曲的创作灵感来源于明代文人李广文所提出之「锡山八景」及同名组诗，以民歌《无锡景》的音调为素材，结合江南丝竹、弹词音乐的元素创作而成。乐曲对“龙山九峰、锡山晴云、黉宫古桧、泰伯遗祠、惠山名泉、太湖春涨、南禅宝塔、梁溪晓月”八个著名景观的意境进行音画式描绘，并融入具有现代感的音乐表现手法，展现出当代江南蓬勃发展的面貌。

### 惠山名泉

此邦名山天下传，冰洞原开第二泉。  
甘香四时足僧供，品味千古由茶仙。  
石根沁碧漱寒玉，双涧泠泠绕山麓。  
绝顶势合九龙高，影落五湖明黛绿。

### 太湖春涨

东南巨浸开震泽，万顷平铺天一色。  
光涵云影日荧荧，浪暖桃花春拍拍。  
包山巖巖连洞庭，洪涛汹涌鱼龙惊。  
几度天南风力劲，望中点点烟帆轻。

### 南禅宝塔

梵宫突兀南城隅，浮屠屹立凌清虚。  
碧瓦飞甍振鸣铎，金盘结顶擎明珠。  
僧伽何年去无迹？梦入空堂惟见锡。  
我来登览足幽胜，俯瞰层云荡胸臆。

### 梁溪晓月

西溪几曲环西城，城头斜月澹朝晴。  
金波光摇碧玉碎，银蟾影浸玻璃明。  
双河北接流脉运，雉堞楼台眼中见。  
五里桥东曙色分，微茫烟树连芳甸。

### 龙山九峰

惠山北来联翠峰，参差九叠腾苍龙。  
青巘排空矗螺髻，锦屏照日开芙蓉。  
望中迢峣伏还起，势若蜿蜒走云气。  
七峰小隐如画图，西涧回龙见龙尾。

### 锡山晴云

山高无锡莫名邦，晴云烂锦开朝阳。  
光吞深坞岚气润，阴栖惠山眉黛长。  
出岫无心常碍碇，或覆岩头隐苍翠。  
孤峦秀特当群峰，千古高名壮吴会。

### 黉宫古桧

明时古道日行天，黉宫古桧不知年。  
翠鸾交舞凌霄外，玉虬盘拏当槛前。  
几回霹雳走风雨，白昼翻疑鬼神护。  
根株自是栋梁姿，只恐化龙却飞去。

### 泰伯遗祠

三让奔吴迹隐微，崇祠结构锡山陴。  
冠裳秩秩伊遗像，栋宇辉辉临故基。  
断发当时宁自弃，寸心已措兴周诗。  
勋名千古振环宇，盛德堂堂垂永世。

The historical and cultural city of Wuxi is also known as Liangxi, which is also the name of an important river running through Wuxi. The creative inspiration for this piece comes from the idea of “Eight Views of Xishan”, as proposed by a Ming Dynasty poet Li Guangwen and his accompanying poetry series. The melody draws from the folk song *Wuxi Scenery* and incorporates elements of the Jiangnan *sizhu* and *tanci* music. Utilizing music as both a paint and canvas, the piece paints stunning pictures of the eight famous natural landmarks in Wuxi, including The Nine Peaks of Longshan, The Sunny Clouds of Xishan, The Ancient Cypress of Wang Palace, The Ancient Taibo Temple, The Famous Spring of Huishan, The Rising Taihu in Spring, The Pagoda of Nanchan, and The Waning Moon over Liangxi. Besides depicting the feelings evoked by these landmarks, the piece also integrates modern music expressive modes to showcase the flourish of contemporary Jiangnan.

### The Famous Spring of Huishan

*Huishan of Wuxi, renowned throughout the lands.  
Its spring, the Second Spring under Heaven, flows straight from an ice cave.  
Its scent, sweet throughout the seasons, honoured with offerings by monastic devotees.  
Its taste, unchanging since time immemorial, gladly savoured even by immortals.*

*Over the jadeite riverbed glides the river's cool water;  
surrounding the twin ravines rings its uplifting song.*

*Undwarfed by the nine peaks of Wuxi, Huishan's summit stands all.  
The mountain's shadow falls on the five lakes, governing their light and dark, greens and blues.*

### The Rising Taihu in Spring

*In the southeast, rising tides shake the earth.  
For tens of thousands of hectares, land and sky are painted the same colour.*

*The interplay of light and clouds illuminates the sky.  
Warm waves and spring peach blossoms celebrate spring.*

*Towering mountain peaks connect to the Dongting Lake,  
whose majestic waves unsettle both fish and dragons.*

*After the tempest of strong southern gusts,  
one sees light boats amidst the fog.*

### The Pagoda of Nanchan

*The structure stands, abrupt and striking, in the south of the city.  
The pagoda looms, towering and solemn, amidst the historic landscape.*

*Azure tiles line the roof ridges, from where singing bells sound.  
Gold plates line the soaring roofs, wearing crowns of iridescent pearls.*

*Since when did the monks stop visiting?  
In a dream, one enters a vacant hall, greeted only by the sights of Wuxi.*

*Thus, here I am, to visit the pagoda and scale its heights.  
The bird's eye view of misty clouds, a balm for my soul.*

### **The Waning Moon over Liangxi**

*Liangxi River, winding, goes around the Xicheng district.  
Above the city walls, the moon glows brightly in the morning.*

*Golden ripples glimmer like jade pieces.  
The silvery moon throw shadows on the glass-like water.*

*The twin north-flowing rivers are the life of the city –  
a picture of grandiose, observed from low towers.*

*The Wuli Bridge breaks up the hues of dawn in the east,  
while the scent of light fog and trees permeates the city.*

### **The Nine Peaks of Longshan**

*Huishan is joined to the verdant northern mountains,  
whose nine peaks undulate like serpentine dragons.*

*The mountain's emerald pinnacle stands like a pin on a hair bun;  
its face, a canvas for the sun's painting of flourishing blooms.*

*The mountain trails, long and meandering, rising and falling,  
like a winding walk among the clouds.*

*The seven peaks are obscured, as if in a painting.  
One turns back at the end of the western ravine, to see the dragon's tail.*

### **The Sunny Clouds of Xishan**

*Wuxi, known for its tall mountains,  
and the sun that rises over clear clouds.*

*The light swallows the shaded mountainous fog;  
the shadow of Xishan grows long like painted eyebrows.*

*Exiting Xishan's caves, one often encounters cloudy mist,  
or ends up at rocky outcrops hiding spots of green.*

*Xishan stands out as a remarkable mountain;  
just like Wuxi, which, through the ages, has remained at the world's pinnacle.*

### **The Ancient Cypress of Wang Palace**

*One knows the age of the ancient trails,  
but not that of the ancient cypress of Wang Palace.*

*The green luan bird dances in the sky;  
the jade qiu dragon sprawls before the threshold.*

*Despite countless pelting by storms and thunderbolts, the tree stands tall.  
Even in the light of day, one wonders about divine protection.*

*Its roots resemble pillars;  
one fears they might transform into dragons and take to the air.*

### **The Ancient Taibo Temple**

*Taibo rejected the crown thrice and hid himself in the State of Wu.  
In his memory, a temple was built in the Xishan District.*

*His stature dons his best clothes,  
and his house, revamped to its former glory.*

*He chose to give up his hair and world,  
governed by the values of benevolent gentlemen.*

*The name of Taibo will echo in the halls of honour for eternity,  
and his virtues will live on forever.*



**孔志轩**，作曲博士，毕业于上海音乐学院，师从王建民教授。他现为苏州大学音乐学院讲师，中国民族管弦乐学会理事，江苏省音乐家协会会员，姑苏宣传文化人才。近年来他受到中国音乐家协会、上海音乐学院、中国音乐学院、中国戏曲学院、上海民族乐团、香港中乐团、浙江民族乐团、江苏交响乐团、江苏民族乐团、南京民族乐团、无锡民族乐团、新加坡华乐团等机构院团委约创作。他的作品涉及协奏曲、中西管弦乐、室内乐、合唱等体裁，目前主持和参与了五个国家艺术基金项目，获得了来自于国家教育部、省文旅厅、省文联等单位颁发的二十余个国内外作曲奖项。

**Kong Zhixuan** graduated from Shanghai Conservatory of Music with a Doctorate degree in Music Composition. He studied under Prof. Wang Jianmin. He is a lecturer in Soochow University School of Music, member of the Composer Committee of the China Nationalities Orchestra Society and Gusu Publicity and Cultural Talents. In recent years, he was commissioned by Chinese Musicians' Association, Shanghai Conservatory of Music, China Conservatory of Music, National Academy of Chinese Theatre Arts, and orchestras in Shanghai, Hong Kong, Zhejiang, Jiangsu, Singapore etc. His works involve concertos, orchestral music, chamber music and choral music. He managed one Music Compositional Talents project, participated in four performance projects of China National Arts Fund and won more than twenty compositional awards from China Ministry of Education, Jiangsu Provincial Department of Culture and Tourism, Jiangsu Provincial Federation of Literary and Art Circles etc.



## 《弄狮》 Lang Sai

陆耘作曲  
Composed by Lu Yun

“弄狮”在台湾闽南语的意思就是“舞狮”，是中国传统民俗技艺之一种，是喜庆或庙会常见的表演。舞狮通常为两人合作，一人舞狮头，一人舞狮尾；另外，也有三人一组，第三人手持绣球，或是面带笑佛面具，手拿芭蕉扇在前逗弄。作品以台湾节庆音乐为素材，透过舞狮这民俗技艺，让唢呐的多种技巧与乐团互动，舞狮表演中点睛、醒狮、戏狮、迎神、蜂炮和余烬的六种趣味跃然眼前。全曲满溢着台湾作曲家浓郁的乡土情怀，勾勒出当地人民生活的动人图像。

1. 点睛：东方人认为眼睛乃灵魂之窗。制作木偶的师傅必等到木偶完成之前才会为它画上眼睛，象征着赐予木偶灵魂。传统舞狮通常以点睛开始，意喻狮子被赋予了生命。
2. 醒狮：点睛之后，比喻着狮子苏醒了。它伸展爪子，随时准备“弄狮”。
3. 戏狮：在舞狮的过程中会有一个灵魂人物代表，那就是笑面佛。笑佛由另一人扮演，除同狮子嬉戏外，也指挥舞狮表演。
4. 迎神：在台湾传统的宗教灯会中，诸神扮演者会在管乐与打击乐队的音乐伴和下列队而行，以便为人祈求平安与繁荣。
5. 蜂炮：欢乐的节日少不了鞭炮。在台湾，精心制作的鞭炮响起，就可以把那灵给吓跑，祈福祈平安。
6. 余烬：热闹的鞭炮放完后，现场烟雾弥漫，列队而行的“众神”队伍就在迷朦薄雾中解散。

“Lang Sai” in Taiwan’s Southern Min dialect means “lion dance”. It is one of China’s traditional folk performing arts, often seen during festivities and temple fairs. Lion dance is usually a two-man act in which one dancer assumes the head of a lion while the other assumes the tail. However, the dance can also be performed with three persons, the third person wears a Smiling-Buddha mask with a hydrangea flower or a palm-leaf fan in hand. This piece is modelled after Taiwanese festive music. Through this traditional lion dance, the various playing techniques of the suona are showcased through its interaction with the orchestra. The lion comes alive and displays its many facets to the audience in six interesting sections. This piece reflects the country music style of the composer and her strong feelings for her homeland, and vividly portrays the life of the Taiwanese people.

- Section 1: Drawing of the lion’s eyes – East Asians believe that the eyes are the window to the soul. A master puppet maker will not draw on the pupil of a puppet until the final completion; this is symbolic as endowing the puppet with a soul. The traditional lion dance always starts with just such a “drawing of eyes” event, representing that now the lion is alive with a soul.
- Section 2: Waking up of the Lion – After the eye is completed, the lion is likened to wake from a comfortable slumber. It stretches, scratches its claws and gets ready to perform.
- Section 3: Teasing of the Lion – the role of the soul by the Smiling Buddha is played by one person, whose role is to either tease or command the lion.
- Section 4: Welcoming the Divine – In traditional Taiwanese religious carnivals, various depictions of Gods are paraded down the streets accompanied by wind and percussion instruments to bless the people with peace and prosperity.
- Section 5: Firecrackers – No festivity would be complete without firecrackers. In Taiwan, elaborate displays of firecrackers are cast to pray for peace by frightening away evil spirits.
- Section 6: Ending of the Parade – After the firecrackers finish, smoke engulfs the scene in a foggy mist and the parade “dissolves” away.

台北出生的**陆耘**，自幼习乐，2000年起拜师于洪崇焜门下学习作曲。三年后，她以二胡与国乐团作品《西秦王爷》于文建会民族音乐创作比赛中荣获首奖，此曲也入围第16届金曲奖传统暨艺术音乐作品类最佳作曲人奖，同时成为2004年唯一受邀参加中国徐州首届胡琴艺术节的台湾作品。2004年与2005年，她再以《弄狮》和《脸谱集》获文建会同一比赛最高奖项。2004年进入台北艺术大学音乐系硕士班，主修理论与作曲，2009年到美国密苏里大学堪萨斯分校攻读作曲博士，师从周龙陈怡夫妇。2013年在台南艺术大学担任中国音乐学系的专任讲师。其作品曾在台湾、香港、新加坡和中国等十多个国家城市演出。

Taiwan-born **Lu Yun** began her music education at childhood and in the year 2000, she learnt music composition under the tutelage of Hung Chung-Kun. Three years later, she won the Chinese Music Competition organized by the Council for Cultural Affairs in Taiwan with erhu concerto *Lord Xiqin* before being shortlisted for the Best Composer Award in the Traditional and Art Music Category of the 16th Golden Melody Awards. She then won Taiwan’s Chinese Music Competition again in 2004 and 2005 with *Lang Sai* and *The Collection of Masks* respectively. Lu Yun entered the National Taiwan University of Arts to study Music Theory and Composition in 2004. Five years later, she moved to the University of Missouri in Kansas City to do her doctorate in composition, under the guidance of Zhou Long and Chen Yi. In 2013, she returned to Taiwan to teach Chinese music at Tainan National University of the Arts. Her works have been performed in many places including Taiwan, Hong Kong, Singapore and China.

## 《煞尾》 Sha Wei

刘青作曲  
Composed by Liu Qing

“煞尾”京剧锣鼓经中干净利落的收头。作品始终围绕着这一强劲节奏材料，并在各样乐器上寻找模仿京剧打击乐的音色，达到节奏材料与音色材料的统一，同时也借用唢呐的特殊演奏法来勾画京剧剧中的人物形象。全曲以两种对抗性的元素，即铿锵有力的节奏点状素材与婉转流畅的旋律线性素材为结构作品的两大框架，并在乐曲的结尾处将清透秀丽的京剧曲牌显现于一片热烈繁杂的音响之后，将“煞尾”留于听者的回味之中。

In the tradition of Peking Opera, “Sha Wei” refers to a brilliant and sharp rhythmic cadence performed by the percussion section, which is typically made up of fixed rhythmic figurations. The composer used this rhythmically vigorous material as the theme of the entire work. To create a unified style in both the tone colour and the rhythmic material, the composer seeks out tone colours on other instruments that resemble the percussion instruments used in Peking Opera. Extended techniques of the suona are also deployed to portray various characters in Peking Opera.

Two contrasting elements dominate this piece: the strident rhythmic material which is more pointillistic in nature and the lyrical melodic material which is more linear in nature. These two contrasting elements form the framework of the entire work. Towards the end, the elegant songs of Peking opera are juxtaposed against the festive and boisterous backdrop with the “Sha Wei” lingering in the memory of the listener.

### 作曲家简介 Composer's Bio

刘青的音乐追求精致风格，在植根于深厚的中国传统音乐文化基础上，结合现代作曲技法，作品充满新意而不失动人情感。她的作品曾获得赞誉。其中，华夏室内乐团委约作品《凤·凰》2012年首演于纽约林肯中心，并荣获2012美国普林斯顿国际作曲比赛一等奖；民乐室内乐《煞尾》入选“新绎杯”改革开放三十年以来十二部经典民乐室内乐作品；2008国际女音乐家音乐节委约古筝协奏曲《入漫》入选“新绎杯”中国五十部经典民族管弦乐协奏曲，并获银奖；中国少年弓弦乐团建团十周年委约作品《敕勒歌》荣获2010中华人民共和国文化部“文华音乐作品创作奖”；新加坡华乐团委约民族管弦乐《偶·戏》2014年首演于新加坡，并获得第5届全国青少年题材民族管弦乐作品金奖；中国国家交响乐团委约交响乐作品《妈祖》2014年首演于国家大剧院；2016年中央民族乐团于北京音乐厅首演《琴弦上的叶尔羌》，获广泛好评。

Dr. Liu Qing's music pursues exquisite style, distinguished by a profound traditional Chinese music background, modern compositional theory and technique of Western music. Her works are strikingly innovative, yet moving and emotional. In 2012, *Feng Huang*, commissioned by Huaxia Chamber Orchestra, premiered in Lincoln Center and earned the first prize in 2012 Princeton International Composition Competition in US. In 2008, Guzheng concerto *Ru Man*, commissioned by International Female Musicians' Music Festival, won silver award in “Xinyi Cup” National Orchestra Competition. In 2010, *Chile Song*, commissioned by the Chinese Youth String Orchestra for its 10th anniversary, won “Wenhua music creation award” by the Ministry of Culture PRC. Her work *The First Symphony Tiangong* premiered in Guoyin Concert Hall and was published by Tianjin Symphony Orchestra. In 2014, her national orchestral music *Ou.Xi*, commissioned by Singapore Chinese Orchestra, premiered in Singapore. In 2014, her symphony work *Matsu*, commissioned by China National Symphony Orchestra, premiered in National Center for the Performing Arts.

## 《弦上秧歌》

### Strings on Yangko Dance

王丹红作曲

Composed by Wang Danhong

在中国北方广袤的土地上，孕育出了秧歌这种火热，粗犷的民间艺术形式。生活在那里的人们每逢农历正月十五就要扭起那让他们魂牵梦绕、难以割舍的秧歌。只有在这片土地上生活了一辈子的人才能领会秧歌，理解秧歌。秧歌是他们生活的缩影，是他们苦中作乐的寄托。只有在那一时刻，一切苦难都已化解，每一个舞姿都使人颤栗在浓烈的艺术享受中。人们用激情的舞蹈表达着对人生的豁达和超越。就这样，秧歌跳出了感动、舞出了生活。

The vast lands of Northern China gave birth to the genre of yangko, a popular folk dance steeped in the celebratory earthy and jolly flavours of rural life. On the 15th of the first lunar month, communities in the North present the intoxicating yangko dance. It is believed that only those born and bred of village life in the North can truly lead and comprehend the true meaning of yangko, for yangko is the spiritual comfort and emotional counterpoint of their hard and laborious life. While dancing, the sufferings are temporarily forgotten and each pose becomes an artistic transcending of hard rural life. Through yangko, dancers allegedly remake and reconstruct their existence with passion and inspiration.

#### 作曲家简介 Composer's Bio

**王丹红**，中国当代最为活跃的年轻作曲家之一。她曾多次获奖，包括国家交响乐比赛最高奖、政府最高大奖“文华奖”、以及国内外众多作曲比赛的不同级别的奖项。她的音乐深受中国传统音乐以及民间音乐的影响，又不失当代人的审美取向，被誉为“具有油画色彩的东方语言”。

**Wang Danhong**, one of the most active young composers in China today and the representative of a new generation. She has won numerous awards for her works, including the highest honour in the National Competition for Symphonic Works, the governmental highest award — Wen Hua Prize and other various prizes of composing competitions both in China and overseas. Her music works are deeply influenced by Chinese traditional music and folk music, but also keeps pace with the aesthetic trends in contemporary society, and are regarded as “the eastern language with the colours of Western oil painting”.

## 《狂想曲·梨园腔魂》

贾达群作曲

### Rhapsody – The Spirit of the Tunes from Shaanxi Opera Composed by Jia Daqun

信天游的高亢苍凉，花儿的跌宕委婉，腰鼓的生命激情，秦腔的情感张力形成了黄土高原和西北风情在我心中的记忆…… 这记忆日积月累，渐生情愫，这情愫时常萦绕，挥之不去，终于借《梨园腔魂》得以抒发其沉淀的感怀。

作为大型民族器乐协奏套曲“梨园”的最后一部作品，我用类似奏鸣曲式的结构将前面所提及的音声素材，特别是秦腔音乐中的素材进行了选择、凝练和再造，使其特点和风格更为集中、鲜明。同时，庞大的曲体形式和多重的结构对位也恰当并得体地为这部套曲的总体结构划上了圆满的句号。

音乐的当代标志与传统韵律及个人风格的融合，始终是我音乐创作关注的焦点，也是我音乐创作必须要达到的一个基本要求《梨园腔魂》从传统里降生，在“狂想”中发展；音腔裹魂魄，腔魂铸精神。

Xintianyou's rhyme is high and desolate. Flowers, the local melodies of northwest of China, euphemises its ups and downs. The waist drum's passion for life, Shaanxi Opera's emotional tension formed the Loess Plateau and northwest customs in my memory. This memory accumulated over a long period of time, gradually developed feelings that linger, finally through this work *The National Instrumental Concerto Cycle <Impressions of "Liyuan" the Chinese Opera>*, it expressed the precipitation of feelings in my mind.

As the last work, a concerto-like divertimento for large Chinese traditional orchestra, I selected, condensed and recreated the above-mentioned materials, especially those in Shaanxi opera music with a sonata-like structure so as to make their features and styles more concentrated and distinct. At the same time, the huge form and multiple structure counterpoint are also appropriate and suitable for the overall structure of this divertimento to draw a full stop.

The fusion of music's contemporary logo, traditional rhythm and personal style has always been the focus of my music creation and a basic requirement that my music must meet. *The Spirit of the Tunes* is born from the tradition of the development of rhapsody, and the tune lines wrapped soul, the soul of the tune casting spirit.

#### 作曲家简介 Composer's Bio

贾达群，中国当代作曲家，音乐理论家；上海音乐学院作曲指挥系教授，博士生导师。贾达群创作有大量不同题材和体裁的音乐作品，包括5部大型交响乐，2部室内交响乐，7部协奏曲，4部民族器乐协奏曲，1部歌剧，2部舞剧音乐，1部声乐套曲，4部弦乐四重奏，5部打击乐作品，以及14部各种编制的室内乐作品；出版有9张个人作品专辑和D9视频光盘（NAXOS: 2015, 2016, 2017, 2024, SMPH&SLAV: 2019, 2020, 以及 CAC: 2023）。

Jia Daqun, a distinguished Chinese composer, musical theorist and senior professor of composition & theory, and supervisor of doctoral student at Shanghai Conservatory of Music in China. He has composed numerous works in various musical styles, including 5 large symphonic works, 2 chamber symphonic works, 7 concertos, 4 concertos of Traditional Instruments Orchestra, 1 opera, 2 large dance music for Orchestra, 1 vocal suite, 4 string quartets, 5 percussion works and 14 chamber works in different instrumentation. He released 9 CDs and D9 of personal compositions by NAXOS (2015, 2016, 2017, 2024), SMPH&SLAV (2019, 2020) and CAC (2023).

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

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- ▶ 2 complimentary Category 2 tickets (birthday month) \*
- ▶ 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)

#### 银乐友 一年会费 S\$80 (S\$87.20 包括消费税)

##### 银乐友福利 (总值超过S\$240) :

- ▶ 优先购买新乐季的音乐会门票享有50%折扣 (限Category 1、Category 2票价) \*
- ▶ 15% 例常音乐会门票折扣
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- ▶ 2张音乐会Category 2 的门票 (生日月份) \*
- ▶ 受邀出席乐友聚会和各项活动
- ▶ 通过电邮与邮件获得新加坡华乐团的音乐会的讯息
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#### Silver Friends SCO Membership (1 Year) S\$80 (S\$87.20 with GST)

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- ▶ 50% off concert tickets for Category 1 and Category 2 tickets (during season launch period)\*
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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



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。除了政府的资助，我们仍需要商业机构及善心人士支持我们达成使命，让优雅华乐举世共赏。您的慷慨捐助将帮助我们提升我们的节目质量和策划更精彩的节目。新加坡华乐团会是公益机构，所有捐款均可享有2.5倍的税务回扣。请参考以下的捐款方式：

We pride ourselves as Singapore's only professional national Chinese Orchestra. Besides partial funding from our government, we truly need the support from generous corporate and individual donors like you to help us continue on with our endeavours. Every contribution will help SCO fulfil our vision to inspire Singapore and the World with our music and to create better programmes for all to enjoy. SCO is an approved Institution of a Public Character (IPC). All donations are eligible for a 2.5 times tax deduction. Please refer to the various donation methods below:

您可通过 **GIVING.SG**  
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\* 备注 Note:

若您想通过PayNow捐款并享有税务回扣,请在汇款后的3个工作日内,把机构/个人资料(如电邮、手机号码)发给我们业务拓展部的同事。

Please send us your organisation/ personal details within 3 working days after making your donation if you need a tax-deductible receipt to be issued to you.

UEN: 199603271D  
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Branch No: 501  
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**支票捐款**  
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\* 备注 Note:

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Please make cheque(s) payable to “Singapore Chinese Orchestra” and mail it to:

**7 Shenton Way, Singapore Conference Hall, Singapore 068810**

You may refer to the following link for the details required.  
[www.sco.com.sg/en/support-us/sponsorship-donation](http://www.sco.com.sg/en/support-us/sponsorship-donation)

根据新加坡金融管理局宣布，企业支票将在2025年底前全面淘汰。我们鼓励您通过线上支付的方式进行捐款，感谢您的理解与支持。

With the announcement from MAS for cheque payments to be phased out by end 2025 and beyond, we would like to encourage you to consider making your donation via the various online payment methods as stated.

欲知更多详情，请联络业务拓展部：  
For any further enquiries, feel free to contact:

林芬妮 / 邓秀玮 Ms Lim Fen Ni / Ms Deng Xiuwei  
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音乐会节目册将列出所有捐赠100元及以上的善心人士。若您希望匿名捐款，请通知我们。  
Donations (\$100 & above) will be acknowledged in the house programme. Please inform us if you wish to remain anonymous.

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饒思銘 Ngeow Si Ming, Jonathan

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Chang Le (Associate Principal)

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李新桂 Lee Heng Quee  
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### 次中音嗩吶 Cizhongyin Suona

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伍慶成 Ngoh Kheng Seng  
沈國欽 Shen Guoqin  
張騰達 Teo Teng Tat  
伍向陽 Wu Xiangyang

\* 沒參與演出 Not in Concert

所有演奏員 (除聲部首席與副首席) 名字依英文字母順序排列。

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

截至節目冊上載時, 資料均為準確。All information are correct at the time of publishing.

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