

宝岛飘乐

陈澄雄与新加坡华乐团

Harmonies from Taiwan Chen Tscheng-Hsiung and SCO

25 七月 July 2015
星期六 Saturday
8pm

新加坡华乐团音乐厅
SCO Concert Hall

指挥: 陈澄雄
Conductor: Chen Tscheng-Hsiung

唢呐: 曾千芸
Suona: Tseng Chien-Yun

笛子: 曾志
Dizi: Zeng Zhi

SCO Celebrates



鸣谢
Acknowledgements

我们向所有以各种方式支持与协助新加坡华乐团的机构与热心人士致谢。
We wish to thank the media and all who have contributed to the Singapore Chinese Orchestra in one way or another.

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新加坡华乐团有限公司
Singapore Chinese Orchestra Company Limited
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www.sco.com.sg



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我们的展望

出类拔萃，别具一格的新加坡华乐团

我们的使命

优雅华乐，举世共赏

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 Vision

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

Our Mission

To inspire Singapore and the World with our music

Our Values

Strive for excellence in our performances

Committed to teamwork

Open to innovation and learning

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15 September 2014 > 14 September 2016

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宝岛飘乐 – 陈澄雄与新加坡华乐团 Harmonies from Taiwan – Chen Tscheng-Hsiung and SCO

指挥 Conductor: 陈澄雄 Chen Tscheng-Hsiung

唢呐 Suona: 曾千芸 Tseng Chien-Yun

笛子 Dizi: 曾志 Zeng Zhi

庆典序曲 ^{8'} (华乐版世界首演)
Festive Overture
(World premiere of Chinese orchestra version)

德米特里·肖斯塔科维奇作曲、陈澄雄移植
Composed by Dmitri Shostakovich, adapted by
Chen Tscheng-Hsiung

胡旋舞 ^{10'} (新加坡首演)
Whirling Dance (Singapore premiere)

钟耀光
Chung Yiu-Kwong

笛子 Dizi: 曾志 Zeng Zhi

西藏三界 ^{20'} (新加坡首演)
Three Realms of Tibet (Singapore premiere)

韩永
Han Yong

第一乐章: 天界
First movement: The Realm of Heaven
第二乐章: 地界
Second movement: The Realm of Earth
第三乐章: 人界
Third movement: The Realm of People

休息 Intermission ^{15'}

弄狮 ^{15'} (新加坡首演)
Lang Sai (Singapore premiere)

陆耘
Lu Yun

唢呐 Suona: 曾千芸 Tseng Chien-Yun

忆 ^{18'} (新加坡首演)
Memories (Singapore premiere)

刘长远
Liu Chang Yuan

全场约1小时45分钟。
Approximate concert duration: 1hr 45 mins

新加坡华乐团

Singapore Chinese Orchestra

拥有 85 名音乐家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。新加坡华乐团赞助人为李显龙总理。自 1997 年首演以来，在肩负起传统文化的传承之际，也以发展和创新为重任；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。新加坡华乐团坐落于新加坡大会堂一座见证新加坡历史的坐标。各种资源和优势相互交融，使新加坡华乐团成长为一支风格独具的优质华乐团。

新加坡华乐团不断策划与制作素质高又多元性的节目，使它在华乐界占有一席之地，而日益扩大的观众群也目睹了华乐团这几年来成长。2002 年的滨海艺术中心开幕艺术节上，乐团带给观众一部富于梦幻色彩，又具真实历史事迹的交响幻想史诗《马可波罗与卜鲁罕公主》，为乐团发展史开创新的里程碑。2003 年的新加坡艺术节，乐团与本地多元艺术家陈瑞献一同呈献了别开生面的音乐会《千年一瞬》，突破了单一艺术呈献的音乐会形式。2004 年新加坡建国 39 年，乐团召集了 2400 名表演者，以有史以来最庞大的华乐队演出《全民共乐》，堪称壮举。2005 年，为纪念郑和下西洋 600 周年，乐团集合多方力量，邀请多位国际知名歌唱家同台演出音乐剧史诗《海上第一人——郑和》。2007 年，新加坡华乐团与新加坡交响乐团，以及本地其他上百位演奏家组成的联合大乐团，共同参与了新加坡国庆庆典演出，为国庆典礼增添艺术色彩。2008 年新加坡艺术节，华乐团与剧艺工作坊合作，突破性地让莎士比亚名著与昆曲经典《牡丹亭》在演出《离梦》中相会。2009 年，乐团成为历史上第一支应邀在爱丁堡艺术节开幕星期演出的华乐团，也并于 2010 年参与新加坡艺术节在法国巴黎的演出。

新加坡华乐团以高演奏水平，曾受邀在多个重要场合中演出，包括 2003 年的世界经济论坛和国际艺术理事会研讨会，以及 2006 年的国际货币基金组织会议等。1998 年于北京、上海和厦门、2000 年于台湾的演出，让亚洲地区开始注视着新加坡华乐团。2005 年，新加坡华乐团

Inaugurated in 1997, the 85-musician Singapore Chinese Orchestra (SCO) is Singapore's only professional Chinese orchestra as well as a flagship local arts group. Its patron is Prime Minister Lee Hsien Loong. Taking on the twin role of preserving traditional arts and culture and establishing new frontiers through the incorporation of Southeast Asian cultural elements, its home is the Singapore Conference Hall.

Since its inception, SCO has impressed a broadening audience with its blockbuster presentations and is fast establishing itself among its counterparts around the world. In 2002, it staged a symphonic fantasy epic *Marco Polo and Princess Blue* as part of the opening festival of Esplanade – Theatres on the Bay. The following year, SCO produced a musical and visual conversation with Singapore's most eminent multi-disciplinary artist Tan Swie Hian at the Singapore Arts Festival 2003. The orchestra celebrated Singapore's 39th National Day in 2004 with a spectacular concert – *Our People, Our Music* – featuring 2,400 local music enthusiasts at the Singapore Indoor Stadium. In 2005, it produced a mega musical production, *Admiral of the Seven Seas*, as part of the Singapore Arts Festival 2005. In 2007, SCO was part of the 240-strong combined orchestra that performed at the Singapore National Day Parade. In the Singapore Arts Festival 2008, SCO joined hands with Theatreworks to present the ground-breaking production *Awaking*, which brought together Kunqu opera music and Elizabethan music. In 2009, SCO made history by becoming the first Chinese orchestra to perform in the opening week of the Edinburgh Festival, and in 2010, performed in Paris as part of the Singapore Festivals.

Well-known for its high performance standards and versatility, the SCO has performed at numerous prestigious events such as the World Economic Forum and International Summit of Arts Council in 2003, and the 2006 International Monetary Fund (IMF) Annual Meeting. The orchestra also toured Beijing, Shanghai and Xiamen in 1998 and Taiwan in 2000. In 2005, it performed at the Budapest Spring Festival and the Singapore Season in London and Gateshead. In 2007, SCO performed at the Beijing Music Festival, the Singapore Season in the China Shanghai International Arts Festival, and the Macau International Music Festival. In May 2014, SCO was invited to perform at the Shanghai Spring International Music Festival and in Suzhou to celebrate the Singapore-Suzhou

首次到文化气息浓郁的匈牙利、伦敦和盖茨黑德作欧洲巡回演出，成功获得观众与音乐评论家的一致赞赏。2007 年，新加坡华乐团在北京国际音乐节和中国上海国际艺术节的邀请下，配合新加坡节在北京与上海的演出，也参与澳门国际音乐节。2014 年，乐团参与上海之春国际音乐节以及到苏州欢庆新中苏州工业园区 20 周年。这些海外音乐会不仅大大提升了乐团在国际音乐界的名声，也奠定了它在华乐界的领导地位。

新加坡华乐团以“人民乐团”为宗旨，通过社区音乐会、学校艺术教育计划、户外音乐会等活动来推广华乐，为使其其他种族的朋友也能欣然地欣赏华乐。乐团也委约作品，于不同音乐会中首演新作品。2006 与 2011 年，新加坡华乐团主办了国际华乐作曲大赛。此大赛注入了“南洋”元素，借此创立本地独有的音乐风格。乐团也于 2012 年主办了新加坡首次为期 23 天的全国华乐马拉松；31 支本地华乐团体在新加坡各地呈献 44 场演出，吸引了约两万观众。2014 年 6 月 28 日，新加坡华乐团在国家体育场，新加坡体育城缔造了历史性的成就，以 4557 表演者打破两项健力士世界纪录和三项新加坡大全纪录。新加坡华乐团通过启发、推动、影响和教育的方式来传达它的音乐理念。



Industrial Park's 20th anniversary. These international platforms provided SCO with the opportunities to showcase its talents, propelling it to the forefront of the international music arena.

In line with its vision to be a world-renowned people's orchestra, SCO widens its outreach by performing regularly at various national parks, communities and schools. SCO also commissions its own compositions and in 2006 and 2011, organised the Singapore International Competition for Chinese Orchestral Composition that incorporates Nanyang musical elements from Southeast Asia. In 2012, SCO organised Singapore's first 23-day National Chinese Orchestra Marathon, a spectacular feat that drew the participation of 31 local Chinese orchestras participated with over 44 performances and an audience of 20,000. On 28 June 2014, SCO created history through the second instalment of *Our People Our Music* by breaking two Guinness World Records and three Singapore Book of Records with 4,557 performers at the National Stadium, Singapore Sports Hub. It is with this vision that SCO continues to inspire, influence, educate and communicate through its music.

葉聰 – 音乐总监

Tsung Yeh – Music Director

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》、《千年一瞬—与陈瑞献的音乐对话》、《大唐风华》、《雷雨》及《海上第一人—郑和》等。同时，在《离梦》中把汤显祖及莎士比亚名著融为一炉的初步概念也来自他的构思。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。

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典节目作了全新的音乐设计。在国家领袖、2万7千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、南音小组及合唱团所组成的联合乐团。

这些年来，葉聰在乐团演奏质量上的不断坚持与努力，使乐团在音乐性、技术性，以及总体音响上都达到了一个前所未有的新高。2005年，他带领乐团远赴伦敦、盖茨黑德，以及布达佩斯春季艺术节，成功指挥了一系列的欧洲巡演。2007年10月，乐团在他的领导下，展开了中国巡演之旅，先后在北京国际音乐节、上海国际艺术节、澳门国际音乐节、广州星海音乐厅、中山市文化艺术中心和深圳音乐厅中成功演出。2009年8月，乐团成为历史上第一支应邀在爱丁堡艺术节开幕周演出的华乐团。葉聰于2013年10月荣获文化界最高荣誉的“新加坡文化奖”。

葉聰同时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。此外，他也曾担任香港小交响乐团的音乐总监。

葉聰曾被挑选参加由芝加哥交响乐团赞助的“指挥家深造计划”，并接受其音乐总监巴伦邦及首席客座指挥布莱兹

Tsung Yeh joined the Singapore Chinese Orchestra (SCO) as Music Director in January 2002. Under his direction, SCO expanded its repertoire with innovative works such as *Marco Polo and Princess Blue – A Symphonic Epic*, *Instant is a Millennium – A Musical Conversation with Tan Swie Hian*, *The Grandeur of Tang*, *Thunderstorm*, *Admiral of the Seven Seas* and *Awaking*. In *Awaking*, he melded Shakespeare and Tang Xianzu's plays into one, elevating Chinese orchestral music to a higher level.

As Music Director of Singapore's National Day Parade 2007, Tsung Yeh conceptualised a symphonic music structure with supreme, textured virtuosity that incensed the national pride in the air. 240 musicians from the SCO, Singapore Symphony Orchestra (SSO), Singapore Armed Forces (SAF) Central Band, Malay and Indian ensemble, Nanyin ensemble and a chorus performed under his baton before an audience of 27,000 and millions of television viewers.

His perseverance and diligence have brought SCO's performances to new heights, both musically and technically. Between March and April 2005, he led the orchestra on a tour to Europe at Barbican Center in London, The Sage Gateshead and the Budapest Spring Festival. In October 2007, SCO performed at the Beijing Music Festival, China Shanghai International Arts Festival, Macau International Music Festival, as well as at major concert halls in Guangzhou, Zhongshan and Shenzhen. In August 2009, SCO made history by becoming the first Chinese orchestra to perform in the opening week of the Edinburgh Festival. Tsung Yeh was awarded the Cultural Medallion in 2013, the highest award given in the field of the arts in Singapore.

Tsung Yeh is also the Music Director of the South Bend Symphony Orchestra in the United States. In 1995, he was honoured with the ASCAP Award together with the South Bend Symphony Orchestra. In addition, he has served as the Music Director of the Hong Kong Sinfonietta.

As part of the Conductors' Mentor Programme sponsored by the Chicago Symphony Orchestra, he worked with Music Director Daniel Barenboim and Principal Guest Conductor Pierre Boulez. In April 1991, he replaced the indisposed Barenboim at short notice. He is also the former Music Director of the Northwest Indiana Symphony Orchestra

的指导，1991年4月，他临时代替抱恙的巴伦邦登上指挥台，成功领导芝加哥交响乐团的演出。此外，葉聰曾担任西北印第安那州交响乐团音乐总监、圣路易交响乐团助理指挥、佛罗里达州管弦乐团驻团指挥、纽约奥尔班尼交响乐团的首席客座指挥。他也是北京华夏艺术团的首席指挥、上海新音乐重奏团的发起人之一。

5岁开始学习钢琴的葉聰，于1979年在上海音乐学院攻读指挥，1981年获纽约曼尼斯音乐学院颁发的全额奖学金往该校进修音乐学位课程，毕业时更获学术优异奖。1983年，他赴耶鲁大学攻读硕士课程，成为指挥大师梅勒门生，并先后跟随鲁道夫·史勒坚，以及薛林、韩中杰、黄贻钧、曹鹏等名指挥家学习。

葉聰曾与北美多个乐团合作，计有三藩市、塔克逊、纽黑文交响乐、卡尔加里和罗彻斯特管弦乐团等。他也经常应邀担任亚洲多个乐团的客席指挥，包括北京、上海、广州、深圳，还有香港、台北和台中等地的乐团。欧洲方面，他指挥过巴黎2e2m合奏团、法国电台管弦乐团和波兰、俄罗斯及捷克的乐团等。葉聰也曾赴日本，指挥新星交响乐团。2001年5月，他应邀指挥了巴黎—上海卫星双向电视传播音乐会，法国国家交响乐团与上海广播交响乐团联合呈献演出，透过卫星电视传播，吸引了欧洲与亚洲上亿观众。

葉聰在指挥教育界亦极富盛誉。他现任中国音乐学院与上海音乐学院客席教授。自1992年起，他已是捷克交响乐指挥工作坊的艺术总监，并曾在美国“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，以及时常应邀到瑞士举行的国际现代音乐指挥大师班担任主讲。另外，他曾同雨果、Delos与Naxos等公司合作录制了多张音乐光碟专辑。

and the Exxon/Arts Endowment Conductor of the Saint Louis Symphony Orchestra. He served as Resident Conductor of Florida Orchestra and was the Principal Guest Conductor of Albany Symphony Orchestra of New York. He is the Principal Conductor of the Hua Xia Ensemble in Beijing and is one of the founders of the Shanghai New Ensemble.

Tsung Yeh started learning the piano at the age of five. He began his study of conducting at the Shanghai Conservatory of Music in 1979, and two years later won a full scholarship to the Mannes College of Music in New York where he received the Academic Excellence Award upon graduation. In 1983, he began his post-graduate study at Yale University under Otto Werner-Mueller. He also studied conducting with Max Rudolf, Leonard Slatkin, Murry Sidlin, Sidney Harth, Han Zhong Jie, Huang Yi Jun and Cao Peng.

In May 2001, Tsung Yeh conducted the Paris-Shanghai Duplex Concert – a collaboration of the French National Symphony Orchestra and Shanghai Broadcasting Orchestra – that was broadcast via satellite to millions of viewers in Europe and Asia. His previous engagements include San Francisco, Tucson and New Haven Symphonies, Calgary and Rochester Philharmonic, and orchestras from Beijing, Shanghai, Guangzhou, Shenzhen, Hong Kong, Taipei, Taichung, Japan, France, Poland, Russia and Czech Republic.

With his growing reputation as a conducting teacher, Tsung Yeh is currently guest professor in both the China and Shanghai Conservatory of Music. He has been one of the Artistic Directors of the Symphonic Workshop Ltd in the Czech Republic since 1992, and has also taught conducting workshops hosted by the Conductors Guild, The League of American Orchestras and the Musik Hochschule of Zurich. As a recording artist, Tsung Yeh has made various recordings under the HUGO, Delos and Naxos labels.



陈澄雄 – 指挥

Chen Tscheng-Hsiung – Conductor



台湾著名指挥家，陈澄雄以能够驾驭中西乐，而且独具艺术睿见与文化气质赢得乐界同仁与年轻乐者的尊崇。他先后毕业于台湾艺专、奥地利国立莫扎特音乐学院。曾执教于台湾艺专、中国文化学院、东海大学、实践大学和台北市立师范学院和台中师范学院，并屡任交响乐团、国乐团、管乐团与合唱团指挥。另外，他也曾多次应邀客席指挥美国、英国、加拿大、俄罗斯、匈牙利、罗马尼亚、哥伦比亚、墨西哥、日本、韩国、新加坡、香港和中国大陆等著名交响乐团及国乐团的演出。

1976年与1980年，他先后训练台湾两支管乐团，自强和幼狮，参加美国和平公园国际管乐大赛，两团皆荣获“三A”级首奖。1984年6月被委为台北市立国乐团团长兼指挥，在任7年间致力于中国音乐的倡导和改革，使迈向现代化与国际化。1988年创立管乐协会，被推举为首二任会长，任内积极落实管乐教育、导师的进修、提升管乐交响化，以及参加国际管乐组织，无不为促进管乐演奏而努力。

1991年4月起，他又被委接任台湾省立交响乐团，落实基层音乐教育，在民间推动精致艺术，拉近城乡文化距离。隔年10月启动台湾省音乐艺术季，该音乐艺术季演奏地点遍布全省各地。1992年，他创立台湾省青少年

Chen Tscheng-Hsiung is an established Taiwanese conductor who is much respected for his artistic insights and firm grasp of Eastern and Western music. He graduated from the National Taiwan University of Fine Arts and the Mozarteum University of Salzburg in Austria. He also taught at his alma mater, the National Taiwan University of Fine Arts, and institutions like the Chinese Cultural University, Tunghai University, Shih Chien University, Taipei Municipal Teachers College and the National Taichung University of Education. Chen Tscheng-Hsiung was also conductor of symphony orchestras, Chinese orchestras, symphonic bands and choirs. In addition, he appeared as guest conductor for many renowned symphony orchestras in USA, UK, Canada, Russia, Hungary, Romania, Columbia, Mexico, Japan, Korea, Singapore, Hong Kong and China.

In 1976 and 1980, he trained Taiwan's Zi Qiang Wind Orchestra and C.Y.C Wind Orchestra respectively, and they later participated in the United States Peace Park International Wind Orchestra Competition where both won the top prize in the "Grade A" section. In June 1984, he was appointed head-cum-conductor of the Taiwan Chinese Orchestra, in whose capacity he tirelessly reformed, modernised and globalized China's music over the next 7 years. In 1988, he founded the Association for Symphonic Bands and Ensembles, and was its chairman for two terms. During this period, he actively promoted the education of wind instruments, encouraged the upgrading of teaching skills, advocated the advancement of the symphonic wind music, and participated in the International Wind orchestra organisations.

In April 1991, Chen Tscheng-Hsiung was appointed music director of the National Taiwan Symphony Orchestra. Since then, he has been promoting basic music education and fine arts at the grassroots, in order to narrow the cultural divide between urban and rural areas. In October 1992, he launched the Taiwan Arts Festival by roping in musicians from every province. In the same year, he founded the Taiwan Youth Symphonic Orchestra by providing youths, aged 10 to 20, with rigorous training and a performing platform. Tours in 1995, 1997, 1999, 2001 and 2002 took them to Singapore, Malaysia, Hong Kong, Austria, Hungary, France, Romania, Swaziland (in Southern Africa), Vancouver, Boston and New York, winning rave reviews along the way.

交响乐团，收揽了台湾各地10岁至20岁的青少年乐员，给予他们严格的训练与演奏的平台，并在1995、1997、1999、2001和2002年率领该团先后赴美国、新加坡、马来西亚、香港、奥地利、匈牙利、法国、罗马尼亚、南非史瓦济兰、美加温哥华、波士顿与纽约等地演出，获得佳评如潮。

陈澄雄不仅在西方音乐乐器理论作曲与指挥等方面有很精湛的造诣，对中国音乐精密准确的处理，在在显露出他的文化气质。他也十分鼓励本土创作，将台湾作曲家的作品搬上舞台；同时也把中国大陆的作品，如歌剧《第一百个新娘》、《原野》、《西施》、歌舞剧《走西路》，芭蕾舞剧《敦煌梦》，以及多部西洋歌剧引进台湾，让精致的艺术，无论是中西乐、歌剧、歌舞剧或是芭蕾舞剧等，都在巡回宝岛中与观众见面。

2003年2月他正式退休，成为自由指挥家，多年来被多国乐团争聘为常任客席指挥家。

An expert in the theory, composition and conduct of Western music, he proved to be equally adept at Chinese music. He is as passionate about promoting the works of Taiwanese composers as he is in introducing China's compositions to local audiences. Among his works introduced to Taiwanese audiences, include operas *The 100th Wife*, *Savage Land*, and *The Beauty Xi Shi*; Song and Dance theatre *Going West*; ballet *Dream of Dunhuang* and several Western musicals. Although officially retired since February 2003, he still receives invitations to guest conduct in many countries.

曾千芸 – 唢呐 Tseng Chien-Yun – Suona



Tseng Chien-Yun is currently in the second year of her Masters' degree course at the National Taiwan University of Arts' music faculty. She majors in suona under the tutelage of suona musician Liu Jiang Bin. Tseng Chien-Yun has made trips to China to pick up the finer points of suona under such renowned names as Zhou Dong Zhao, Wang Bin Lin, Shi Hai Bin, Wang Gao Lin and Hu Zhi Hou. Besides winning numerous music competitions in Taiwan, she also garnered the titles, "Hsinchu's Star" from the Hsinchu Youth Chinese Orchestra and "Star of Tainan Arts" from the Tainan National University of the Arts. She was also Taiwan National Chinese Orchestra Taiwan's "Best Suona for 2014" and along the way, picked up the Popularity Award based on audience votes.

In May 2014, the National Chinese Orchestra Taiwan invited her to perform at the National Concert Hall. In the same year, she was invited to perform *Lang Sai* with the China Broadcasting Chinese Orchestra at the Forbidden City Concert Hall. The occasion was the press conference of Xin Yi Cup Chinese Orchestra work Award. In addition, she won the "Best Performance" award at the 2nd Annual Wind Instrumental Arts Festival organized by China Ming Zhou Grand Theatre of Yongnian Handan, Hebei Province.

曾千芸现就读于台湾艺术大学中国音乐学系硕士二年级，主修唢呐，师从唢呐演奏家刘江滨，先后多次赴中国大陆，向周东朝、王彬彬、石海彬、王高林与胡志厚等名师学习。多次获台湾学生音乐比赛唢呐独奏第一名的她，曾获选为新竹青年国乐团“竹青之星”与台南艺术大学“南艺之星”，也曾获台湾国乐团“NCO 2014唢呐好声音”第一名、观众票选“最佳人气奖”。

2014年5月应台湾国乐团之邀在国家音乐厅协奏演出，同年受邀到北京中山公园音乐堂与中国广播民族乐团在新绎孟民族管弦乐作品评奖发表会上演奏《弄狮》；受邀到中国河北省邯郸永年洺州大剧院参加2014年第二届吹歌艺术节邀请赛，并荣获“最佳演奏奖”。

曾志 – 笛子 Zeng Zhi – Dizi



Zeng Zhi started learning the piano at a young age and began studying the dizi since 12 years old. He participated in the first Chinese Folk Instrument Competition in 2002 and received the Outstanding Performance Award. In 2004, he was admitted to the instrumental music department of the China Conservatory of Music under the tutelage of renowned dizi, xiao musician and pedagogue, Zhang Wei Liang. In 2007, Zeng Zhi joined the Chinese National Orchestra, embarking on well-received tours in Switzerland, Austria, Germany, Luxembourg, Italy and Egypt. He joined the UK group Dragon Arts in 2008, toured the UK and Spain, as well as participated in arts festivals in London, Newcastle, Stockton and other cities. He has also performed at the Zaragoza World Expo. Zeng Zhi joined SCO as a dizi musician in 2008.

曾志自幼学习钢琴，并于12岁开始学习竹笛。2002年参加第一届中国民族器乐大赛并获得优秀演奏奖。2004年考入中国音乐学院器乐系，师从著名笛箫演奏家与教育家张维良。2007年加入华夏民族乐团，巡演瑞士、奥地利、德国、卢森堡、意大利、埃及并受到好评。2008年随英国飞龙艺术团巡演英国、西班牙，参加伦敦、纽卡斯尔、斯特克顿等城市的艺术节及萨拉戈萨世界博览会会场演出。2008年加入新加坡华乐团为笛子演奏家。

曲目介绍

Programme Notes

庆典序曲 (华乐版世界首演)

Festive Overture

(World premiere of Chinese orchestra version)

德米特里·肖斯塔科维奇作曲、陈澄雄移植

Composed by Dmitri Shostakovich,

adapted by Chen Tscheng-Hsiung

德米特里·肖斯塔科维奇创作的《A大调庆典序曲》作品96，是为纪念苏联10月革命37周年而作，于1954年在莫斯科大剧院首演。

这部作品是当时大剧院的指挥瓦西里·纳布辛，在苦于没有适合的作品可作为音乐会的开场曲之下，才在音乐会举行的数天前联系上肖斯塔科维奇，并邀请他为这重要的纪念盛会写部作品。肖斯塔科维奇爽快允诺，他以格林卡的《鲁斯兰与柳德米拉》序曲为基础，在三天内创作出一部节奏与风格欢快活泼的作品来。作品虽是肖斯塔科维奇风格的体现，却同时采用了极为古典而传统的形式写成。

一开场，是号角齐鸣的铜管乐声，紧随的是吹管乐器奏响的快速奔放的旋律，然后弦乐相继以此旋律作了展开，酝酿出欢腾热烈的气氛。继后，圆号和大提琴加入，以同样的节拍奏出一段抒情如歌的音乐。全曲的音乐陈述是以肖斯塔科维奇典型的风格开展，按对位法将两个主题相交融合，直到把乐曲引入一种炽热的节日庆典氛围，并以饱满有力的尾声结束。

《庆典序曲》可说是所有乐团储备曲目中少不了的交响作品，它还有管乐版本，由美国指挥家唐诺·汉斯柏格改编，并广为世界各国多个管乐团演奏。此外，这首序曲也曾在1980年于莫斯科举行的夏季奥运会和2009年的诺贝尔奖音乐会上奏响。

今晚的华乐版由陈澄雄移植并于今晚的音乐会世界首演。

The *Festive Overture* in A major, Op. 96, was written by Dmitri Shostakovich and premiered in 1954 at a concert held at the Bolshoi Theatre in Moscow to commemorate the 37th anniversary of the October Revolution (which took place in 1917).

The Bolshoi's conductor, Vassili Nebolsin, found himself without a suitable new work to open the concert, and contacted Shostakovich just days before. The composer set to work on the overture with great speed, completing it in three days. He apparently based it on Glinka's *Ruslan and Ludmilla Overture* (1842), and features the same lively tempo and style of melody. Whilst the style reflects Shostakovich, the piece as a whole uses very conventional classical devices of form and harmony.

The overture begins with a fanfare in the brass, followed by a fast melody in the winds. The strings take up this melody and the piece reaches a climax with a four-note motif. Suddenly, the music reaches a more lyrical melody in the horns and cellos, although the tempo remains the same. Shostakovich develops this material in his typical style, using both themes in counterpoint, before the fanfare returns and leads to a rousing coda.

The work is a standard piece of the orchestral repertoire. A transcription for concert band was prepared by Donald Hunsberger, and is played by many bands all over the world. The overture featured in the 1980 Summer Olympics in Moscow and the 2009 Nobel Prize concert.

Tonight's Chinese orchestra version was adapted by Chen Tscheng-Hsiung and is world premiered in this concert.

德米特里·肖斯塔科维奇(1906–1975年)是前苏联时期俄国作曲家，作品融合了后浪漫主义和新古典主义风格，偶尔也有20世纪的不协调音色与创作手法，因此也曾引起相当的争议，然而他的作品仍受到好评，被推举为20世纪最重要的作曲家之一。11岁开始创作，13岁进入列宁格勒音乐学院，1925年以毕业作品《第一交响曲》赢得国内外的瞩目。1937年首演的《第五交响曲》显露他的创作风格：气势逼人的旋律、多变的节奏、强烈的情绪、富哲理性。他也曾写过歌剧音乐，但最后还是回归到交响曲、协奏曲、四重奏和歌曲的创作。他勤勉耕耘，创作不止，一生创作了100多部作品，还为四十余部电影谱写了插曲。其中较为重要的《第七号交响曲》是纪念第二次世界大战的列宁格勒，故又名《列宁格勒》，此曲奠定了他在苏联乐坛的重要地位；而其《第十一号交响曲1905》则是以俄国1905年革命命名。

Dmitri Shostakovich (1906–1975) was a Russian composer whose works were a blend of post-Romanticism and Neoclassicism, some of which contained strokes of uncoordinated notes that stirred controversy. His works were popular to make him one of the most important composers of the 20th century. He began composing at the age of 11, and by 13, had joined the Saint Petersburg Conservatory. In 1925, he took the world by storm with his graduation piece, *Symphony No. 1*. *Symphony No. 5* came 12 years later and by then, his composing style had already been established: one comprising impactful melody, powerful emotions, philosophical depth and variations in tempo. After a spell dabbling with opera music, he settled for symphony composition. He wrote over 100 pieces and 40 more for films in his lifetime. One of his more important works was *Symphony No. 7* (also named *Leningrad*) in commemoration of the Leningrad siege of World War II. This seminal work reinforced his standing from an earlier piece, *Symphony No. 11 1905* (based on the 1905 Russian Revolution), and cemented his place in Soviet musical history.

胡旋舞 (新加坡首演)

Whirling Dance (Singapore premiere)

钟耀光

Chung Yiu-Kwong

胡旋舞主要以鼓为伴奏，其特点是快速连续的多圈旋转。在唐代著名诗人白居易及元稹的《胡旋女》一诗中，曾描写舞蹈旋转的姿态之美，如回雪飘飘、似蓬草飞转、像羊角旋风、若奔车轮盘；纵横腾踏应弦鼓，千匝万转不停歇。急速的旋转舞动，叫观者难辨背与面。

此曲原为国际知名长笛演奏家莎朗·贝札莉的量身之作，于2007年完成，同年11月作曲家亲自指挥台北市立国乐团作世界首演。2009年10月，中国笛子演奏家戴亚根据原曲改为中国笛子演奏，并在北京国乐大剧院与台北市立国乐团合作首演。乐曲采用了舞蹈欢快回旋、千绕万转不停歇的特点，从慢到快叠奏出节奏鲜明、奔腾欢快的音乐来，其悠长的乐句，很能展现演奏家循环呼吸的吹笛技巧。全曲跌宕起伏，变化音极其丰富，流畅明亮的乐音回旋流转，好似“胡旋女”又鲜活的在大家眼前飞舞一般。

The main accompaniment of whirling dance is the drums, whilst the dance itself is characterised by a blur of swiftly-twirling performers. In *Twirling Dancers* by Tang poets Bai Ju Yi and Yuan Zhen, the performers' beautiful twirling were likened to the dispersion of horsetweed seeds, the whirlwind and the wheels of a flying chariot. Such was the blinding speed of the twirls that the audience could hardly make out the dancer's front and back.

This piece was originally written for acclaimed flutist Sharon Bezaly. Completed in 2007, it was premiered in November of that year when composer Chung Yiu-Kwong took the Taipei City Chinese Orchestra on a world tour. In October 2009, Dai Ya, the Chinese dizi musician adapted the piece for dizi and premiered it with the same Taipei City orchestra at the Beijing Chinese Orchestra Theatre. This composition makes use of the ceaselessly cheerful and rondo-like characteristic, from adagio to allegro, to create a refreshingly upbeat musical piece. With its lengthy stanzas making the utmost demands on a flutist's breathing techniques, the piece's rich variations and bright melody provide the sensation of twirling dancers appearing before our very eyes.

钟耀光 (生于1956年) 是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 (b.1956) is 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).

西藏三界 (新加坡首演) *Three Realms of Tibet* (Singapore premiere)

韩永
Han Yong

《西藏三界》源自于作曲家两次到西藏的感悟。因着对西藏的热爱与向往, 作曲家刻画了人与精神的呼应、人与自然的对话, 以及人与人类的相爱与和谐, 并分别把它们设定为全曲三个乐章的主题, 串成一幅气势磅礴的生命蓝图, 引领着观众走一趟震撼灵魂之旅。

第一乐章: 《天界》-- 人与精神的呼应。乐章的开始是一个贯穿全曲的“远古”叙说主题。她的第一次出现是在竹笛组上, 那空灵的音色似乎在演绎着千年不变的精神世界。接着, 巨大的音柱如生命的磁场, 让心灵随乐提升、提升再提升... 似乎到了圣灵的状态。整乐章充满了神秘的回荡, 她靠近了天堂, 拉近了人与神的共处。

第二乐章: 《地界》-- 人与自然的对话。用弦乐组的热情而温柔的音场, 叙说的主题把听众带到了生机勃勃的宽厚和慷慨大地上。无论从远古到现代, 或是从苍凉到壮美, 音乐通过复调织体的叠加发展构成了跌宕的起伏, 使听众感悟到这里的草原, 雪山是世上最为神奇的净土。

第三乐章: 《人界》-- 人与人类的互爱。叙说主题出现在弹拨乐组动感跳跃的音质上, 表达着人类的大爱与欢快。远古的单纯以舞蹈性的节奏打开了人类的渴望之门: 在这里没有贫穷与富有, 没有高低与贵贱, 只有康巴汉子的外壮与内柔, 只有丹巴女人的美丽与纯洁。他们的虔诚来世情结构筑着人类心中永远渴望和谐与互爱的乐园。

Three Realms of Tibet crystallised composer's reflections of Tibet after his two visits there. Because of his love and passion for the country, he penned the three thematic movements to form an impressive blueprint of life that takes the audience on an exhilarating ride.

First movement: *The Realm of Heaven* -- a call and response between humans and spirit. At the beginning of this movement, the theme of "ancient" is played by dizi that runs through the entire piece. This piece presents an ethereal atmosphere, seemingly unchanged over the centuries – until a huge note suddenly jolts life into the environment to elevate one's mind to the realm of the Holy Spirit. The mysterious elements in the music transport the audience to an incredible environment where humans and spirit co-exist in harmony.

Second movement: *The Realm of Earth* -- conversation between mankind and nature. Passionate yet gentle music from the bowed strings evoke a relaxed ambience that draws people to Mother Nature's generous plot. Whether it is ancient or modern, bleak or majestic, the overlapping chorus will create the rise and fall of melody that will let the audience experience the meadows and snowy mountains of Tibet, probably the most sacred places on Earth!

Third movement: *The Realm of People* - love and harmony between people. The theme that runs through the piece now makes its appearance in the form of dynamic, light-hearted tones from plucked strings instruments. The simplicity of the ancient dance rhythm is displayed, and as the melody gets deeper into the groove, the elitism, the social gulf, and the rich-poor divide all but disappear. There are only stoic men with tender hearts and pretty women with pristine features, all living in harmonious, loving relationships with one another – the ultimate aspiration of mankind.

定居纽约的**韩永** (生于1957年), 出生音乐世家, 9岁开始学习音乐, 一心想成为钢琴家, 但不幸手受伤, 转而投入到作曲方面, 到上海音乐学院学习作曲。代表作品有为中国乐器编写的《七段锦》, 为歌剧《图兰朵》在La Mama剧场的话剧配乐, 为俄亥俄剧场演出的契诃夫之《伊万诺夫》配乐。近作有在卡内基音乐厅首演的室内管弦乐《中心飘移》、结合管弦乐与中国乐器的管弦乐曲《年画》, 以及为马友友“丝绸之路”而作的室内乐《触摸时间》。

Han Yong (b.1957), currently living in New York, comes from a music family. He started learning music at the age of 9 and aspired to be a pianist. Unfortunately, an injury to his hands made him switch to music composition where he studied at Shanghai Conservatory of Music. His representative works include Chinese orchestra piece *Qi Duan Jin*, music for the drama version of the opera *Turandot*, which was performed at the La Mama Theatre and for Anton Chekhov's *Ivanov* which was performed at the Ohio Theatre. His recent works include *Centre Drift* which premiered at the Carnegie Hall and *New Year Paintings* which was written for a combination of an orchestra with the Chinese instruments. In addition, he wrote a chamber music piece, *A Touch of Time* for Yo-Yo Ma's Silk Road Ensemble.

弄狮 (新加坡首演) *Lang Sai* (Singapore premiere)

陆耘
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, 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, 让喷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。全曲洋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 “dancing lion (or 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, with the third person wearing 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 performing arts of lion dance, the various playing techniques of the suona are showcased while interacting with the orchestra, the dancing lion comes alive and displays its many facets to the audience in six interesting sections. This piece reflects composer's country music style and her strong feelings for her homeland, as it 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 be awakening from a comfortable slumber. It stretches, scratches its claws and is then ready to perform.

Section 3: *Teasing of the Lion* -- Within the lion dance, there is a role of the soul - the Smiling -Buddha, it 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 so as to bless the peoples with peace and prosperity.

Section 5: *Firecrackers*: No festivity would be complete without firecrackers. In Taiwan, elaborate displays of firecrackers are cast, so as 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, to which the parade “dissolves” away into.

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, 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 *Lord Xiqin* (for erhu and Chinese Orchestra) 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, and five years later, 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.

忆 (新加坡首演)
Memories (Singapore premiere)

刘长远
Liu Chang Yuan

此曲受台北市国立国乐团的委约而创作，完成于2012年8月。乐曲共分两个乐章：第一乐章《温馨的回忆》和第二乐章《激情的回忆》。

当那钟声响起时，蓦然回想起那曾经有过的温馨；
人生短暂且艰难，唯有温馨和激情的时刻难以忘怀。
愿人们听到这温馨的音乐时，就像起曾经有过的温馨；
愿人们听到这激情的音乐时，就像起曾经有过的激情；
愿这音乐永远陪伴着人们，永远记录和回忆那温馨的与激情的瞬间。

This piece is commissioned by the Taipei Chinese Orchestra and completed in August 2012. It consists of two movements *Warm Memories* and *Passionate Memories*.

Once the bell rings, I recall the warmth I once felt;
Life is so short and arduous; those warm, passionate memories are our only unforgettable moments.
I wish those listening to this warm music will think of that once-warm moment;
I wish those listening to this passionate music will think of that once-passionate moment;
I wish the music will accompany you forever, and you will always remember that warm, passionate moment.

刘长远（生于1960年）是作曲家及中央音乐学院作曲教授。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（作曲）、霍洛波娃（20世纪音乐分析）并获艺术大师文凭。主要作品有《第一交响乐》、弦乐交响乐、室内乐等。

Composer **Liu Chang Yuan** (b.1960) 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; and from 1992 to 1995 was 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.

乐团 Orchestra

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Music Director: Tsung Yeh

驻团指挥: 郭勇德

Resident Conductor: Quek Ling Kiong

助理指挥: 倪恩辉

Assistant Conductor: Moses Gay En Hui

驻团作曲家: 潘耀田

Composer-in-Residence: Phoon Yew Tien

驻团合唱指挥: 桂乃舜

Chorus Director-in-Residence: Nelson Kwei

高胡 Gaohu

李宝顺 (乐团首席) Li Bao Shun (Concertmaster)

周若瑜 (高胡副首席)

Zhou Ruo Yu (Gaohu Associate Principal)

李玉龙 Li Yu Long

刘智乐 Liu Zhi Yue

余伶 She Ling

许文静 Xu Wen Jing

袁琦 Yuan Qi

赵莉 Zhao Li

二胡 Erhu

赵剑华 (二胡I首席)

Zhao Jian Hua (Erhu I Principal)

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林傅强 (二胡副首席)

Ling Hock Siang (Erhu Associate Principal)

翁凤梅 Ann Hong Mui

陈淑华 Chen Shu Hua

郑重贤 Cheng Chung Hsien

周经豪 Chew Keng How

谢宜洁 Hsieh I-Chieh

秦子婧 Qin Zi Jing

沈芹 Shen Qin

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张彬 Zhang Bin

二胡 / 板胡 Erhu / Banhu

陶凯莉 Tao Kai Li

中胡 Zhonghu

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瞿峰 Qu Feng

王璐瑶 Wang Lu Yao

扬琴 Yangqin

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琵琶 Pipa

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中阮 Zhongruan

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Guo Chang Suo (Sheng Principal)

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所有演奏家 (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)
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* 没参与音乐会 Not in concert
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August 2014 > June 2016

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14 八月 August 2015
星期五 Friday
8pm

15 八月 August 2015
星期六 Saturday
3pm

新加坡华乐团音乐厅
SCO Concert Hall



SCO
新加坡华乐团

到敌人的后方去 冼星海作曲、潘耀田改编
Behind Enemy Lines Xian Xing Hai,
arranged by Phoon Yew Tien

夜半歌声 田汉作词、冼星海作曲、冯国峻配器
Phantom Lover Xian Xing Hai, lyrics by Tian Han,
orchestration by Phang Kok Jun

二月里来 塞克作词、冼星海作曲、冯国峻配器
February Homecoming Xian Xing Hai,
lyrics by Sai Ke, orchestration by Phang Kok Jun

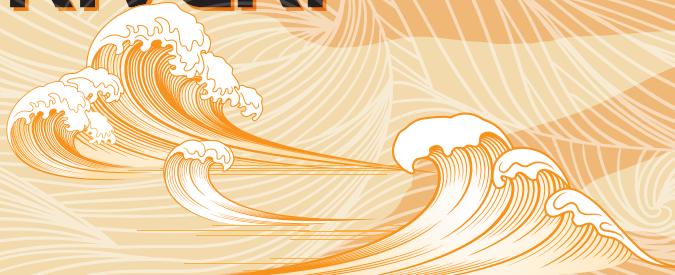
铁蹄下的歌女 许幸之作词、聂耳作曲、冯国峻配器
Showgirl Under the Iron Heel Nie Er, lyrics by
Xu Xing Zhi, orchestration by Phang Kok Jun

黄河钢琴协奏曲 冼星海作曲、中央乐团集体改编创作、
刘文金配器

Yellow River Piano Concerto Xian Xing Hai,
collective adaptation by Central Chinese Orchestra,
orchestration by Liu Wen Jin

黄河大合唱 冼星海作曲、光未然作词、阎惠昌配器
Yellow River Cantata Xian Xing Hai, lyrics by Guang
Wei Ran, orchestration by Yan Hui Chang

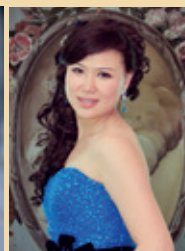
黄河 YELLOW RIVER!



葉聰 Tsung Yeh



孫穎迪 Sun Yingdi



劉菲 Liu Fei



陶闊 Tao Kuo



黃家強 Huang Jia Qiang

指挥 : 葉聰
钢琴 : 孫穎迪
女高音 : 劉菲
男中音 : 陶闊
朗诵 : 黃家強
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南洋客属总会合唱团

Conductor : Tsung Yeh
Pianist : Sun Yingdi
Soprano : Liu Fei
Baritone : Tao Kuo
Narrator : Huang Jia Qiang
Choir : Shanghai Opera House Chorus,
Nanyang Khek Community Guild Choir

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