

22 十一月 November 2015
星期日 Sunday
10am – 5.15pm

新加坡华乐团音乐厅
SCO Concert Hall

SCO
新加坡华乐团

论坛 Symposium

嘉宾: 刘太格博士
新加坡国家艺术理事会前任主席
Guest-of-Honour: Dr Liu Thai Ker
Former Chairman of National Council of Arts



www.siccoc.sg

21 十一月 November 2015
星期六 Saturday
7.30pm

新加坡华乐团音乐厅
SCO Concert Hall

SCO
新加坡华乐团

颁奖典礼暨得奖作品音乐会 Award Presentation and Concert

嘉宾: 沈颖女士
文化、社区及青年部、财政部高级政务部长
Guest-of-Honour: Ms Sim Ann
Senior Minister-of-State
Ministry of Culture, Community and Youth
Ministry of Finance



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28 十一月 November 2015
星期六 Saturday
8pm

新加坡华乐团音乐厅
SCO Concert Hall

SCO
新加坡华乐团

荟音乐融

Cross-cultural Extravaganza

捕风掠影II 一刺的回味之红毛丹 江赐良

Second movement: Rambutan from Izpirazione II
Simon Kong Su Leong

印度鼓与华乐的对话 埃里克·沃森

Dialogue for Solo Tabla and Chinese Orchestra Eric Watson

集锦：爵士钢琴与华乐团的三个乐章 董叶明

Montage: Three Movements for Jazz Piano & Chinese Orchestra
Kelly Tang

傻姑娘与怪老树 余家和根据郭宝昆同名话剧改编、
余家和作曲 (世界首演)

The Silly Little Girl & The Funny Old Tree Adapted from the stage
play of the same title written by Kuo Pao Kun, composed by Yii Kah Hoe
(World Premiere)

P. Ramlee 歌曲 P. Ramlee 作曲、埃里克·沃森编曲 (世界首演)

Songs of P. Ramlee Composed by P. Ramlee, re-arranged by Eric Watson (World Premiere)



指挥：葉聰
Conductor:
Tsung Yeh



演唱 / Vocalist:
Taufik Batisah
(Artiste Networks)



爵士钢琴 /
Jazz Piano:
Jeremy Monteiro



皮影戏大师：杨福成
Tok Dalang:
Eyo Hock Seng



塔布拉鼓 / Tabla:
Jatinder Singh Bedi

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SCO Celebrates



www.sco.com.sg

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

董事局 Board of Directors

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新加坡国际华乐作曲比赛 2015 – 颁奖典礼暨得奖作品音乐会 Singapore International Competition for Chinese Orchestral Composition 2015 – Award Presentation and Concert

评委主席 / 音乐总监 / 指挥: 葉聰

Chairman, Panel of Adjudicators / Music Director / Conductor: Tsung Yeh

入围作品 Finalists

创作大奖 Composition Award

梅娘 Mei Niang	黄凯然 Huang Kairan (Kyle Huang)
孟兰盛会 The Yu Lan Festival	洪铭健 Hung Ming Kin Christopher
狮舞弄清韻 Arise, Lion of Glory!	冯迪伦 Fung Dic-Lun Gordon
穿越热带雨林 Go Across the Rainforests	孔志轩 Kong Zhixuan
来自远山的呼唤 The Calling from the Distant Hills	刘韦志 Liu Wei-Chih
Hum Hum Svaha	王瑞奇 Wang Ruiqi

南洋奖 Nanyang Award

桑果街 Mulberry Street	杰弗里·劳伦斯·费尔班克斯 Jeffrey Lawrence Fairbanks
唢呐协奏曲 - 觅 Suona Concerto - Another Way	马文麒 Ma Man Ki
三字经随想曲 Three Character Classic Capriccio	王珏 Wang Jue

新加坡作曲家奖 Singaporean Composer Award

梦亭 Bale Bengong	周俊安 Chew Jun An
克雷克吐尔火山 Krakatoa	黄佳俊 Wong Kah Chun

新加坡青年作曲家奖 Young Singaporean Composer Award

梦亭 Bale Bengong	周俊安 Chew Jun An
畅快的日子 Leggang Kangkung	林顺强 Lim Soon Keong Joseph
交响诗: 红头巾 Symphonic Poem: Samsui Women	钱栋衡 Qian Dong Heng

衷心感谢 Special Thanks

新加坡华乐团赞助人李显龙总理给予新加坡国际华乐作曲大赛的鼎力支持
SCO Patron, Prime Minister Lee Hsien Loong, for his generous support
towards this competition

比赛概观

About the Competition

目标 Objectives

1. 促进音乐创作，并探索具有南洋风与新加坡特色华乐作品的潜力。
2. 提高国际音乐界对南洋地区音乐与新加坡特色华乐作品认识。
3. 引领并推动具有南洋风与新加坡特色华乐作品。

1. Promote musical creativity and explore the musical potential of Nanyang and/or Singapore inspired Chinese orchestral works.
2. Stimulate international awareness of music of Nanyang and/or Singapore inspired Chinese orchestral works.
3. Initiate and lead in establishing a repertoire of Nanyang and/or Singapore inspired Chinese orchestral works.

奖励 Awards

奖励组别	奖品
创作大奖首奖	1万5000新元 + 奖杯一座
创作大奖二奖	6000新元 + 奖杯一座
创作大奖三奖	4000新元 + 奖杯一座
南洋奖	8000新元 + 奖杯一座
新加坡作曲家奖	8000新元 + 奖杯一座
新加坡青年作曲家奖	4000新元 + 奖杯一座
入围者	证书
乐团票选奖	奖杯一座
观众票选奖	奖杯一座

AWARD CATEGORY	PRIZE
Composition Award 1st prize	SGD15,000 + Trophy
Composition Award 2nd prize	SGD6,000 + Trophy
Composition Award 3rd prize	SGD4,000 + Trophy
Nanyang Award	SGD8,000 + Trophy
Singaporean Composer Award	SGD8,000 + Trophy
Young Singaporean Composer Award	SGD4,000 + Trophy
Finalist Award	Certificate
Orchestra's Choice	Trophy
Audience's Choice	Trophy

资格

创作大奖	要求	
	作曲者	作品
创作大奖	不限国籍与年龄	从未公开演出或出版的原创作品
南洋奖	不限国籍与年龄	<ul style="list-style-type: none"> • 曾受委约原创，或出版的原创作品 • 需呈交一份完整的录音或录像(非完整的资料将不受考虑) • 需呈交一份所属出版或委约机构批准参赛的书面文件(参赛者的个人责任)
新加坡作曲家奖	必须是新加坡公民，年龄不拘	所有原创作品，无论它们是否曾公开演出或出版都可参赛若已公开演出或出版： <ol style="list-style-type: none"> 1) 需呈交一份完整的录音或录像(非完整的资料将不受考虑) 2) 需呈交一份出版或委约机构批准参赛的书面文件(参赛者的个人责任)
新加坡青年作曲家奖	必须是新加坡公民，年龄在30岁或以下(截至1985年6月30日之后出生)	从未公开演出或出版的原创作品

Eligibility

AWARD CATEGORY	REQUIREMENTS	
	COMPOSER	COMPOSITION
Composition Award	Open to all nationalities and age	Original composition which has never been performed publicly or published.
Nanyang Award	Open to all nationalities and age	<ul style="list-style-type: none"> • Original composition which has been commissioned, performed or published. • Complete audio or video recording must be submitted (incomplete submission will be rejected) • Written approval of the publisher or commissioning organisation to participate in the Competition is required and is a sole responsibility of the applicant.
Singaporean Composer Award	Open to Singaporeans of all age	Original composition regardless whether it has been commissioned, performed or published. If it has been commissioned, performed or published: <ol style="list-style-type: none"> 1) Complete audio or video recording must be submitted (incomplete submission will be rejected) 2) Written approval of the publisher or commissioning organisation to participate in the Competition is required and is a sole responsibility of the applicant..
Young Singaporean Composer Award	Open to Singaporeans of age 30 years old and below (born after 30 June 1985)	Original composition which has never been performed publicly or published.

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。

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 Singapour Festivarts.

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

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，吸引了约两万名观众。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。



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 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 / 评委主席

Tsung Yeh – Music Director / Chairman, Panel of Adjudicators

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、2万7000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度。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的指导。1991年4月，他临时代替抱恙

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 and Hong Kong Sinfonietta, and the Exxon/Arts

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。

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.



高平 Gao Ping



高平是作曲家、钢琴家，出生于成都。90年代留学美国。他曾受到诸多世界音乐名家及团体的委约，作品获广泛表演。许多重要国际音乐节都推出过他的作品，作品也曾世界知名的音乐厅里上演并获得热烈反响。

2008年，《钢琴协奏曲》由他本人与新西兰国家交响乐团首演，报界及听众予以高度评价。《听众杂志》称其为“杰作”。2007年的《夜巷》是第4届中国国际钢琴比赛（厦门）委约的指定曲目。他的作品由新西兰的Atoll, Rattle, Waiteata, 德国的Peersmusic, 还有上海音像出版社等机构出版发行。Naxos唱片公司全球发行的两张高平室内乐作品专辑也广受好评。

高平的钢琴弹唱 (vocalizing pianist) 作品如《两首苏联爱情歌曲—为弹唱钢琴而作》、《匡吻》是对新颖的表演形式的大胆尝试。2012年作品《四不像—为多功能钢琴和民乐室内乐而作的协奏曲》以非常个人的方式糅合了中西方乐器色彩，并显露了他独特的音乐个性和想象力。

高平现任北京首都师范大学音乐学院教授，并兼任中国音乐学院特聘教授。高平曾在新西兰坎特伯雷大学音乐学院 (University of Canterbury) 任教多年。2010年，他曾获得新西兰作曲家协会 (CANZ) 颁发的CANZ托拉斯基金奖 (CANZ Trust Fund Award)。

Gao Ping is a composer-pianist, born in Chengdu, Sichuan province of China. He studied in the USA in the 1990s.

As a pianist, Gao Ping's repertoire is extensive; he has performed to acclaim all over the world. In 2008, Gao Ping premiered his *Piano Concerto* with the New Zealand Symphony Orchestra under the baton of Mr Kenneth Young. *The Listener* enthusiastically acclaimed the two-movement work as "a major concerto".

In demand as a composer, he has received commissions and performances from musicians around the world. Many prestigious venues have presented his work such as the Aspen Music Festival, Dresdener Musikfestspiele, Hibiki Hall Festival (Japan), New Zealand International Arts Festival (Wellington), and the Beijing-Modern International Music Festival.

Gao Ping's two albums released on Naxos label were critically acclaimed. A German critic described his work as "music which wants to be heard with ears of a child, full of wonder and amazement...deep and vulnerable."

Gao Ping is currently a Professor in Composition at the Conservatory of Music-Capital Normal University as well as a Guest Professor at the China Conservatory of Music. He previously taught at the Canterbury University in New Zealand.

约翰·沙普利 John Sharpley



约翰·沙普利生于美国德州侯斯顿。获波士顿大学作曲博士、侯斯顿大学音乐硕士及学士学位，并获法国斯特拉斯堡的国立音乐学院颁授钢琴、小提琴及作曲文凭。

沙普利的作曲老师包括迈克尔·霍维兹、戴维·德尔·特莱蒂奇、约翰·哈比森和伦纳德·伯恩斯坦。他以作曲家兼钢琴家的身份在多场音乐会、学府、会议及节庆中亮相。他是新加坡交响乐团2004年度乐季的驻团作曲家。他也是OperaViva的联合创始人，现时并任教于拉萨尔艺术学院。他曾获得多项殊荣，包括德州音乐教师协会委约创作奖、美国电影飞鹰奖（《十月花园》）以及纽约电影节大奖（《沉默的希望》）。

沙普利也是多项资助和奖项的得主，作品也被收录在多张专辑内。他的创作涵盖管弦乐、歌剧、剧场音乐、电影和舞蹈音乐、室内乐、歌曲以及钢琴作品。

John Sharpley, born in Houston, Texas, earned a Doctorate in Music Composition from Boston University, a Bachelor of Music and Master of Music degrees from the University of Houston, and diplomas in piano, violin, and composition at the National Conservatory of Music in Strasbourg, France.

John Sharpley studied under Michael Horvit, David Del Tredici, John Harbison and Leonard Bernstein. He has been featured as both composer and pianist in numerous concerts, institutions, conferences and festivals. He was composer-in-residence for the Singapore Symphony Orchestra's 2004 season. He is a co-founder of OperaViva and currently teaches at LaSalle College of the Arts. Sharpley's honors include the Texas Music Teacher's Association Composition Commissioning Prize, an American Cine-Eagle Award (*October Garden*), and the New York Film Festival Award (*Silent Hope*).

He is the recipient of numerous grants and awards and is featured on several commercial recordings. Sharpley's compositions include orchestral works, opera, music for theatre, film and dance scores, chamber music, songs, and solo piano works.

刘斌 Liu Bin



刘斌于1979年考入上海音乐学院民族音乐理论作曲指挥系，作曲师从于何占豪，指挥师从于夏飞云。1984年任职上海民族乐团创作组担任作曲，同时也兼任乐团普及推广演出乐队指挥。1988年赴法国留学，并于1992年获得法国巴黎市音乐学院音乐分析学硕士学位，同年移居新加坡，任NAXOS唱片公司新加坡分公司艺术总监。

1988年创立刘斌文化艺术公司，从事新加坡的音乐教育工作。1999年任新加坡国家艺术理事会华乐咨询委员会委员，开始为报社撰写音乐评论。至今，为《联合早报》等媒体发表过近百篇的乐评文章。2005年及2011年担任新加坡作曲家协会副会长职务。

Liu Bin was admitted to the Folk Music Department (Theory, Composition and Conducting) of the Shanghai Conservatory of Music in 1979, studying composition with He Zhan Hao and conducting with Xia Fei Yun. In 1984, he was appointed a composer with the Shanghai Chinese Orchestra, as well as conductor of the orchestra's education and outreach ensemble. He pursued further studies in France from 1988, graduating in 1992 with a Master's Degree in Music Analysis from the Paris Conservatory. In the same year, he moved to Singapore on appointment as Artistic Director of the Singapore office of the recording label NAXOS.

In 1998, he established Liu Bin Cultural Arts to move into the field of music education in Singapore. He was appointed as the National Arts Council's Chinese Music Advisory Panel in 1999, and also started writing music articles for the mainstream press. To date, he has written close to a hundred articles on music for the Lianhe Zaobao. From 2005 to 2011, Liu Bin was a vice-president of the Composers & Authors Society of Singapore (COMPASS).

陈怡 Chen Yi



陈怡的作品数量繁多，揉合东西方传统，是跨越文化与音乐的界限著称的美籍华裔作曲家，现任密苏里大学堪萨斯分校音乐与舞蹈学院杰出教授，也是由美国艺术暨文学学会颁发的查尔斯·艾夫斯生活大奖得主。陈怡的作品由Theodore Presser出版，并在全球广泛地演奏和录音。她毕业于北京中央音乐学院，获学士和硕士学位，后赴美，在纽约哥伦比亚大学获音乐艺术博士学位。她的主要作曲老师包括吴祖强、周文中和马里奥·达维多夫斯基教授。陈怡于2005年入选美国文理科学院，2006年被任命为中央音乐学院长江学者访问教授，2012年任天津音乐学院杰出访问教授。

As a prolific composer who blends East and West traditions, transcending cultural and musical boundaries, Chinese-American composer Chen Yi is the distinguished professor at the Conservatory of Music and Dance in the University of Missouri-Kansas City, and a recipient of the Charles Ives Living Award from the American Academy of Arts and Letters. Her music is published by Theodore Presser, performed and recorded worldwide. She holds BA and MA from the Central Conservatory of Music in Beijing, and DMA from Columbia University in New York. Major composition teachers were Professors. Wu Zu-qiang, Chou Wen-chung and Mario Davidovsky. Chen Yi has been inducted into the American Academy of Arts & Sciences in 2005, and appointed to the Cheungkong scholar visiting professor at the CCoM in 2006, and distinguished visiting professor at Tianjin Conservatory in 2012.

钟耀光 Chung Yiu-Kwong



钟耀光是国立台湾艺术大学音乐学系教授，曾任台北市立国乐团团长。从2007年至2015年担任团长八年内，曾为国际著名打击乐家 Evelyn Glennie、长号名家 Christian Lindberg、萨克斯风名家 Claude Delangle、大提琴家 Mischa Maisky 与 Anssi Karttunen、长笛名家 Pierre-Yves Artaud 与 Sharon Bezaly、美国知名弦乐四重奏 Kronos Quartet 创作协奏曲，由台北市立国乐团作世界首演。2012年6月带领并指挥台北市立国乐团欧洲巡回，在曼彻斯特 Bridgewater Hall 与巴黎夏特雷剧院等著名音乐厅演出；2014年10月又受邀赴香港与澳门音乐节演出，让台北市立国乐团的国际知名度大幅提升。在2009到2015的六年内，为乐团制作6张CD由瑞典 BIS 唱片公司录音并全球发行。

曾荣获2013年第24届金曲奖最佳作曲人奖和2008年第19届金曲奖最佳编曲人奖。2010年为世博台湾馆4D电影《自然城市》创作配乐。2000年3月，大型国乐团作品《永恒之城》在香港夺得香港中乐团21世纪国际作曲比赛原创组冠军。二首具创意与充满活力的小品《大地之舞》与《草螟弄鸡公》由马友友担任大提琴独奏，收录在台湾 SONY 唱片公司发行的《超魅力马友友》专辑中。

Chung Yiu-kwong is Taiwan's best known and most often performed composer and was the General Director of the Taipei Chinese Orchestra (TCO) from 2007 to 2015. During his tenure with TCO, he has written concerti for numerous top-class soloists including percussionist Evelyn Glennie, trombonist Christian Lindberg, saxophonist Claude Delangle, cellists Mischa Maisky and Anssi Karttunen, flutists Pierre-Yves Artaud and Sharon Bezaly, in addition to renowned Kronos Quartet; all were world-premiered by the TCO. In June 2012, he conducted the orchestra's European Tour (with soloist Evelyn Glennie) and staged performances in Bridgewater Hall in Manchester and Le Théâtre du Châtelet in Paris that brought immediate international fame to the Orchestra. From 2009 to 2015, he has produced six CD's released worldwide by Swedish BIS Records.

He wrote music for the 4D movie displayed in the Taiwan Pavilion at 2010 World Expo. In March 2000, *The Eternal City for Chinese Orchestra* captured the 1st prize of the 21st Century International Composition Competition held by the Hong Kong Chinese Orchestra. His two bold and energetic pieces *Dance of the Earth* and *Taiwanese Children Song*, performed by cellist Yo-Yo Ma, are recorded on SONY-Taiwan's *Super Charm Yo-Yo Ma* album.

何志光 Ho Chee Kong



何志光现任新加坡国立大学杨秀桃音乐学院副教授兼作曲系主任。他也是新加坡作曲家协会创会会长以及亚洲作曲家联盟理事会副主席。何志光的创作于世界各地上演，包括器乐、声乐、电声以及为中西乐团谱写的作品。

Ho Chee Kong is Associate Professor and Head of Composition at the Young Siew Toh Conservatory of Music in the National University of Singapore. He is also the founding President of the Composers Society of Singapore and serves as Vice-Chairman on the Asian Composers League Executive Committee. His music, which has been performed around the world, encompasses instrumental, vocal and electro-acoustic works as well as works written for both Western and Chinese ensembles.

松下功 Isao Matsushita



松下功在东京艺术大学攻读作曲。1977年他在日本音乐大赛管弦乐创作组别中获奖，1979-1986年在柏林音乐学院随尹伊桑学习作曲。1985年他荣获门兴格拉德巴赫大赛首奖，翌年获第七届入野赏。他以作曲家、指挥家、制作人的身份活跃于乐坛，他的歌剧作品《信州的国·善光寺物语》是1998年长野冬季奥运会以及奥运巡游的官方指定文化节目。

由松下功以执行主席身份带领在2000、2003、2010及2014年举行亚洲音乐节获得成功。2000年他为日本太鼓与管弦乐团而创作的《飞天游》由柏林爱乐乐团在夏季音乐会上演奏。松下功现任东京艺术大学副校长兼表演艺术中心教授、日本作曲家协议会会长、亚洲作曲家联盟会长以及日本东风合奏团代表。

Isao Matsushita studied composition at the Tokyo University of the Arts. In 1977 he won a prize at the Japan Music Competition in the orchestral composition division. From 1979 he studied composition with Isang Yun at the Musik Hochschule in Berlin, and he stayed there until 1986. His honors include First Prize in the Mönchengladbach competition in 1985 and the 7th Irino Prize in 1986. He has been widely active as a composer, conductor and producer. His music includes the opera, *Shinano-no-kuni, Zenkoji Story*, which was the official cultural program of the Winter Olympics in Nagano (1998) and an Olympic March.

Matsushita's terms as executive chairman of the Asian Music Festival in 2000, 2003, 2010 and 2014 were quite successful. In 2000 his concerto for Japanese drum and orchestra *Hi-Ten-Yu* was performed at a summer concert by the Berlin Philharmonic Orchestra and was warmly received. Now he is vice president of the Tokyo University of the Arts and professor at the Performing Arts Center, President of the Japan Federation of Composers (JFC), chairman of Asian Composers League (ACL) and a representative of Ensemble Kochi, Japan.

许舒亚 Xu Shuya



1983年毕业于上海音乐学院作曲指挥系留校任教，任上海音乐学院作曲指挥系教师。1988年获得法国外交部艺术奖学金、以文化部中法文化交流形式被派赴巴黎深造。1994年获得巴黎国立高等音乐学院第三阶段作曲研究生班文凭（博士）。2009年2月至2014年9月他任上海音乐学院院长。现任上海音乐声学重点实验室主任、上海音乐学院学术委员会主任、作曲教授、电子音乐作曲教授、博士生导师。

1982年，许舒亚的处女作《小提琴协奏曲》获美国亚历山大·齐尔品基金会作曲比赛一等奖。他的交响乐作品《夕阳、水晶》获法国第5届贝藏松国际交响乐作曲比赛第一大奖。他为长笛和电子音乐创作的《太一II》获法国第21届布尔日国际电子音乐作曲大赛第二大奖（第一大奖空缺），还获得意大利第15届吕齐·卢索罗国际电子音乐作曲比赛第二大奖和日本东京“入野义朗音乐奖”。歌剧《八月雪》在台湾和法国马赛歌剧院上演，2005被法国著名的刊物《国际歌剧》撰文评为年度最佳原创歌剧。

目前，许舒亚正在为纽约爱乐乐团创作一首新的管弦乐委约作品《夏之光》，将由著名指挥阿兰吉伯特指挥纽约爱乐乐团于2016年4月世界首演于纽约。

After graduation in 1983, Xu Shuya became the faculty member of the Composition & Conducting Department of Shanghai Conservatory of Music. In 1988, he was awarded an art scholarship by the French Ministry of Foreign Affairs and sent by China Ministry of Culture to Paris for further study in the form of Sino-French cultural exchange. In 1992, he earned the Certificate of Premier Prix of senior composition class (master's degree) with the remark of "unanimous approval" and got the Third Period Certificate of graduate composition class (doctor's degree) of the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP) in 1994.

Between February 2009 and September 2014, he acted as President of Shanghai Conservatory of Music. Currently, he is the director of Shanghai Key Laboratory of Music Acoustic Arts, as well as director of Academic Committee, professor of composition and electronic music composition and doctoral supervisor of Shanghai Conservatory of Music.

In 1982, Xu Shuya's maiden work *Violin Concerto* was awarded First Prize in the composer's competition of Alexander Tcherepnin Foundation in the U.S. His *Cristal Au Soleil Couchant* for orchestra won the First Prize in the 5th Besancon International Symphonic Composition Competition. His work *Taiyi II* for flute and electronic music gained Second Prize of the 21st Bourges International Electroacoustic Music Competition in France (First Prize vacant), Second Prize of the 15th Luigi Russolo International Competition for Composers of Electronic Music in Italy and the Yoshiro Irino Music Prize in Tokyo.

At present, Xu Shuya is working on a new commissioned orchestral work *The Light of Summer*, which will be performed by New York Philharmonic and conducted by Alan Gilbert in New York in April 2016.

余家 and Yii Kah Hoe



余家是马来西亚活跃作曲家。1991年毕业于马来西亚艺术学院纯美术系后再于1994年前往中国西安音乐学院深造，主修音乐学，主导老师为罗艺峰；选修笛子，师从孙永志，并于1997年获学士学位。他先后向钱兆熹、饶余燕学习作曲。

余氏是2007年马来西亚爱乐交响乐团“马来西亚作曲家论坛2”得奖人。2006年获新加坡华乐团主办国际作曲大赛创作奖第三名。2010年，其作品获选入围意大利Città di Udine国际作曲家赛决赛。他的音乐作品曾在美国、德国、墨西哥、法国、英国、墨尔本、意大利、曼谷、越南、韩国、印度尼西亚、新加坡、马来西亚、台北、香港等地演出。余氏现为马来西亚世纪学院音乐系高级讲师，以及马来西亚现代作曲家协会副会长。

Yii Kah Hoe is the winner at the Malaysia Philharmonic Orchestra Forum for Malaysian Composers II (2007), winner of 11th BOH Cameronian Arts Awards (best music and design), and a recipient of the Third Prize at the International Competition for Chinese Orchestral Composition organized by the Singapore Chinese Orchestra (2006). He was also a finalist in the International Competition for Composers 'Città di Udine' (Italy, 2010).

Yii's music, often perceived as bold and avant-garde, uses the sounds and rhythms of traditional instruments from various ethnic cultures. His works have been performed many countries. Yii was the festival director of the various contemporary music festivals in Malaysia, president of Society of Contemporary Composers, and is a senior lecturer at SEGi College Subang Jaya.

曲目介绍 Programme Notes

梅娘

Mei Niang

争夺 Vying for: 创作大奖 Composition Award

黄凯然

Huang Kairan (Kyle Huang)

《梅娘曲》是田汉的话剧《回春之曲》中的一个插曲，尔后被广为传唱。话剧《回春之曲》是描写一些南洋的爱国青年华侨，为了反对日本帝国主义的侵略，回国参加抗战的动人故事，《梅娘曲》出现在该剧的第三幕中。当高维汉在战争中负伤后，他的情人梅娘违背父母的意愿，自身从南洋赶回祖国。梅娘看到自己的心上人因受伤而昏迷不醒时，抑制不住内心的痛苦，唱出了饱含着回忆和绝望的《梅娘曲》。

作曲家以第一人称进行创作，通过听到《梅娘曲》而引发了一系列感动、叹息或是扼腕的情绪变化，以及伴随着这些情绪变化而来的对故事的片断臆想及些许思考。

Song of Mei Niang, an interlude of Tian Han's stage drama *Hui Chun Zhi Qu (Return of Spring)*, has been widely spread and sung. *Hui Chun Zhi Qu* tells the story of a group of young overseas Chinese in Southeast Asia countries, who joined the war against Japanese militarist invaders in China. The piece of *Song of Mei Niang* was performed in the 3rd act, when Mei Niang disobeyed her parents and rushed back to China, witnessing her loved-one wounded and in a state of unconsciousness, she sang the *Song of Mei Niang* with full of memories and hopelessness.

Taking the first-person narrative, the composer attempted to complete the work by capturing the feeling of sadness, throb and lament while listening to *Song of Mei Niang*, and tried to take the imagination and the consideration into the piece of work.



黄凯然是青年作曲家，毕业于中国音乐学院作曲系，现任职于中国国家交响乐团。创作体裁涉猎广泛，交响乐作品曾入选国家大剧院青年作曲家计划。他的多部民族室内乐作品在国内作曲比赛中获奖，并曾接受各类委约创作，如国家交响乐团2014-2015乐季开幕式音乐会——交响合唱《中国梦随想》等。作品多次公演于国家大剧院、北京音乐厅、国音堂音乐厅等，并与国家交响乐团、北京交响乐团、深圳交响乐团、天津交响乐团等诸多乐团有过深度合作。学术论文在全国中文（音乐类）核心期刊《中国音乐》中发表，并在全国音乐分析论文大会上获奖。

Kyle Huang is a young composer who graduated from the Composition Department of China Conservatory, currently with the China National Symphony Orchestra. His works have covered a wide range of subjects which one of his symphony works was selected for the National Centre for the Performing Arts Young Composers programme. He received a number of national chamber music works composition competition awards in the country and has commissioned for National Symphony Orchestra opening concert season of 2014 to 2015 -- Symphony Chorus: *Caprice of Chinese Dream*. His works have been performed at various national concert halls and has also worked with many national orchestras. His academic papers were published on the China Music — the core journal for Chinese music and he also won the Nationwide Thesis Seminar for musical analysis.

盂兰盛会 The Yu Lan Festival

争夺 Vying for: 创作大奖 Composition Award

洪铭健
Hung Ming Kin Christopher

所谓盂兰节，其起源是由一些潮籍人士移居到香港及南洋一带，并带来各式各样的传统祭祖习俗。作曲家以其相关的三个活动（请神祭祀、神功戏、庆贺丰收）进行创作联想。

音乐方面以热闹的乱声开首，带出神秘并且严肃的感觉，透过各乐器间的交织线条，勾画出请神祭祀仪式的庄严气氛。音乐接着奏出突出的旋律及快速的节奏，代表盂兰节中热闹的神功戏。最后，作曲家尝试创造一个庆贺丰收的盛会，将以往出现过的旋律加以变化并逐渐增强力度，喻意农民酬谢土地的传统习俗。音乐以强劲的唢呐华彩乐段并以热闹的乱声作结。

The Yu Lan Festival or Hungry Ghost Festival, was originated by some Chaozhou people who relocated to Hong Kong and Southeast Asia area. They brought a wide range of traditional ancestral customs to these regions. The composer took its three main activities (God worship, traditional theatre for the ghosts, harvest celebration) as his creative inspiration.

The music starts with a loud tutti chaos, which is followed by a mysterious, serious and solemn section. Through abundant polyphonic interaction between each instrument, an atmosphere of solemnity permeates in this ritual-like section. Then, prominent lyrical theme and fast-paced rhythm are two main musical characteristics in this section, as if to depict the lively and agitated mood of the traditional theatre for the ghosts.

Finally, the composer tries to create a musical celebration for the harvest, the previous themes are reappeared, but juxta positioned and varied. The intensity gets higher and ultimately an unprecedented climax is reached. The suona cadenza is highlighted subsequently with its powerful gesture, the music concludes and echos with chaotic sound similar to the beginning.



洪铭健 就读香港中文大学，获颁音乐博士学位。他的作曲老师是陈永华教授及陈伟光教授。洪铭健的音乐曾在世界各地等地发表。部分乐谱由法国当代音乐出版商 Babelscores 出版。

近年获得的作曲比赛奖项包括：2014年芬兰西贝流士国际作曲比赛入选；2014意大利佛罗伦萨弦乐四重奏作曲比赛入选；2013保加利亚索非亚国际作曲比赛首奖；2011新加坡国际华乐作曲比赛入选；2010波兰波兹南I. J. Paderewski音乐学院国际作曲比赛二等奖等。洪铭健亦参加多个国际音乐节：如2015 ISCM世界现代音乐节，亚洲作曲家同盟音乐节及德国达姆斯塔特现代音乐节等。

Hung Ming Kin Christopher graduated from the Chinese University of Hong Kong and awarded the Doctorate of Music Degree. His composition mentors were Professor Chan Wing-wah and Professor Victor Chan.

His music has been performed in various countries with part of his scores published by French contemporary music publisher Babelscores. Hung is the recipient of several composition prizes, such as Finalist in 2014 International Jean Sibelius Composition Competition; Finalist in 2014 "Florence String Quartet Call For Scores" Composition Competition; First Prize in "Sofia 2013" International Composition Competition; Finalist in 2011 Singapore International Competition for Chinese Orchestral Composition and Second Prize in 2010 Poznan International Composers' Competition of the I. J. Paderewski Academy of Music etc.

He collaborated with various international ensembles and has been invited to participate in several music festivals, such as ISCM World Music Days 2015, Chinese Composers' Festival, Musicarama Hong Kong, ACL Music Festivals and the Darmstadt New Music Summer Course.

狮舞弄清韵 Arise, Lion of Glory!

争夺 Vying for: 创作大奖 Composition Award

冯迪伦
Fung Dic-lun Gordon

广东的南狮技艺精湛，高超的桩功更引人屏息。此曲就以狮艺作为背景题材，并以音乐来描绘狮艺中的不同元素。

全曲旋律素材皆来自广东音乐《醒狮》一曲。经拆解后再以华乐中传统的作曲方式，“放慢加花”及“旋律润饰”等手法，来重构及谱写乐段。当中亦以琵琶的传统曲式作为架。揉合了文曲及武曲的色彩之余，全曲也有着“起、承、转、合”的结构，务求将华乐中不同的元素共冶一炉。

全曲共分十二段：初醒、点睛、出洞、上山、巡山、舞柱、上桩、越桩、采青、叩别、升天、回吼。

The traditional Cantonese lion dance is well-known for its sophisticated and technical demanding gestures. This composition draws inspiration from this gorgeous tradition, using musical materials to depict various elements in the lion dance.

The melodic materials are derived from the Cantonese tune *Singsi* (literally Awakening of the Lion/Lion Dance). The original melody is segmented. Through the traditional Chinese composing technique “slowing down and adding flowers,” and “melodic decoration,” the new materials are constructed. This composition closely follows the structure of a traditional pipa piece. Apart from having flavours from both wenqu and wuqu, the musical flow follows a “qi – cheng- zhuan – he” structure, hence stylistically and skilfully created an eclectic piece with various Chinese idioms.

There are twelve poetically named sections that made references to the lion dance.



冯迪伦 现于香港大学随陈庆恩教授研修作曲及攻读博士学位，并已完成硕士及学士学位(甲等荣誉 主修音乐)。自幼接触华乐，其后兴趣更引申至各类民族音乐。擅长为民族乐器及西洋乐器的混合配器，以及非传统配器谱写。曾获多项国际奖项：萨亚诺娃国际作曲比赛第二奖(2014)、阿特拉斯乐队作曲比赛荣誉奖(2014)、第十届卢森堡小交响乐团第四奖(2013)等。其作品曾于国际及本土音乐会上演出。冯氏亦获邀为2015年米兰世博会的“Feeding Music”计划谱写新曲。

Fung Dic-lun Gordon is a Ph. D. student (Music Composition) under the supervision of Professor Chan Hing-yan at the University of Hong Kong, where he received his M. Phil., and B. A. degree (Music – First Class Honors). He has exposed to Chinese music since young, and his interest further expands into ethnic music. Being well-known for composing with mixed use of ethnic and Western instruments, and unconventional instrumentations, he has achieved several international awards: 2nd prize in Sayat Nova International Composition Competition (2014), honourable mention in Atlas Ensemble Composition Competition (2014), 3rd runner-up in the 10th Luxembourg Sinfonietta International Composition Prize (2013). His works are heard in both international and local concerts. As the only composer from Hong Kong, he was invited to write a new work for EXPO Milano 2015's project “Feeding Music.”

穿越热带雨林 *Go Across the Rainforests*

争夺 Vying for: 创作大奖 Composition Award

孔志轩
Kong Zhixuan

热带雨林是我们地球上常见的一种森林生态系统，在东南亚地区有大面积的覆盖。那里气候炎热、雨水充沛、物种繁多且地形复杂，有平原也有峡谷、有小溪也有瀑布、有参天大树也有茂密藤萝...

全曲分为两个部分，第一部分为引子与行板，第二部分为快板，以甘美兰音乐中的培罗格音阶为主要音高素材，借鉴了极简主义创作手法的同时又吸收了克隆钟歌曲的节奏与曲调特点，试图展现出一幅富有南洋风情的画卷，旨在传达作曲家对热带雨林生态环境的关注以及用音乐表达对人与自然和谐关系的思考。

Rainforest is a type of common forest ecosystem on our planet, it has a broad coverage in Southeast Asia. Rainforest is a place where climate is hot and humid. It has abundant rainfall and various species. Rainforest is also a terrain complexity place which has plains, canyons, streams, falls, towering trees and lush vines...

This composition comprises of two parts. The first part is Prologue and Andante, the second part is Allegro. This composition uses Pelog scale from Gamelan music as its music material. This composition adopts minimalism compose technique and peculiar rhythm and tunes from Kroncong music. The composer is trying to open up a Southeast Asia style picture scroll before peoples' eyes, expressing his concerning about rainforest ecosystem and his thoughts about relationship between human and nature.



孔志轩 是上海音乐学院作曲硕士研究生，师从王建民教授。自幼学习笛子，曾任职于南京民族乐团担任笛子演奏员。所创作的音乐曾在上海、北京、南京等地上演，其中《水墨意韵》、《溯回》分别在2014及2012年高等艺术院校民乐作品比赛中获得一等奖和二等奖，《临安意象》在2014年中国之声作曲比赛中获得民乐学生组一等奖。

Kong Zhixuan is pursuing his Master's degree of Music in Composition at the Shanghai Conservatory of Music, under tutelage of Professor Wang Jianmin. With years of bamboo flute practicing from childhood, he has served as a bamboo flutist in Nanjing Chinese Orchestra. His works have been performed in many cities including Shanghai, Beijing and Nanjing. Yiyun of Ink Wash Painting and Trace won the first and second prize in Higher Art Academy Folk Music Composition Competition 2014 and 2012. Images of Lin'an won the first prize of Voice Of China Composition Competition, students' group of national music in 2014.

来自远山的呼唤 *The Calling from the Distant Hills*

争夺 Vying for: 创作大奖 Composition Award

刘韦志
Liu Wei-Chih

具有一半客家血统的作曲家，以客家老山歌为本曲的主要旋律素材，如同对其自我根植于母细胞里的文化招唤。而除了老山歌的旋律外，这首曲子也利用音响层次的组合，在短短的六分半里，像首短诗一般，描述了在山里游走，感受其中变化万千的氛围。

A descendant of Hakka origin, the composer pays tribute to his ancestors by finding the inspiration for his piece's principal melody in the Hakka folk songs, known for being sung during tea harvesting. Through the layering of different colours, the listener is given the impression of wandering among the manifold sceneries in the mountains.



刘韦志 出生于台湾花莲。国立台北艺术大学音乐系作曲硕士和东吴大学音乐系作曲学士。作曲先后师事陈州丽、严福荣、Christopher Roberts、张玉树与洪崇焜等老师。曾获2015年美国第31届艾利亚三国际作曲大赛亚军、2015年新加坡作弹会——国际作曲大赛亚军、2012年采风乐坊丝竹乐作曲大赛冠军、2012年新乐·星跃——国立台湾交响乐团音乐创作竞赛佳作、2011台湾音乐中心国际作曲奖、2009采风—五行作曲奖以及第十一、十二与十三届台新艺术奖提名。

Liu Wei-Chih was born in Taiwan. He was awarded the Master of Composition at Taipei National University of The Arts in 2011, also achieved the Bachelor of Composition at Soochow University in 2008. Wei-Chih was awarded second prize of the 2015 31st ALEA III International Composition Competition in the United States, second prize of Compositum 2015 - the 2ed Singapore International Competition, first prize of the 2012 Chai Found International Composition Competition in Taiwan, fourth prize of the 2012 National Taiwan Symphony Orchestra Composition Competition, also announced the winner of the 2011 Taiwan Music Centre International Composition Competition, and the 2009 Chai Found International Composition Competition in Taiwan. He is also the nominee for the 11th, 12th, and 13th Taishin Arts Award during 2012 to 2014 in Taiwan.

Hum Hum Svaha

争夺 Vying for: 创作大奖 Composition Award

王瑞奇
Wang Ruiqi

Hum Hum Svaha是梵文，佛教用语，为《宝篋印陀罗尼梵字真言》中的最后一句。这是此曲作曲者平日常读的一部经文。在偶然读诵此经时，作曲者感受到经文中阴阳顿挫的音节发音和长短-短长的节奏与印度尼西亚起伏不大、近似哼鸣的音乐性格有着某种紧密的联系。此部作品并不是直接记录或描写出具有某一种“特定”风格的音乐，而是受到某一种地域文化的感染以后加以作曲者自身创作而呈现出的音乐作品。此曲采用从头至尾一气呵成的形式，在7/8、7/16等不规则节拍运动之下，使得乐曲的生命一直向前流动，最终可以悉地圆满。

Hum Hum Svaha, is a Buddhist term in Sanskrit, and is the last verse from a scripture which the composer reads frequently. Once while reciting the scripture, the composer realised the vocalizations and long-short-short-long rhythms bore a close resemblance to the placid and humming characteristics of Indonesian music. This piece is not an attempt to notate or portray a particular style of music, but is a product of the composer's own compositional style influenced by the culture of a particular region. Adopting a non-stop music flow, the succession of 7/8, 7/16 and other irregular time signatures combine to give a perpetual forward impulse until the piece finally works its way to a perfect stop.



王瑞奇 2004-2009年就读中央音乐学院作曲系本科，2010-2013年攻读中央音乐学院作曲系硕士研究生。2012年其室内乐作品《夸父追日》获得德国Con Tempo比赛第二名，并由德国Sikorski出版公司出版。2013年攻读中央音乐学院作曲系博士研究生，同年创作的交响乐作品《旷野树影》入选国家大剧院“青年作曲家”计划，并在国家大剧院首演。2014年获国家奖学金赴德国汉堡国立音乐与戏剧大学作曲系攻读联合培养博士至今。先后师从于贾国平教授、陈晓勇教授与Manfred Stahnke教授。

Wang Ruiqi majored in music composition at the Central Conservatory of Music for both his bachelor's and master's degree from 2004 to 2013.

In 2012, his chamber work *Legend of Kuafu* won the 2nd Prize of the Con Tempo competition in Germany and which was also subsequently published by the German music publisher Sikorski. In 2013, he began his Doctoral studies in music composition at the Central Conservatory, and his symphony *The Moor* was selected for the National Centre for the Performing Arts' Young Composers' Project and premiered by the NCPA Orchestra. Since 2014, he has been studying at the Hochschule für Musik und Theater in Hamburg on a national scholarship as part of a joint Doctoral programme. His teachers past and present include Professors Jia Guo Ping, Chen Xiao Yong and Manfred Stahnke.

桑果街

Mulberry Street

争夺 Vying for: 南洋奖 Composition Award

杰弗里·劳伦斯·费尔班克斯
Jeffrey Lawrence Fairbanks

在这首作品里，作曲家采用了一些佛教葬礼中用来摆脱邪灵和减轻死者往生路途的一些的仪式音乐。他以乐手的身份在纽约唐人街的殡仪馆工作了数年，对这些音乐日渐熟悉。对他来说，明亮的音色和原始、质朴的织体营造一个闪闪发光的喜悦，描绘了人类精神的力量，也驱遣了死亡的伤痛。

乐曲伊始，以传统唢呐演奏民间风格的旋律，在打击乐的伴奏下，并由笙作出模仿式的呼应，营造了上述的氛围，然后逐步加快到一个明亮的节奏。从那里开始，作曲家创造了一个当代管弦乐的语境，它的非传统和声是建立在一个非常不协和的音程（小九度）以及其转位之上。

在加进了一个声部后，这个语境开始软化，以达致一定的张力，作曲家打算以此来表达一个奇妙而坚韧不拔的人为元素。这个音响，既公开又隐蔽，是作为一个大型作品的整体。抒情的第二主题提供了对比。最终，这两个主题的片段交织在厚重的对位和通过各种调性中心作出循环，达致洋溢着欢乐的高潮。

In this work the composer employs a practice in some Buddhist funerals of using music to rid evil spirits and ease the path of the deceased into the afterlife. He became acquainted with this while serving as a musician for several years at funerals in New York's Chinatown. To him the bright timbres and raw, earthy textures create a shimmering joy that portrays the power of the human spirit and dispels the sting of death.

The opening creates this atmosphere with a folk-style melody in traditional suona accompanied by percussion with imitative response by the sheng, and gradually accelerates to a bright tempo. From there the composer create a contemporary orchestral context with non-traditional harmonies built on what is normally a very dissonant interval (minor ninth) and its inversion.

This is softened with an additional voice to achieve a certain tension that the composer intends to express a wonderfully gritty human element. This sonority informs, overtly and covertly, much of the larger work as a whole. A second, lyrical theme provides contrast. Eventually fragments of both themes interweave in thick counterpoint and cycle through various key centres, leading to a climax of overflowing joy.



杰弗里·劳伦斯·费尔班克斯 在作曲方面获奖无数，包括杰罗姆基金、美国空军萨米·那史迪高奖、独立音乐奖等。他的作品在纽约、欧洲各主要音乐节、亚洲、北美及南美洲被演奏。他的爵士大乐队“Hansori计划”在他于2011年由BJURecords灌录的专辑《桑果街》中亮相，记录了他揉合东亚传统音乐与爵士乐，并为他赢得奖项和国际声誉。

原本接受西方音乐与长号训练的杰弗里·劳伦斯·费尔班克斯，他的事业最终引领他走向东亚传统音乐。他随多位备受公认的大师学习霏篳、太平箫以及韩国记谱法。

Jeff Fairbanks has won a number of composition awards, including the Jerome Fund, USAF Sammy Nestico Award, Independent Music Award, and more. His music has been performed throughout New York, major European music festivals, in Asia, North America and South America. Jeff's large Jazz ensemble, Project Hansori, appears on his 2011 recording *Mulberry Street* (BJURecords), documenting his fusion of East Asian traditional music and Jazz, winning awards and international acclaim.

Initially trained in Western styles and trombone, Jeff's career eventually led him to traditional music of East Asia. He studied the piri and taepyeongso and Korean notation under several recognized masters.

三字经随想曲

Three Character Classic Capriccio

争夺 Vying for: 南洋奖 Composition Award

王珏
Wang Jue

这是一堂关于《三字经》的古文课。每日清晨，上课铃响，稚嫩而有韵律的朗朗读书声溢满晨光……

This an ancient Chinese lesson about “three-character scriptures”. Every morning, listening to the sounds of class bells, you hear the children recitation melodically appears...



王珏 2003年获得上海音乐学院作曲学士学位并留校任教。2011年获得德国卡尔斯鲁厄国立音乐学院作曲最高学位(博士)，师从Wolfgang Rihm(里姆)。现为中国音乐学院作曲系教师。

2003-2005年获得德国Witten/Herdecke大学奖学金，2005-2007年获得汉堡国立音乐学院院长奖学金，2007-2009年获得卡尔斯鲁厄国立音乐学院奖学金，2008年获得巴登州艺术特别奖学金，2007-2009年和2011年获得德国DAAD奖学金，2007-2010年获得Oscar and Vera Ritter奖学金。2013年小提琴独奏作品《寂-漠》获得第一届“中国之声”作曲比赛第二名，2014年民族管弦乐作品《三字经随想曲》获得第四届民族管弦乐(青少年题材)作曲比赛铜奖。

Wang Jue was graduated from the Composition Department of Shanghai Conservatory of Music with bachelor's degree in 2003 and is now teaching at the Conservatory. In 2007, he was admitted by Karlsruhe Conservatory of Music in composition under Professor Wolfgang Rihm, and has pursued the degree of Solistenexamen (Doctor) in 2011. He started to teach music composition from year 2012 at the China Conservatory of Music, Beijing.

His works were performed in huge amount of world famous orchestra, in concerts and music festivals all over the world and has achieved great success. He has achieved several scholarships: Shanghai Conservatory of Music (1998-2003), Fellowship of Witten/Herdecke University (2003-2005), Fellowship of DAAD (2007-2009) and “Oscar and Vera Ritter” (2007-2010).

唢呐协奏曲 - 觅

Suona Concerto - Another Way

争夺 Vying for: 南洋奖 Composition Award

马文麒
Ma Man Ki

当你遇到困难，找不到出路的时候，你是否尝试寻觅新方向？活在国际大都会，节奏急速而刻板的生活容易令人失去创意。在解决问题的时候，不妨多加运用创意，跳出框框，你可能会得到意想不到的结果。

《觅》原是一首管乐团伴奏的单乐章唢呐协奏曲，此为乐团版本。除了招牌式的滑音和快速的音阶段落，此作品还包含了具挑战性的唢呐技巧。作曲家希望透过对不同音响效果的试验，唤醒在刻板生活中被忘记的创新精神。

《觅》(管乐版)于2014年5月由罗行良于香港浸会大学作曲系学生作品发布音乐会首演。《觅》(华乐版)则于2015年1月由香港中乐团首演。

What do you do if you cannot find a way out when facing problems? Do you keep using same way even if it does not seem to work? Would you try doing things “Another Way”? Living in a cosmopolitan metropolis, hectic schedule and speedy pace wash away creativity. By looking for new directions and thinking out of the box under circumstances, we might get extraordinary result that we did not expect.

Another Way was a one-movement suona concerto accompanied by wind band. In this version, the accompaniment was transposed for a Chinese orchestra. Besides the signature bent note technique and flowerly ornamented quick running passages, some challenging techniques of suona playing are introduced in this piece. By experimenting with new possibilities of sonority, composer conveys the importance of an innovative spirit, which can be easily forgotten in a routine life.

Another Way (wind band version) was premiered by Mr Law Hang Leung in the Hong Kong Baptist University composition students' concert in May 2014 while the Chinese orchestra version was premiered by Hong Kong Chinese Orchestra in January 2015.



马文麒 在2014年毕业于香港浸会大学音乐系，获得一级荣誉文学士，主修小号 and 作曲及音乐制作，师承香港管弦乐团助理首席小号莫思卓及作曲家高尔文博士。自幼学习多种中西乐器，自2005年起随香港中乐团唢呐演奏家罗行良学习。2014年更在香港巴洛克室乐团协奏下，首度于美国纽约卡内基音乐厅作独奏演出。作为作曲家，2014年改编之《瑶族舞曲》室乐团版本于卡内基音乐厅及维也纳金色大厅演出。同年创作了唢呐协奏曲《觅》。

Ma Man Ki graduated from the Hong Kong Baptist University with a Bachelor of Arts degree with first class honours in trumpet and composition / music production in 2014, where he trained under Christopher Moyse, assistant principal trumpet of the Hong Kong Philharmonic Orchestra, and composer Dr. Christopher Coleman. Since childhood, he has been learning many types of Chinese and Western musical instruments. He began his suona training under Law Hang-leung, suona virtuoso of the Hong Kong Chinese Orchestra in 2005. In 2014, he made his Carnegie Hall debut, performing solo with Collegium Musicum Hong Kong. As a composer, Ma shows a fine fusion of Chinese and Western music in his works. In 2014, he wrote a new arrangement of *Dance of the Yao Tribe* for chamber orchestra, which was performed at the Carnegie Hall and Musikverein, Vienna. He also wrote his first suona concerto *Another Way* in 2014.

梦亭

Bale Bengong

争夺 Vying for: 新加坡作曲家奖 Singaporean Composer Award

新加坡青年作曲家奖 Young Singaporean Composer Award

周俊安
Chew Jun An

Bale Bengong是在印尼的巴厘岛上能常见的一种传统亭子。Bale Bengong有翻译成“沉思屋”的意思。Bale Bengong周围宁静的环境让人默默思考,反映或迷失在自己发白日梦的想象中。

此作品的基本材料运用了变更的pelog。各声部长音的音叠给音乐铺垫如在沉思中的气氛,同时利用音量的变化升华出各种音质与和声。主题的扩张是利用加麦兰音乐,换置基本旋律的重音,自然生成和声与复调的原理创作的。

从熟悉的题材创造新鲜的听觉经验。此作品利用了气声、花舌和巴托克拨弦等特殊音效增添趣味。

A Bale Bengong is a traditional pavilion found on the island of Bali in Indonesian. The name "Bale Bengong", translated literally, would mean a "thinking house" or a "daydream house", a place where one can carry out contemplative thinking or simply slip into a daydream amidst the stillness of the surroundings while being sheltered from the harsh South-east Asian sun.

The music utilizes a single motif written in a modified Pelog scale applying an impressionistic treatment to the subject matter while retaining a distinct individualistic voice. The layering of voices in a seemingly endless drone creates a meditative atmosphere. Together with the dynamic changes, allowing the different sonorities and timbres to subtly expose themselves and sublimating from the orchestra. The development of this piece is built upon the idea of gamelan music self-generating sonorities by layering linear motivic ideas and how variations in gamelan music is created by disrupting the strong beats of basic rhythms between instruments.

In this piece, the presentation of similar gestures is displaced on a macro-structural level between sections to create something new from the familiar. A number of techniques such as air sounds, flutter tonguing and slap pizzicati are utilized to create special music effects.



周俊安正在美国约翰霍普金斯大学的皮博迪音乐学院,美国作曲家Michael Hersch和Amy-Beth Kirsten的指导下修读作曲本科。俊安在他作品中发挥出新加坡多元种族的优势,呈现带有多方种族特色的作品。周俊安5岁开始学钢琴,8岁在瞿建青的指导下学扬琴。从2007年开始,俊安在新加坡作曲家罗伟伦的指导下学作曲。俊安在新加坡阮咸乐团,丁晓燕阮族乐团担任常驻年轻作曲家。俊安近期也获委任南洋乐坊常驻作曲。

Chew Jun An is currently pursuing his undergraduate degree in music composition at the Peabody Institute of the Johns Hopkins University under the tutelage of Michael Hersch and Amy-Beth Kirsten. Jun An is exposed to

music from both the East and West and seeks to present music that exemplifies his diverse influences. Jun An started learning the piano at age 5 and played the yangqin at age 8, under the tutelage of Qu Jian Qing. Since 2007, Jun An studied music composition under the tutelage of Singaporean composer, Law Wai Lun. Past engagements include collaborations with the Xi'an Conservatory of Music's (China) experimental Oriental Symphony Orchestra, Nanyang Ensemble (Singapore). In 2010, Jun An served as young composer-in-residence at the Singapore Ruanxian Chamber Ensemble and the Ding Xiao Yan Ruan Ensemble (Singapore). Jun An was appointed as composer-in-residence at Nanyang Music Co. Ltd.

克雷克吐尔火山

Krakatoa

争夺 Vying for: 新加坡作曲家奖 Singaporean Composer Award

黄佳俊
Wong Kah Chun

位于印度尼西亚爪哇岛西海岸的喀拉喀托火山,于1883年的火山爆发是19世纪最致命的灾难之一。这首作品以一个标题音诗的风格,分为三大段,以由木管独奏带有“随意”性的序奏,唤起失落的记忆开始,其后快乐的乐句代表着的沿海村民的日常生活。民谣般的曲调,暗伏着小型地震活动作为背景,结束了乐曲第一部分。

一段极具打击性的乐段开始了下一部分,日渐激烈的火山爆发制造出巨大张力,随后的大段赋格乐段就是在海啸和激增的火山碎屑当中,最后的爆炸打破了幸存者的耳膜。这部分的终结是一首在残酷的悲剧记忆中的挽歌,在以新的活火山取代前者的作为乐曲尾声前,贴切地称为“克雷克吐尔火山之子”。未来究竟何去何从?

《克雷克吐尔火山》是为纪念新加坡爱乐乐团十周年的委约创作,并由荷兰Tierloffmuzieke Centrale出版。乐曲于2011年为新加坡华乐团移植成华乐版本,然后再为台北市立国乐团修订,在亚洲作曲家联盟会议上演奏。现在的版本是由为了2015年新加坡国际华乐作曲大赛而作,跟原来的管弦乐版本有很大不同,并需要重新配器。

The volcanic eruption of Mount Krakatoa, situated off the west coast of Java, Indonesia, in 1883 was one of the deadliest disasters in the 19th century. This composition, in the style of a programmatic tone-poem, is in three broad sections, beginning with an aleatoric prologue of woodwind solos evoking the memories of the lost, before the appearance of a more cheerful presence representing the daily life of the coastal villagers. A reflective folk-like tune, with sombre foreshadowing of small seismic activity in the background, serves as a closure to the first part of the work.

A percussive passage begins the next section, creating the tension of increasingly intense eruptions before arriving at a huge fugal section amidst the presence of a tsunami, pyroclastic surges and ending with a final explosion that would have shattered the eardrums of survivors. The final part of the work is an elegy in memory of the cruel tragedy, before ending with an epilogue of a new active volcano replacing the former one, aptly named the "Child of Krakatoa". What does the future hold?

Krakatoa was commissioned in commemoration of the 10th anniversary of the Philharmonic Winds (Singapore), and published by Tierloffmuzieke Centrale from the Netherlands. It was transcribed for the Singapore Chinese Orchestra in 2011, and then revised for the Taipei Chinese Orchestra for the Asian Composers League Conference. The current version that is composed for the SICCO 2015 is very different from its original western version, which requires complete re-orchestration.



黄佳俊荣获柏林爱乐乐团2015/16乐季音乐教育奖学金的黄佳俊是在国际舞台上冒起的新星。现任亚洲现代合奏团艺术总监的他,是首位获得李光耀奖学金(公共服务委员会)的文化艺术界人士,这项奖学金支持他在柏林汉斯·艾斯勒音乐学院攻读管弦乐与歌剧指挥研究生课程。

黄佳俊生于1986年,早年随潘耀田学习音乐理论,其后在杨秀桃音乐学院随何志光副教授学习作曲。大学毕业后,他加入新加坡华乐团,在音乐总监葉聰的指导下担任指挥助理。作为指挥大师库尔特·马苏尔的门生,黄佳俊也跟随伯纳德·海廷克、亨氏·贺利嘉、古斯塔夫·迈尔以及埃萨·佩卡·萨洛宁。

Wong Kah Chun A rising star on the international podium, Wong Kah Chun is currently holding the prestigious fellowship in music education with the Berlin Philharmonic Orchestra for the 2015/2016 season, as well as serving as Artistic Director of the Asian Contemporary Ensemble. He is the first recipient of the Lee Kuan Yew Scholarship (Public Service Commission) in the field of arts and culture, which supported his graduate studies in orchestral and operatic conducting at the Hans-Eisler Musikhochschule in Berlin.

Born in 1986, Wong Kah Chun began musical studies with Phoon Yew Tien and read composition with Professor Ho Chee Kong at the Yong Siew Toh Conservatory of Music. On graduation, he joined SCO under a conducting assistantship, supported by the mentorship of Tsung Yeh. A protege of Kurt Masur, he has also studied conducting with Bernard Haitink, Heinz Holliger, Gustav Meier and Esa-Pekka Salonen.

畅快的日子

Leggang Kangkung

争夺 Vying for: 新加坡青年作曲家奖 Young Singaporean Composer Award

林顺强
Lim Soon Keong
Joseph

Leggang Kangkung 是一首单乐章华乐合奏曲。乐曲根据著名的同名马来民歌旋律以变奏手法加以发展而成。

和一般变奏曲不同的是, *Leggang Kangkung* 直接从第一变奏开始, 主题旋律只在最后高潮部份展现。乐曲除了引用有关的马来民歌旋律此外, 间中也刻意引用了印民甘美兰 (Gamelan) 音乐里的一些节奏和方音。作品体现了作曲者对本土以及本地区音乐文化或南洋风的向往。

Leggang Kangkung is a development, exploration and variation of a popular Malay folksong of the same name. A single movement work with motifs taken from the theme that are developed in earlier sections before the full folksong is revealed towards the end. This turns the common practice on its head.

The process of motivic development, whether rhythmic or melodic, is economical. Through augmentation, diminution, inversions, retrograding and textural contrast, maximum output is gleaned from a limited musical resource. A 'Nanyang' inspired work, the piece is thus a blend of varying musical cultures. It contains traces of the Gamelan, Chinese traditional music, some Western polyphony and even influences from popular music, all under the guise of a Malay folksong. This juxtaposition of cultures is thus representative of the Nanyang region, and its music culture.



林顺强 是位青年作曲家以及钢琴、萨克管演奏家。师从潘耀田(作曲)以及 Leslie Wong (萨克管), 目前就读于英国伦敦国王学院。

他于2012年毕业于英华自主中学, 同期间在 Benjamin Lim 的指导下选修音乐特选课程。顺强也活跃于本地的一些交响管乐团。他亦曾为英华自主中学萨克管四重奏团、新加坡社区萨克管合奏团以及西区工艺训练学院萨克管合奏团作曲与编曲。他的近作《小小红松鼠》在2015年新加坡交响管乐“青年作曲家挑战”中得到了高度评价。

Joseph Lim is a pianist, saxophonist and a budding composer, currently pursuing his undergraduate music studies at the King's College London, UK.

A 2012 IB graduate from Anglo Chinese School (Independent), he undertook the rigorous Music (HL) course under Benjamin Lim Yi. An active bandsman in his years with the Symphonic band, he has since arranged and composed for the ACS (I) Saxophone Quartet, Singapore Community Saxophone Ensemble and the ITE (College West) Saxophone Ensemble. Furthermore his concert march, *The Little Red Squirrel* has been recognised for its Outstanding Merit in the 2015 Singapore Wind Symphony Young Composer's Challenge.

Joseph studied composition under Cultural Medallion recipient Phoon Yew Tien and also studied saxophone performance under Leslie Wong.

交响诗：红头巾

Symphonic Poem: Samsui Women

争夺 Vying for: 新加坡青年作曲家奖 Young Singaporean Composer Award

钱栋衡
Qian Dong Heng

红头巾来自于中国的山水地区, 她们在1920至1940年到新加坡谋生。

该作品引用了: 中国民歌《十送》、《采茶扑蝶》、《苦调》(黎英海编曲版本), 共产主义歌曲《大海航行靠舵手》、日本民歌《樱花》、日本战歌《同期的樱花》、英国国歌《God Save the Queen》及马印对抗期间歌曲《Balada Dwikora》。

该曲分为四个画面:

1. 长风破浪: 红头巾在十几岁时离乡背井, 到海外寻找工作。有些红头巾坐着小渔船来到了新加坡。
2. 日常工作: 大多数的红头巾是在建筑工地干苦工的。她们为了省钱而步行到工地; 在途中有时会经过其他种族的居住地。
3. 在历史的转折点: 新加坡历史中的动荡时期在1942日占时期开始, 一直到新加坡在1965年独立时才开始结束。
4. 传承: 红头巾在建筑工地不停地工作, 一直到80年代为止。如今, 她们被铭记为新加坡先锋一代的标志之一。

The Samsui women were immigrants from Shanshui, China, that came to Singapore in the 1920-40s to seek a better life.

The piece makes quotations of the following songs: Chinese folk songs *Shi Song*, *Cai Cha Pu Die*, *Ku Diao* as transcribed by Li Yinghai, communist song *Sailing the Seas Depends on the Helmsman*, Japanese folksong *Sakura*, Japanese war song *Doki no Sakura*, British national anthem *God Save the Queen* and Konfrontasi-era song *Balada Dwikora*.

It is divided into four scenes:

1. Riding the Waves: Many samsui women left their hometown in their teens to seek employment overseas. Some of these women ended up travelling to Singapore on small boats.
2. Daily Work: Samsui women are portrayed to have worked mainly in the construction industry and other industries that required hard labour. They generally made their way to work on foot to save money, sometimes passing by areas housing settlers from other races.
3. On the Turning Point of History: The tumultuous period of Singapore's history started with the Japanese Occupation in 1942 and only began to end when Singapore gained independence in 1965.
4. Legacy: Samsui women continued to toil at construction sites right up to the 1980s, when most of the construction jobs they did were replaced with machinery. Today, they are remembered as an icon of Singapore's pioneer generation.



钱栋衡 自十岁开始在校内的华乐团参加演出。十六岁时, 他在何仲实与罗路得的指导下开始学习作曲。之后, 他在莱佛士初级学院修读音乐, 师从于郁丹全和魏大洲。他主要的华乐作品有管弦乐《海之天空》、弹拨乐合奏《月光》及华乐室内乐《预兆》。

Qian Dong Heng began playing in school's Chinese orchestra at the age of 10. He started composing at the age of 16, under the guidance of his school teachers, Hoh Chung Shih and Ruth Rodrigues, and subsequently Yu Dan Quan and Gooi Tah Choe in Raffles Institution (Junior College). His works for Chinese instruments include orchestral work *The Sky of the Sea*, plucked strings ensemble work *Moonlight* and chamber work *Omen*.

乐团 Orchestra

音乐总监: 葉聰 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) 朱霖 (二胡II首席) Zhu Lin (Erhu II Principal) 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 谭曼曼 Tan Man Man 张彬 Zhang Bin

二胡 / 板胡 Erhu / Banhu
陶凯莉 Tao Kai Li

中胡 Zhonghu
林杲 (首席) Lin Gao (Principal) 吴可菲 (副首席) Wu Ke Fei (Associate Principal) 全运驹 Chuan Joon Hee 吴泽源 Goh Cher Yen 李媛 Li Yuan 梁永顺 Neo Yong Soon Wilson 沈文友 Sim Boon Yew 王怡人 Wang Yi Jen

大提琴 Cello
徐忠 (首席) Xu Zhong (Principal) 汤佳 (副首席) Tang Jia (Associate Principal) 陈盈光 Chen Ying Guang Helen 黄亭语 Huang Ting-Yu 姬辉明 Ji Hui Ming 潘语录 Poh Yee Luh 沈廉傑 Sim Lian Kiat Eddie

低音提琴 Double Bass
张浩 (首席) Zhang Hao (Principal) 李翊彰 Lee Khiang 瞿峰 Qu Feng 王璐瑶 Wang Lu Yao

扬琴 Yangqin
瞿建青 (首席) Qu Jian Qing (Principal) 马欢 Ma Huan

琵琶 Pipa
俞嘉 (首席) Yu Jia (Principal) 吴友元 Goh Yew Guan 陈运珍 Tan Joon Chin 张银 Zhang Yin

柳琴 Liuqin
司徒宝男 Seetoh Poh Lam

柳琴 / 中阮 Liuqin / Zhongruan
张丽 Zhang Li

中阮 Zhongruan
张蓉晖 (首席) Zhang Rong Hui (Principal) 罗彩霞 (副首席) Lo Chai Xia (Associate Principal) 郑芝庭 Cheng Tzu Ting 冯翠珊 Foong Chui San 韩颖 Han Ying 许民慧 Koh Min Hui

三弦 / 中阮 Sanxian / Zhongruan
黄桂芳 Huang Gui Fang

大阮 Daruan
许金花 Koh Kim Wah

大阮 / 中阮 Daruan / Zhongruan
景颇 Jing Po

竖琴 / 箜篌 / 古筝 Harp / Konghou / Guzheng
马晓蓝 Ma Xiao Lan

古筝 / 打击 Guzheng / Percussion
许徽 Xu Hui

曲笛 Qudi
尹志阳 (笛子首席) Yin Zhi Yang (Dizi Principal)

梆笛 Bangdi
林信有 Lim Sin Yeo

梆笛 / 曲笛 Bangdi / Qudi
曾志 Zeng Zhi

新笛 Xindi
陈财忠 Tan Chye Tiong

新笛 / 曲笛 Xindi / Qudi
彭天祥 Phang Thean Siong

高音笙 Gaoyin Sheng
郭长锁 (笙首席) Guo Chang Suo (Sheng Principal) 王奕鸿 Ong Yi Horng

中音笙 Zhongyin Sheng
郑浩筠 Cheng Ho Kwan Kevin 钟之岳 Zhong Zhi Yue

低音笙 Diyin Sheng
林向斌 Lim Kiong Pin

高音唢呐 Gaoyin Suona
靳世义 (唢呐/管首席) Jin Shi Yi (Suona / Guan Principal) 常乐 (副首席) Chang Le (Associate Principal)

中音唢呐 Zhongyin Suona
李新桂 Lee Heng Quee 孟杰 Meng Jie

次中音唢呐 Cizhongyin Suona
巫振加 Boo Chin Kiah

低音唢呐 Diyin Suona
刘江 Liu Jiang

管 Guan
韩雷 Han Lei

低音管 Diyin Guan
黄永和 Ng Yong Hoe Jacky +

打击乐 Percussion
段斐 (副首席) Duan Fei (Associate Principal) 陈乐泉 (副首席) Tan Loke Chuah (Associate Principal) 伍庆成 Ngoh Kheng Seng 沈国钦 Shen Guo Qin 张腾达 Teo Teng Tat 伍向阳 Wu Xiang Yang 徐帆 Xu Fan

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) are listed according to alphabetical order.

+ 客卿演奏家 Guest musician
* 没参与音乐会 Not in concert

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(As at 31 December 2014)

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30 一月 January 2016

星期六 Saturday

8pm

星宇表演艺术中心

The Star Theatre, The Star Performing Arts Centre

SCO
新加坡华乐团

春花齐放 2016 Rhapsodies of Spring 2016

SCO's annual favourite *Rhapsodies of Spring 2016* returns – bigger! Expect a bigger venue, more songs and a more atmospheric festive feel! With overwhelming response from 2 sell-out concerts in 2015, local celebrity Marcus Chin will sing with SCO again with a greater selection of songs such as *Man Chang Fei* (满场飞), *Wo Yuan Shi Zhi Xiao Yan* (我愿是只小燕), *Azaleas Bloom* (杜鹃花), *Living Buddha Ji Gong* (济公), *Yueqin* (月琴), *Yi Gen Bian Dan* (一根扁担), *Xin Huo Lang* (新货郎), *Under the Shimmering Moonlight* (在那银色的月光下), *Tai Yang Chu Lai Xi Yang Yang* (太阳出来喜洋洋) and theme song of *Journey to the West* (西游记), *Gan Wen Lu Zai He Fang* (敢问路在何方). ZingO Festival Drum Group will also drum up the atmosphere with *Spring Festival Overture* (春节序曲), *Soar* (腾跃) and *Dragon Dance* (龙舞). Marcus Chin will engage the audience to join in the finale sing-along with a medley of Chinese New Year songs to welcome the new year!



鼓: 惊鼓人打击乐团
Drum: ZingO Festival Drum Group

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Host / Vocal:
Marcus Chin

指挥: 葉聰
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十二月五日开始发售!

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告示 NOTICE:

新加坡大会堂停车场已关闭。
附近停车场在 Prince Edward Road 的露天 URA 停车场、AXA Tower
以及 Bestway Building 停车场。

Singapore Conference Hall's carpark is closed. Alternative parking
are available at the URA open carpark (Prince Edward Road), AXA Tower
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Winner, SPBA - Special Merit



主讲者 Keynote Speaker: 余家 and Yii Kah Hoe



余家 and 是马来西亚活跃作曲家。1991年毕业于马来西亚艺术学院纯美术系后再于1994年前往中国西安音乐学院深造，主修音乐学，主导老师为罗芝峰；选修笛子，师从孙永志，并于1997年获学士学位。他先后向钱兆熹、饶余燕学习作曲。

余氏是2007年马来西亚爱乐交响乐团“马来西亚作曲家论坛2”得奖人。2006年获新加坡华乐团主办国际作曲大赛创作奖第三名。2010年，其作品获选入围意大利Città di Udine国际作曲家赛决赛。他的音乐作品曾在美国、德国、墨西哥、法国、英国、墨尔本、意大利、曼谷、越南、韩国、印度尼西亚、新加坡、马来西亚、台北、香港等地演出。余氏现为马来西亚世纪学院音乐系高级讲师，以及马来西亚现代作曲家协会副会长。

Yii Kah Hoe is the winner at the Malaysia Philharmonic Orchestra Forum for Malaysian Composers II (2007), winner of 11th BOH Cameronian Arts Awards (best music and design), and a recipient of the Third Prize at the International Competition for Chinese Orchestral Composition organized by the Singapore Chinese Orchestra (2006). He was also a finalist in the International Competition for Composers ‘Città di Udine’ (Italy, 2010).

Yii’s music, often perceived as bold and avant-garde, uses the sounds and rhythms of traditional instruments from various ethnic cultures. His works have been performed many countries. Yii was the festival director of the various contemporary music festivals in Malaysia, president of Society of Contemporary Composers, and is a senior lecturer at SEGi College Subang Jaya.

主题: 我的南洋心路

我早期是学美术的，主修水墨画。我的老师是马来西亚著名画家，钟正山先生。第一次听到南洋画派也是钟老师提起的。1938年，林学大先生创办了南洋美术专科学校，提出了塑造“南洋风”的新美术观念。当时新加坡的先驱画家锺四宾，与其他三位对“南洋”意识的呼吁作出的反应，共同创立南洋画风的画家，他们就是陈文希，陈宗瑞和刘抗。

新加坡华乐团很积极在推动以南洋特殊文化为主轴的音乐作品，不止强调了华乐本土性的风格，同时也符合国际音乐发展的大趋势。2006年新加坡华乐团主办了新加坡国际华乐作曲比赛，进一步把南洋风格华乐音乐风格实践化。我有幸作为该大赛的得奖者之一，之后随着新加坡华乐团艺术总监葉聪先生，所带领的一支作曲家团队实地采风，所到过的地区有印尼，沙巴，沙捞越，新加坡与马来半岛，我们甚至也到南洋华裔的祖籍国，也就是中国，进行音乐考察与访问。

我将分享南洋音乐采风的心得，及如何应用由民间音乐所取得的素材进行创作。

Topic: My Composing Journey in Nanyang

I studied art when I was young, specializing in ink painting. My teacher was the famous Malaysian artist Chung Chen Sun, and it was from him that I first heard of the Nanyang style in art. In 1938, Mr Lim Hak Tai had founded the Nanyang Academy of Fine Arts, with the aim of creating the aesthetics of a new Nanyang style of art. The pioneering Singapore artist of that time Cheong Soo Pieng answered this call, together with three other like-minded artists – Chen Wen Hsi, Chen Chong Swee and Liu Kang.

SCO is an active advocate of musical works that are based on Nanyang culture, emphasizing the grassroots nature and style of the Chinese orchestral music, which also mirrors developmental trends in music internationally. The inaugural Singapore International Competition for Chinese Orchestral Composition in 2006 organised by SCO was a key milestone in this mission. I was one of the prize winners in the competition, and was subsequently part of the group of composers that accompanied SCO music director Tsung Yeh on a field trip to Indonesia, Sabah, Sarawak, Singapore, the Malay Peninsula, as well as the ancestral homeland of the Nanyang Chinese – China.

I will be sharing what I had learned through these field trips, as well as my composition experience in using original folk music materials.

主讲者 Keynote Speaker: 杨燕迪教授 Professor Yang Yandi



杨燕迪是音乐学家、批评家、翻译家。现任上海音乐学院副院长，音乐学教授、博士生导师。兼任中国音协理论委员会副主任、中国西方音乐学会会长、中国音乐评论学会副会长、中国音乐美学学会常务理事、《人民音乐》副主编、上海市政协委员、上海音乐家协会副主席、上海市美学学会副会长及上海市翻译家协会理事。留学英国，并曾在美国与德国从事研究。发表著译300余万字，包括《音乐的人文诠释》、《音乐解读与文化批评》、《西方文明中的音乐》（保罗·亨利·朗原著，合作译著）、《作为戏剧的歌剧》（约瑟夫·科尔曼原著，译著）、《音乐史学原理》（达尔豪斯原著，译著）、《古典风格》（查尔斯·罗森原著，译著）等，论域涉及音乐学方法论、西方音乐史、音乐美学、歌剧研究、音乐批评与分析、音乐学术翻译、中国现当代音乐评论、音乐表演艺术研究等多个专门化领域。获得“国家百千万人才工程入选者”、“国家级有突出贡献中青年专家”、“教育部新世纪人才”、“文化部优秀专家”、“上海领军人才”等多种荣誉称号，并获得中国文联文艺评论一等奖、二等奖、上海市人文社科优秀成果等多种学术成果奖。

Yang Yandi is a famous musicologist, music critic and translator. Currently he is the vice-president of Shanghai Conservatory of Music, doctoral mentor and professor in musicology. He is also the deputy director of Chinese Music Theory Committee, chairman of Chinese Western Music Society, vice-president of Chinese Music Criticism Society, associate chief editor of *People's Music*, vice-president of Shanghai Musician Association, vice-president of Shanghai Aesthetics Society and council member of Shanghai Translator Society. Yang once studied in England, and used to do researches in United States and Germany. He has written and translated extensively, including *Humanistic Interpretation of Music*, *Music Explanation and Cultural Criticism*, *Music in Western Civilization* (Paul Henry Lang, Chinese translation), *Opera as Drama* (Joseph Kerman, Chinese translation), *The Foundations of Music History* (Carl Dahlhaus, Chinese translation), *The Classical Style* (Charles Rosen, Chinese translation), and his interests range from methodology of musicology, western music history, music aesthetics, opera study, music criticism and analysis, music translation, Chinese contemporary music criticism to the study of music performance. Yang has been awarded the title of “National Candidates of Talent Project”, “National Outstanding Experts”, “New Century Talents of Educational Ministry”, “Outstanding Experts of Cultural Ministry”, “Shanghai Leading Experts”, and he has won the first and second prizes in Chinese Arts and Letter Association Criticism, also academic awards of Shanghai Humanities and Social Sciences Outstanding Achievements.

讲题：论音乐的民族性、本土性和个人性——兼谈南洋音乐的回顾与展望

本人拟从音乐创作中追求“民族性”的现象入手，从理论高度观察和总结世界音乐发展过程中“民族性”诉求的原因与成就，并对民族性诉求之中“本土性”元素的运用及其价值进行举证和论述。在此基础上，结合新加坡华乐比赛的实践及相关音乐创作，探讨“南洋风格的音乐”的构成、可能与前途，并就华人作曲家在当代全球一体化的政治文化态势及现代音乐语言的环境中如何找到自身定位进行思考。本人的立场是，音乐中无论怎样运用“本土性”元素并凸显“民族性”，在创作和接受的过程中，最终的落脚点和成果体现却是音乐风格中的“个人性”——貌似吊诡 (paradoxically)，只有通过鲜明的个人角度和个人风格，才能真正彰显艺术创造中“民族性”的真谛。

Topic: The Ethnic, Local, and Personal Nature of Music cum Discussion on the Achievements and Development of Nanyang Music

A discourse taking the phenomenon of music creations pursuing “ethnic” elements as the starting point, and from the macro perspective of music theory and overall global trends in music development in relation to the pursuit and success of “ethnic” elements in music, as well as the utilization and value of “local” elements in this pursuit. On this basis, considering both the realisation of the SICCO and relevant music compositions, the creation, possibilities and future of the Nanyang style of music will be discussed; and how Chinese composers can find a reference point from which to reflect upon their place in the contemporary globalised political-cultural world as well as its musical language. My personal view is that no matter how much one tries to utilize “local” elements to accentuate “ethnic” characteristics in music, in the process of creation and transmission, the final point of manifestation is an intrinsically “personal” experience. Paradoxically, it is only through the clear lens of personal perspectives and styles that the true “ethnic” element in musical creations can be realized.

主讲者 Keynote Speaker: 朱添寿 Choo Thiam Siew



朱添寿，新加坡华族文化中心总裁，之前是南洋艺术学院院长(2003-2014年3月)。1976年任职公园与游乐署至1996年为园林局副局长。1996至2003任职国家艺术理事会理事长。

朱先生热爱东西方古典音乐、书法、绘画、诗词、文史、戏曲。他活跃于文教界，偶尔也在报刊发表文章。2001年出版个人旧体诗集《洒落人间尽粉妆》。

Mr Choo Thiam Siew is the Chief Executive Officer of the Singapore Chinese Cultural Centre. Prior to this, he was the President of Nanyang Academy of Fine Arts from 2003 to March 2014.

In 1976, he entered public service with the then Parks & Recreation Department, and was the Deputy Commissioner till 1995, and later the Deputy Chief Executive Officer of the National Parks Board. Mr Choo was the Chief Executive Officer of the National Arts Council from 1997 to 2003.

Mr Choo has a passion for both Chinese and Western classical music, and is also well-versed in Chinese calligraphy, Chinese classical poetry and Chinese opera. He is actively involved with the arts and cultural community and occasionally writes for the local press. He published his first Chinese classical poetry collection in 2001.

讲题: 新加坡华乐之路

1. 历史: 简单的叙述中国音乐的发展, 重点在于指出经过几千年的积淀、发展、以及其与外来文化的交流和融合, 中国音乐形成目前多元化的古典-流行、传统-现代的并存。
2. 本地发展: 简述我国华乐的发展过程。
3. 目前状况: 描述我国目前华乐的发展状况, 成功的因素以及不足之处, 以及补救的建议。
4. 前景: 从作曲大赛, 探讨日后华乐发展的挑战、动向、期望。

Topic: The Journey of Chinese Music in Singapore

- 1) History: A simple historical narrative of the development of Chinese music, focusing on how thousands of years of cumulative development have intersected with influences from foreign cultures, creating an amalgamated current existence that combines the classical with the popular, the traditional with the contemporary.
- 2) Local Development: An overview of how Chinese music has developed in Singapore over the years.
- 3) Current State: A look at the current state of development of Chinese music in Singapore, the factors that have contributed to its successful growth, continuing shortcomings, as well as suggestions for improvement.
- 4) The Future: Through the lens of the SICCO, a discussion of the challenges, directions and hopes for the development of Chinese music.

嘉宾 Guest-of-Honour:
刘太格博士 Dr Liu Thai Ker



Dr Liu Thai Ker, architect-planner, has been a director of RSP Architects Planners & Engineers Pte Ltd since 1992. He is the Founding Chairman of Centre for Liveable Cities since 2008. He is also Adjunct Professor of National University of Singapore and Nanyang Technological University. He served the Housing and Development Board from 1969 to 1989, the last 10 years as its CEO. In 1989 to 1992, as CEO of Urban Redevelopment Authority, Dr Liu led the major revision of the Singapore Concept Plan. He was the Chairman of the National Arts Council (1996 to 2005) and Chairman of the Singapore Tyler Print Institute (2000 to 2009). Dr Liu is also a planning advisor to over 30 cities in China.

刘太格博士是一位建筑规划师，自1992年起担任新加坡雅思柏建筑设计事务所之董事。他是宜居城市中心的首任主席，也是新加坡国立大学和南洋理工大学的兼任教授。1969-1989年，刘太格博士在建屋发展局服务，并于1979-1989年担任了十年的局长。1989-1992年，在担任市区重建局局长期间，刘太格博士领导了新加坡概念规划的主要调整。他也曾担任国家艺术理事会主席(1996-2005)和新加坡泰勒版画研究院院长(2000-2009)。刘太格博士也是超过三十座中国城市的规划顾问。

新加坡国际华乐作曲比赛2015论坛
2015年11月22日(星期日)，新加坡华乐团音乐厅
Symposium of 2015 Singapore International Competition for
Chinese Orchestral Composition
22 November 2015 (Sunday), SCO Concert Hall

时间 Time	节目 Programme
10am to 10.15am	<p>致开幕词 Opening 主席 Chairperson: 何偉山, 新加坡华乐团行政总监 Terence Ho, Executive Director of SCO</p>
10.15am to 10.45am	<p>• 开幕典礼演讲 Opening Speech: 嘉宾: 刘太格博士 (新加坡国家艺术理事会前任主席) Guest-of-Honour: Dr Liu Thai Ker (former Chairman of National Council of Arts)</p> <p>• 介绍 Introduction: 讲题 Topic: 新加坡华乐之路 The Journey of Chinese Music in Singapore 主讲者 Keynote Speaker: 朱添寿 (新加坡华族文化中心总裁) Choo Thiam Siew (CEO of Singapore Chinese Culture Centre)</p>
10.45am to 11am	<p>茶点 Tea Break</p>
11am to 11.30am	<p>上半场 Session 1</p> <p>• 获奖者创作心路旅程 Sharing on Prizewinning Works: Composing Experiences by Prizewinners (主席 Chairperson: 杨燕迪教授 Professor Yang Yandi)</p>
11.30am to 12.15pm	<p>• 评委分享会 Sharing on Prizewinning Works by Adjudicators</p>
12.15pm to 12.45pm	<p>• 本地作曲家分享会 Sharing on Prizewinning Works by Local Composers (主席 Chairperson: 葉聰, 新加坡华乐团音乐总监 Tsung Yeh, Music Director of SCO)</p> <p>作曲家 Composers: 钟启荣 Chong Kee Yong, 埃里克·沃森 Eric James Watson, 吴多才博士 Dr Zechariah Goh Toh Chai, 何仲实 Hoh Chung Shih, 许美端博士 Dr Joyce Koh Bee Tuan</p>
12.45pm to 1pm	<p>• 问答 Questions & Answers • 结论 Conclusion by Chairperson (主席 Chairperson: 杨燕迪教授、葉聰 Professor Yang Yandi, Tsung Yeh)</p>
1pm to 2.30pm	<p>午餐 Lunch Break</p>
2.30pm to 3.30pm	<p>下半场 Session 2 (主席 Chairperson: 葉聰 Tsung Yeh)</p> <p>• 专题研讨 Thematic Presentation 讲题 Topic: 论音乐的民族性、本土性和个人性——兼谈南洋音乐的回顾与展望 The Ethnic, Local, and Personal Nature of Music cum Discussion on the Achievements and Development of Nanyang Music 主讲者 Keynote Speaker: 杨燕迪教授(上海音乐学院副院长) Professor Yang Yandi (Vice-president of Shanghai Conservatory of Music)</p>
3.30pm to 4pm	<p>• 专题研讨 Thematic Presentation 讲题 Topic: 我的南洋心路 My Composing Journey in Nanyang 主讲者 Keynote Speaker: 余家 and (作曲家及2006年新加坡国际华乐作曲比赛得奖者) Yii Kah Hoe (Composer and winner of 2006 Singapore International Competition for Chinese Orchestral Composition)</p>
4pm to 4.20pm	<p>茶点 Tea Break</p>
4.20pm to 4.45pm	<p>问答 Questions & Answers</p>
4.45pm to 5.15pm	<p>总结 Closing Remarks</p>