

# 华乐

新加坡华乐团  
SINGAPORE CHINESE ORCHESTRA

OCT 2024

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## *Joyous Reverberance*

SCO FUNDRAISING GALA DINNER  
& CONCERT 2024

《鼓乐响宴》新加坡华乐团  
筹款晚宴暨音乐会2024

REVERBERANCE

# 新加坡华乐团2024年筹款晚宴暨音乐会“鼓乐响宴” 筹获\$1,300,260

## Singapore Chinese Orchestra's annual Fundraising Gala Dinner and Concert 2024 *Joyous Reverberance* raised \$1,300,206



李显龙国务资政、吴作栋夫人与新加坡华乐团董事及管理层的团体照  
Senior Minister Lee Hsien Loong (centre), Mrs Goh Chok Tong (fourth from right)  
in a group picture with the SCO Board of Directors and Management

“新加坡华乐团恰恰反映了我国社会如何在具有多元性和多元文化特色的同时，展现团结和凝聚力。这是我们非常值得自豪的。”

李显龙国务资政

新加坡华乐团于2024年9月15日在新加坡丽思卡尔顿美年酒店大宴会厅举办了筹款晚宴暨音乐会《鼓乐响宴》，并筹得\$1,300,260，创下新冠疫情后的最高筹款纪录。本次活动得到了83位赞助者的支持，其中包括23位新的赞助者。新加坡华乐团的筹款晚宴暨音乐会乐团全年最大型的筹款活动，而所筹得的款项将善用于补助新加坡华乐团的发展和营运开销之一。晚宴所筹获的\$1,300,260将能获得文化、社区及青年部文化艺术基金一元对一元的配对。当晚的主宾是新加坡华乐团赞助人——李显龙国务资政伉俪。各大企业的领袖和代表，以及对艺术活动不遗余力的捐款人士也出席了此次晚宴。

新加坡华乐团能取得今日的成就，离不开企业、基金会及个人的赞助与支持。李显龙国务资政献词时候赞赏了新加坡华乐团在展示国家多元文化和增强社会凝聚力方面所发挥的关键作用：“新加坡华乐团恰恰反映了我国社会如何在具有多元性和多元文化特色的同时，展现团结和凝聚力。这是我们非常值得自豪的。”

身为新加坡华乐团筹委会主席的吴作栋夫人在献词中感谢了新加坡华乐团对华族文化的发展所做出的贡献：“多年来，新加坡华乐团发挥其‘人民乐团’的角色，无论是在本土或国际舞台上，都努力推广华族艺术与文化，一次又一次地让国人为他们感到无比骄傲。”





新加坡华乐团董事主席吴绍均先生致词  
SCO Board Chairman, Mr Ng Siew Quan,  
addressing the guests

“新加坡华乐团正在孜孜不倦地努力实现愿景，成为出类拔萃，别具一格的新加坡华乐团。”

吴绍均先生

《鼓乐响宴》的主题，顾名思义是以打击乐器为主而设。乐团为捐款人士和机构特别定制了精美的堂鼓乐器为纪念品。这个堂鼓纪念品是由上海民族乐器一厂赞助，并在晚宴上由李资政颁发，为我团以表谢意。堂鼓是现代民间器乐合奏及戏曲音乐中最重要的打击乐器之一。演奏者通过敲击鼓心和鼓边，控制敲击的力道，不仅可以展现音量和音色的显著对比，还能演绎出多样的节奏色彩，展示华乐丰富特色的演奏以及营造浓厚的气氛。透过《鼓乐响宴》，新加坡华乐团将展示堂鼓及其他打击乐器的独特魅力。

音乐会集结了多元素的文化华乐演出，特别邀请了来自不同种族的表演者共同参与，打造一场跨文化的华乐演出。音乐会以《动力狮城》拉开序幕，这是由郭勇德和冯国峻联合创作的作品，曾在2014年“全民共乐”音乐会中，由超过4500人的鼓乐队演出，刷新了吉尼斯世界纪录和新加坡纪录。在首席指挥郭勇德的带领下，新加坡华乐团与客座打击乐团Nadi Singapura及Swarhythm Singapore共同演绎这首情感丰富且气势恢宏的作品。《动力狮城》灵感来源于新加坡的多元文化鼓乐，融合了各种鼓的丰富音色，展现了不同种族的独特音乐风格。音乐会伊始，郭勇德指挥的首个鼓点犹如‘加冷波浪’般激发出强大动力，带动全场的波浪鼓此起彼伏。在演奏者的带领下，群鼓立刻展开节奏激昂的律动，象征新加坡国民的澎湃热情和勇往直前的力量。随后，打击乐演奏家巫崇玮和许文俊带来了《龙年新世纪》第一乐章《太阳》，通过慷慨激昂的音符，表达了对未来的希望与力量。音乐会的压轴曲目《鼓乐融融》，由蔡宗玲作曲，是一首世界首演的作品。该作品巧妙地融合了新加坡观众熟悉的多种文化曲调，创造了一首洋溢

着喜悦的乐章。它不仅展示了打击乐组的多样性，还巧妙地利用了新加坡各种音乐传统的打击乐器和演奏技巧，为观众带来一场视听盛宴。

为了表达对所有捐款人和资助人的深切感谢，吴作栋夫人在郭勇德的指挥下，亲自献唱三部经典名曲：《春晓》、《小夜曲》以及《月亮代表我的心》。这些演唱曲目不仅展示了她的艺术才华，也为音乐会增添了一份特别的意义。随后，华乐团也与客座打击乐团Nadi Singapura及Swarhythm Singapore共同呈现了《花好月圆》，这首曲子在各种节日庆典中常常响起，把音乐会推向了高潮。这首曲目为整个晚宴画上了圆满的音符，为在座的每一位带来了难忘的华乐盛宴。



筹委会主席吴作栋夫人致词  
Fundraising Committee Chairperson, Mrs Goh Chok Tong,  
addressing the guests with her speech



Nadi Singapura 以及 Swarhythm Singapore 为大家呈献开幕曲目《动力狮城》  
Nadi Singapura and Swarhythm Singapore's opening piece Power Singapura

The Singapore Chinese Orchestra (SCO)'s annual Fundraising Gala Dinner and Concert, titled Joyous Reverberance, was held successfully on September 15, 2024, at The Ritz-Carlton Millenia Hotel Singapore's Grand Ballroom.

SCO's Patron, Senior Minister Lee Hsien Loong, graced the event as the Guest-of-Honour, with the company of Mrs Lee. Through this event, SCO raised a total of \$1,300,260, marking the highest amount raised since the COVID-19 pandemic. All proceeds will go into the development and operating cost of SCO, of which, part of the funds will be matched dollar-for-dollar by the Cultural Matching Fund from the Ministry of Culture, Community and Youth. We received donations from a total of 83 donors for this fundraising event, amongst whom 23 of them are new donors.



新加坡华乐团首席指挥郭德作为《动力狮城》的打击乐领奏  
SCO Principal Conductor Quek Ling Kiong as lead percussionist for *Power Singapura*

**“We can all take pride that SCO reflects our wider Singaporean society – diverse and multicultural, yet united and cohesive.”**

Senior Minister Lee Hsien Loong



乐团董事主席吴绍均献上一份特制堂鼓给李显龙国务资政  
SCO Board Chairman presented Senior Minister Lee Hsien Loong with a special *tanggu* as token of appreciation

SCO's annual fundraising gala dinner and concert is the most significant fundraising event for the national orchestra. As a non-profit organisation and an Institute of Public Character, SCO relies heavily on grants and donations from individuals and organisations for development and operations.

SCO's Patron, Senior Minister Lee commended SCO for its pivotal role in reflecting Singapore's rich multiculturalism and strengthening social unity. “We can all take pride that SCO reflects our wider Singaporean society – diverse and multicultural, yet united and cohesive.” Chairperson of the fundraising committee, Mrs Goh Chok Tong expressed her gratitude for SCO's contributions to the development of Chinese culture in Singapore, “SCO continues to fulfil its role as the people's orchestra and to make Singapore proud with its efforts to promote Chinese arts and culture, both locally and internationally.”

Each year, the concert programme and gala event is themed after different Chinese instrument, and this year, the spotlight is on percussion instruments - the Chinese drums or *tanggu*, sponsored by Shanghai No. 1 National Musical Instrument Co. Ltd. The *tanggu* is one of the most important percussion instruments in modern folk ensembles and traditional opera music. Musicians achieve striking contrasts in volume and tone by striking the sides and centre of the drum, controlling the intensity of their strikes. This not only highlights the drum's dynamic range but also brings out a variety of rhythmic patterns, showcasing the unique richness of Chinese orchestral music and creating a profound atmosphere.

The concert segment of the gala showcased a multi-cultural orchestral performance by SCO and featured guest artists from diverse ethnic backgrounds to create a cross-cultural musical experience. The concert commenced with *Power Singapura*, a piece collaboratively composed by Quek Ling Kiong and Phang Kok Jun. It was last

performed at the 2014 “Our People, Our Music” Guinness World Record and Singapore record setting concert by over 4,500 percussionists. Under the leadership of Principal Conductor Quek Ling Kiong, SCO along with guest percussion groups Nadi Singapura and Swarhythm Singapore, delivered this emotionally charged and grandiose composition. The piece seamlessly blends Singapore's multicultural percussion influences into a dynamic and cohesive performance. Starting with a powerful drum strike, the energy cascades like a Kallang wave, symbolizing Singapore's vibrant spirit and energy. The evening's next highlight featured percussionists Benjamin Boo and Derek Koh, who performed *The New Millennium of the Dragon Year, Movement I: The Sun* along with the orchestra. Symbolizing hope and strength, the sun inspired a series of passionate notes while expressing a longing for a bright future. The concert reached its peak with the world premiere of *Percussive Jubilance*, a joyous composition by Chua Jon Lin that incorporated tunes from various local cultures that are close to the hearts of audience. This piece not only showcased the diversity of the percussion section but also masterfully utilized a variety of traditional



独奏：打击乐首席巫崇玮和打击乐演奏家许文俊  
Soloists: Percussion Principal Benjamin Boo and percussion musician Derek Koh





《龙年新世纪》第一乐章《太阳》  
The New Millennium of the Dragon Year,  
Movement I: The Sun

percussion instruments and techniques used commonly in Singapore to create a visual and auditory feast.

As a show of appreciation to all donors and sponsors, Fundraising Chairperson Mrs Goh Chok Tong serenaded the crowd with the romantic *Spring Dawn*, followed by *Sérénade – Chantez, riez, dormez (Sing, Smile, Slumber)* and the encore song *The Moon Represents My Heart*. The finale piece of the evening was *Full Moon Blossoms*, a festive favorite celebrated for its vibrant and joyful melody this mid-autumn. This piece closed the gala event on a high note, performed by SCO along with guest percussion groups Nadi Singapura and Swarhythm Singapore.

**“SCO continues to fulfil its role as the people’s orchestra and to make Singapore proud with its efforts to promote Chinese arts and culture, both locally and internationally.”**

Mrs Goh Chok Tong



吴作栋夫人为观众演唱美妙歌曲  
Mrs Goh Chok Tong serenaded the guests with her singing



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on behalf of Straitdeer Pte Ltd

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## 乐捐 Support SCO

新加坡华乐团是本地的旗舰艺术团体，更是唯一的专业国家级华乐团。除了政府的资助，我们仍需要商业机构及善心人士支持我们达成使命，让优雅华乐举世共赏。您的慷慨捐助将帮助我们提升我们的节目质量和策划更精彩的节目。新加坡华乐团会是公益机构，所有捐款均可享有2.5倍的税务回扣。您可通过 [GIVING.SG](http://GIVING.SG) 进行网上捐款 [www.giving.sg/singapore-chinese-orchestra](http://www.giving.sg/singapore-chinese-orchestra)

We pride ourselves as Singapore's only professional national Chinese Orchestra. Besides partial funding from our government, we truly need the support from generous corporate and individual donors like you to help us continue on with our endeavours. Every contribution will help SCO fulfil our mission to inspire Singapore and the World with our music and to create better programmes for all to enjoy. SCO is an approved Institution of a Public Character. All donations are eligible for a 2.5 times tax deduction. Donate online at [www.giving.sg/singapore-chinese-orchestra](http://www.giving.sg/singapore-chinese-orchestra)

# 与副指挥倪恩辉畅谈 In Conversation with Associate Conductor Moses Gay



新加坡华乐团副指挥倪恩辉也是新加坡国立大学（国大）华乐团的音乐总监、国大交响乐团指挥、国大杨秀桃音乐学院教职员、台湾的闻韶轩丝竹室内乐团客席指挥，目前为新加坡胡琴协会的委员之一。在恩辉精心策划与指挥的“奔向光明”音乐会，新加坡首演的点题作《奔向光明》是来自著名作曲家刘长远的第五中国交响曲《光明》。王云飞的《大潮》，气魄宏大壮丽；本地优秀作曲家何志光富有南洋特色的《园中雾幕》由其得意门生冯国峻移植成华乐，糅合中西美学。乐团二胡首席朱霖、资深笛子演奏家林信有分别演绎《西域随想》和《汇流》，用低音二胡与笛子为观众带来听觉上的融合。

2024年，除了与新加坡华乐团、国大华乐团、国大交响乐团的常态合作以外，倪恩辉也受澳门中乐团和闻韶轩丝竹室内乐团等海外乐团邀请担任客座指挥。其中，闻韶轩丝竹室内乐团甚至正式委任倪恩辉为客席指挥。《华乐》与倪恩辉进行了一段访谈，请他分享工作现况，以及谈谈即将来临的《奔向光明》音乐会。

## 倪指挥最近在忙些什么呢？

我最近主要的工作就是和新加坡华乐团合作，一起策划一系列各式各样的音乐会，包括教育与拓展音乐会、社区音乐会、校园音乐会等。当然，少不了在这些音乐会中表演。无论是全岛各地的组屋区、公园、政府学校、国际学校、安养院、医院，我都到此一“演”过了！

我也对国大课程规划新发展感到非常兴奋。2023/2024学年起，加入国大华乐团、交响乐团或管乐团的学生将被视为加入了一年的课程，并获得学分。学生在课程中，可磨练各自的音乐表演技巧，深化自身音乐造诣。而我呢，则可以借此机会和学生联手规划艺术活动。这些活动关系到我们如何通过音乐影响整个大学社群，并启发学生，鼓励他们与下一代表演者或观众分享自己对音乐的热情，以及从音乐中得到的快乐。希望这些活动有助于让热爱音乐的学生，从小学、中学到大专院校，都可以维持对音乐的热情。毕竟，这些音乐爱好者，或许会成为我们一辈子的观众和支持者。

近期，我也因乐坛前辈和友人推荐，到海外与其他华乐团合作，并担任了几个比赛的评审。这些跨国工作无疑让我走出舒适圈，体验不同国家与不同乐团之间的文化差异。这些工作机会也让我构思如何在艺术方面巧妙地与各伙伴合作。希望通过这些交流与接触，本区域的音乐产业能够集体提升。走出国门，才能知道新加坡所占的位置，更加理解如何在演出中更上一层楼，并落实最佳的乐团管理策略。

## 你最难忘的教育与拓展音乐会是哪一场呢？

刚过的8月，坎贝拉的民众给了我一个惊喜！演出结束后，他们立刻起立鼓掌，而且掌声还非常热烈！当时，我手都还没来得及放

下，乐团成员便对我眨了眨眼，示意我回头看。那天对我是一个很好的提醒，也让我重新省思音乐打动人心以及唤起听众反应的力量。或许，是因为我们的选曲是观众熟悉的经典名曲？即使我们在烈日当空下演出，大家都汗流浹背，但也都好开心。这次的经验启发了我，让我在未来的教育与拓展音乐会中做得更好。

新加坡华乐团关怀系列音乐会走访各医院和安养院，把音乐的疗愈力量送到病人及医护人员心中。有一次，樟宜综合医院有位坐轮椅的病人来跟我说：“我好喜欢你们演奏的音乐，你们还会再回来表演吗？”我当时想，我们本地巡回的医院不多，一定会再轮到樟宜综合医院的，所以就向她保证我们会再回去表演。然后，你猜发生什么事？我们下一次回去，竟是两年后。当时，这位病人真的又出现了！她当时住在圣安德烈社区医院，一路推着轮椅过马路到樟宜综合医院，就为了看我们的演出。她对我说的第一句话是：“倪指挥，你说过你会再回来，也真的做到了！”听到她的话时，我差点感动流涕。于是，我用手机和她合影，作为纪念。竟然有观众如此期待看到我们呈现同样的演出！这件事让我反思我音乐家的身份，思考我对音乐的热情。我对音乐的热情，真的有如一位素昧平生的观众一样浓烈吗？

## 你的愿望清单中，有哪些首选曲目？

我前阵子刚好和新加坡华乐团音乐家曾靖文聊天，聊到有哪些曲子在演奏技巧上是最具挑战性的，正好可以考验一下乐团。其中一首是《四季留园》。这首曲子，我们在去年十月的《韶音生辉》音乐会中演出了。今年，我想挑战第五中国交响曲《光明》的第五乐章：奔向光明。原因是因为我听海外同行说，这是一首难度很高的作品。我一直都乐于迎接音乐上的挑战，因为我想突破华乐的界限，所以尤其喜欢在新加坡首演具有前瞻性的作品。

**“Who am I as a musician that someone looks forward to the same music being performed again? This challenges my musical conviction if I’m indeed as passionate for music as a random audience member.”**

Moses Gay



SCO's Associate Conductor, Moses Gay is also the Music Director of National University of Singapore (NUS) Chinese Orchestra, Conductor of NUS Symphony Orchestra, Artiste Faculty of Yong Siew Toh Conservatory of Music and Principal Guest Conductor of Wind-Sough Classical Chamber Orchestra. Curated and conducted by Moses, the *Towards the Light* concert is inspired by Liu Changyuan's *Light*, premiering locally at this concert. SCO Erhu II Principal Zhu Lin and SCO Dizi musician Lim Sin Yeo will perform the diyin erhu concerto *Fantasia of the Western Regions* and the dizi concerto *Cascades*. The concert also features Wang Yunfei's *The Big Tide*, Nanyang-style *Garden Veils* among other exciting works.

In 2024, apart from regular engagements with SCO, NUSCO and NUSSO, Moses was invited by overseas orchestras, namely Macau Chinese Orchestra and Wind-Sough Classical Chamber Orchestra as Guest Conductor, of which the latter conferred him the position as Principal Guest Conductor. Huayue caught up with Moses to talk about his current work and upcoming concert *Towards the Light*.

### What are you busy with?

I have been mostly curating and performing a variety of very different outreach, community and school concerts with SCO. Be it neighbourhoods, gardens, government schools, international schools, hospices or hospitals, I have performed at them island wide!

I am also very excited with the recent developments at NUS. From Academic Year 2023/2024, students who join the Chinese Orchestra, Symphony Orchestra or Wind Symphony will be enrolled in a year-long credit-bearing course. Students hone their skills and deepen their practice in their respective artistic discipline and I get to work with students to collaborate in artistic programming. It is about how we can impact the university community and inspire them to share the passion and joy for music with the next generation of performers or audience. Hopefully, this helps to maintain a continuous pipeline of musically inclined students from primary, secondary schools to tertiary institutions, who will be our concert audiences and patrons of the arts for life.

Recently, I've been recommended by mentors and peers to perform with Chinese orchestras overseas and adjudicate competitions. These overseas engagements definitely take me out of my comfort zone with a change in the host country and orchestra's culture. It provides opportunities for tactful artistic collaborations and hopefully, through such exchanges and exposures, the music industry in the region will improve collectively. By stepping beyond our shores, we will know where Singapore ranks, how do we strive for excellence in our performances and adopt best orchestra practices.

### Which is your most memorable outreach concert?

Earlier in August, the audience at Canberra surprised me with an instantaneous standing ovation and enthusiastic applause. The orchestra winked at me to look back before I could put down my arms. That day, I was reminded and humbled by the power of music to evoke emotions and reactions. Perhaps it's the choice of the crowd favourite and familiar repertoire? Everyone feels so happy, even if it is under the hot sun, so yeah that was, to me, the meaning of outreach and it made me want to do it better for future outreach concerts.

SCO *Caring Series* performs at hospitals and hospice care centres for a musical healing touch among the patients and healthcare personnel. A wheelchair-bound patient at Changi General Hospital once told me, "Oh, I love this music, will you come back?" I replied affirmatively thinking that eventually we will since there aren't that many local

hospitals in rotation. But guess what? We didn't until 2 years later. And there she was, the same patient who wheeled herself across the road from St. Andrew's Community Hospital to Changi General Hospital just for our performance. The first thing she said, "Moses, you said that you'll come back. And you did!" I almost teared and took a picture with her as a keepsake in my phone. Who am I as a musician that someone looks forward to the same music being performed again? This challenges my musical conviction if I'm indeed as passionate for music as a random audience member.



韶音生辉音乐会  
Forging Ahead concert 21.10.2023

### What are some of the favourite works to perform in your bucket list?

I was chatting with SCO musician Kenny Chan and we pondered which are the most technically challenging pieces to put the orchestra to the test. One of them is *Four Seasons in Lingering Garden* which we performed at last October's Forging Ahead concert. This year, I want to try to play *The Fifth Chinese Symphony "Light", Mvt V: Towards the Light*, after hearing from peers overseas that this is a very tough piece to execute. I'm always up for musical challenges, with the goal of pushing boundaries of Chinese orchestral music, especially premieres of forward-looking compositions in Singapore.

I think this whole *Towards the Light* concert programme is very challenging yet innovative. Many premieres reflect much about my personality and work persona. The repertoire is very carefully curated to fit into the progressive theme. I'm working with Sin Yeo and Zhu Lin, who are both from the pioneer generation of SCO musicians, to re-interpret pieces that they premiered more than 20 years ago. Zhu Lin and Sin Yeo will be performing the diyin erhu piece *Fantasia of the Western Regions* and the dizi piece *Cascades* respectively.

I've never done *Towards the Light* before. I think that being one of the best orchestras in the world, SCO should have a say in how we are re-interpreting this piece. I just hope that the audience will attend this concert and have a different feel about Chinese orchestral music. Usually, it is mostly about Chinese classics but I think that we can actually play modern stuff that are very colourful, sometimes not very rhythmic but still very captivating. I really feel that I want to challenge stereotypes and at the same time, challenge the orchestra to take on different genres that they have yet to experience. Hopefully, the audience will return for more after listening to the newer works.

# 决赛指定曲目之委约协奏曲

## Commissioned Concerto Works as Set Piece for Competition Finals

冯国峻：2024年新加坡华乐比赛二胡高级组决赛指定曲目《渡》作曲家。同时，冯国峻也是2022年新加坡华乐比赛中阮高级组决赛协奏曲《梅花魂》作曲家。

新加坡华乐团自2022年以来，委约本地作曲家创作 8 首协奏曲。这 8 首曲目各针对一种独奏乐器，分别在 8 场新加坡华乐比赛中呈现给观众。这个计划的目的有二。首先，委约本地作曲家创作具有强烈本土色彩的作品，有助于鼓励及推广更多此类作品。其次，这些作品成为新的华乐曲目，丰富华乐作品内涵。

此计划下的第一首委约作品是《梅花魂》，灵感来自二战期间新加坡抗日英雄蔡杨素梅的故事。当时，蔡杨素梅不惧危险，勇敢地受伤的英国士兵运送补给品和其他物资。她的故事给了我们深刻的提醒，提醒我们莫将今日享有的和平与自由视为理所当然。这首曲子循序渐进，以顺叙的方式带出描述性色彩，将这位抗日英雄的故事给听众娓娓道来。曲目的开场，描述了战乱时期的颠沛流离，曲调营造悲伤与忧愁的氛围。然而，在绝望之际，人们心中崛起了勇气与力量。接着，音乐姿态表现出压迫感，描述蔡杨素梅遭日本兵队俘获的情境。所幸，蔡杨素梅坚强过人，熬过了战争。因此，此曲以希望与曙光收尾。

今年对于冯国峻来说这尤其特别，因为他从年幼时就展开了他的二胡演奏人生。在《渡》的编排中，独奏家化身音乐剧主角，讲述一段逆境求存、坚毅不拔、排除万难的故事。音乐家在诠释曲目时，同时获得反思空间，在演奏时也得以省视自身经历。这期的《华乐》与冯国峻进行了交谈，希望借此机会进一步了解他的创作。

### 《梅花魂》和《渡》有哪些异同呢？

我尽量让作品的重复性不要太高，但创作了一百多部作品，有些重复似乎在所难免。莱聪大师曾经对我的作品作出评价，说我的作品属于美式风格，受到法国影响，并具有中国血统。我还蛮同意的。美式风格大概来自于我对极简主义的兴趣，以及对爵士音乐的热爱。法式元素来自作品中的音韵与氛围，而“中国风”来自我对旋律的处理，还有对于叙事音乐的偏好。虽然《梅花魂》和《渡》两首曲子的曲风不一，但这些特色在两首曲子中都有迹可循。

### 依你看，2026年新加坡华乐比赛的委约指定曲目会是什么样子，针对哪种乐器？

著名德国作曲家保罗·欣德米特 (Paul Hindemith) 曾为各种乐器创作过独奏曲。除了常见的钢琴和小提琴，他也为中提琴、大号、低音管、大提琴等创作过独奏曲。迄今，我本身已经创作过笛子、笙、阮、箏、琵琶、扬琴、打击乐、二胡等独奏曲。我想，我也许可以效仿欣德米特，为所有华乐乐器一一创作独奏曲！在我还未创作过独奏曲的乐器当中，其中一种是唢呐。所以，目前来说，创作唢呐独奏曲可以视为我的愿望清单中的一项。虽说我改编过以唢呐为主角的作品，但为唢呐创作一首全新的独奏曲，还是个艰巨的挑战，迫使我走出自己的舒适圈。我还需要花点时间来好好研究这个乐器！



冯国峻(作曲家)  
Phang Kok Jun (Composer)

### 为资深音乐家和年轻的音乐比赛选手作曲，你有什么不同考量呢？

我必须切记作曲的对象是谁。考量因素未必是年龄或资历，而是他们在音乐方面的强项。为新加坡华乐比赛作曲时，我想象的对象会是一个高级组的乐手。然后就是我希望从那位音乐家身上看到的音乐造诣。有鉴于此，我为比赛创作的曲目都颇具挑战性。这些曲子都是能够登上大雅之堂的协奏曲，为的就是要让音乐家展现自己的音乐才能。

### 要是比赛优胜者对乐曲的诠释和演绎与你预期的不一样，你会怎么想？

我脑海想中的、乐谱上写的，以及我在演出中听到的，肯定会有所不同。音乐是种有机艺术，这也是音乐的其中一种乐趣。每个音乐家对同一首乐曲的感受都会有所不同，因此也会在有些部份的诠释表现出差异。这一点都不奇怪，而我本身也不会希望听到每个人的诠释都如出一辙，或是像录音档一样。其实，我在作曲的时候，有时甚至会刻意让细节从简，以便留白，让音乐家各自诠释。要是我想要听到某一种特定的表现，我会效仿奥地利作曲家马勒的做法，以更具体的文字说明更精确的要求。

### 作为作曲家，你最喜欢创作过程中的哪一环节？

我对于创作中的每一个环节都又爱又恨。构思阶段很有趣，充满了可能性，但要是我缺乏灵感的话，也常会感到非常沮丧。写作阶段很好玩，但这阶段也常常让人需要孤军作战，独自开夜车，有时确实令人非常厌世。许多作曲家都很期待作品的首演，但首演这件事对我来说有点矛盾。一方面，看到自己的心血结晶呈现在众人面前，当然很有满足感。但另一方面，听到自己的作品在台上演出时，我也不免对自己额外严苛。有几次，很讽刺的，作品受到观众的好评，但我听的时候，心里非常不高兴，因为我觉得自己在曲目的发展、编排、平衡上，都可以做得更好。无论是哪首作品，我都希望作品能够多多被演出，在世界各地登台，不要只停留在首演阶段！





The Singapore Chinese Music Competition (SCMC), previously known as National Chinese Music Competition, is an excellent platform to develop the performing skills of young musicians and discover new talents by elevating performance standards. More than 400 participants are competing in 6 categories this year.

新加坡华乐比赛，前称为“全国华乐比赛”，旨在发掘有潜力的华乐表演人才，培养及提升他们的音乐水平与演奏技能，并且让参赛者切磋才艺。今年，超过 400 名参赛者分别 6 个项目中角逐。

Phang Kok Jun - composer of Singapore Chinese Music Competition (SCMC) 2024 erhu Senior Category finals set piece 《渡》 *Trials and Tribulations*. In 2022 edition, he also composed 《梅花魂》 *The Courage for Peace*, a concerto for the zhongruan Senior Category finals.

Since 2022, Singapore Chinese Orchestra (SCO) planned to commission local composers to produce 8 concerto works, one for each of the 8 solo category instruments across 8 editions of SCMC. Firstly, this is to introduce local composers or works with a clear local theme to encourage and promote works with a strong Singaporean character, secondly, it adds on to the repertoire for Chinese instruments.

The first commissioned work *The Courage for Peace* was inspired by the story of Mrs Elizabeth Choy, a war heroine during World War II in Singapore. She courageously helped the injured British soldiers by delivering supplies and goods for them. It is a stark reminder that we cannot take for granted the peace and the freedom that we enjoy today. The piece is programmatic by nature, which means that it tries to tell the story in a chronological and descriptive manner. The beginning of the piece sets the scene for war and confusion, through that, there is this theme of sadness and melancholy, within, a voice of courage and empowerment rises. From the musical gestures, there is a bit of tension to depict capture by the Japanese Kempeitai soldiers. Mrs Elizabeth Choy survived the war and the piece ends with a more hopeful note.

This year, it is particularly special for Kok Jun as he grew up playing, the erhu. *Trials and Tribulations*, puts the soloist as the protagonist of a musical narrative of adversity, resilience and overcoming the odds. It offers musicians space to reflect their own experiences within the interpretation. Huayue speaks to Kok Jun to find more about his works.

**In what ways are *The Courage for Peace* and *Trials and Tribulations* similar or different?**

I try my best not to repeat myself too much, but after more than a hundred works, I think it is inevitable. Maestro Tsung Yeh once commented that I have an American style with French influences and Chinese roots. I believe that may be true. The Americanness is probably in my interest in minimalism and my love for jazz music; the French in terms of sound and atmosphere; and the Chinese-ness in my approach to melody and inclination towards programmatic (narrative) music. These characteristics have found their way in both pieces, despite the fact that they follow a different arc.

**For SCMC 2026, what would you imagine the commissioned set piece to be and for which instrument?**

The German composer Paul Hindemith was known to have written solo works for a large variety of instruments. Other than the usual

suspects of piano and violin, he also wrote for viola, tuba, bassoon, double bass and many more. By now, I have written solo works for dizi, sheng, ruan, zheng, pipa, yangqin, percussions and erhu. I thought I could perhaps do a Hindemith and compose for all the Chinese orchestral instruments as well! An instrument that I have not written a solo work for is the suona and it is perhaps the one that I would love to write for at this point. While I have done arrangements that feature the suona, dealing with it as a soloist for a new work is daunting and out of my comfort zone. I would need to spend time to properly study the instrument!

**What are your thoughts on composing for established musicians vs young competitors?**

I always have to be mindful for who I am writing for. I don't necessarily think about their age or how established they are, but rather their strengths as a musician. For SCMC, I picture a good senior category musician and the musical strengths I would like to see from that musician. Thus, the pieces were written to be challenging - proper concerto works that shows off the player's musicianship.

**What if the winner's interpretation and performance is different from what you had anticipated?**

What I have in my head, what I have on the score and what I hear during the performance will differ. Music is organic and that is part of the fun. Different players feel differently about the music and they will interpret certain passages differently. That is to be expected and I certainly would not want to hear photocopies or a midi-like performance. In fact, sometimes I deliberately score with a bit less detail to leave space for interpretation and if I do have a specific sound in mind, I will score in a Mahler-esque manner with more precise dynamics and written directions.

**As a composer, which is your favourite part of the creative process?**

I have a love-hate relationship with each part of the process. The ideation phase is fun and full of possibilities but it is also incredibly frustrating when I lack the inspiration. The writing phase is exciting but it can also get tedious with long lonely hours into the night. Many composers love the part where the work gets its premiere but that is a bit two-sided for me. Certainly, it is rewarding to witness the fruits of your labour, but I'm also critical of my work and how it pans out. Ironically, there have been times when a piece was well received by the audience but I was fuming inside because I felt that I could have done a better job with the piece's development, orchestration and balance. With every work, I hope it will be performed more often and played past its premiere all over the world!

# 新加坡华乐比赛之后

## Life after Singapore Chinese Music Competition



### 石礼晶 Deborah Siok

卓越大奖得主 <b>Winner (Grand)</b>	2020 年新加坡华乐比赛 Singapore Chinese Music Competition 2020
二胡公开组冠军 <b>First (Open)</b>	2018 年全国华乐比赛 National Chinese Music Competition 2018
入围 <b>Finalist</b>	全国华乐比赛决赛 (2006, 2008, 2010, 2016) National Chinese Music Competition 2006, 2008, 2010, 2016

“新加坡华乐比赛这样的比赛是非常棒的平台，有助全国各地初露头角的年轻音乐家和音乐爱好者提高音乐造诣。比赛不仅能促使参赛者提升自身的音乐水平，而且还能培养他们的自律、韧性，甚至是体育精神。”——新加坡华乐团二胡音乐家石礼晶（石礼晶在赢得音乐比赛大奖之后的两年正式成为新加坡华乐团二胡音乐家）

### 请与我们分享你的参赛之旅

小时候，我对参加任何比赛从来没有特别感兴趣。当时参加比赛，主要只是因为受到老师的鼓励。直到我在南洋艺术学院念书时，才更认真看待比赛。2016年，我参加了全国华乐比赛二胡公开组，成功闯入决赛，但由于表现不佳，没有赢得任何奖项。错失奖项之后，我士气十分低落，因为这是我第一次这么努力准备比赛，却落得空手而归。结果，我带着遗憾离开了舞台，并向自己承诺，下一场比赛中绝对不能重蹈覆辙。2018年，我取得了突破，在曾经失利的二胡公开组中赢得了冠军！不同的是，参加这次比赛的我，在心理和技术方面都准备得比上一次更加充分。经过了新加坡华乐比赛的洗礼，我了解到，无论是对自己的期望或压力，适当管理都是非常重要的。与其过于在意比赛结果，不如把注意力放在备赛过程中的成长。上台比赛时，以“不留遗憾”作为目标，好好表现。

### 你在 2020 年赢得新加坡华乐比赛之后，是怎么一步步朝着成为职业音乐家的方向迈进的？

自 2019 年毕业以来，我接了许多案子，包括教学、演出、和新加坡青年华乐团一起演出，同时也多次和不同音乐家在多个计划中合作。在这段时间里，我还是梦想着到北京继续深造，因此不断努力练琴，并学习新的曲目。然而，疫情阻断了我出国留学的计划。很巧的，新加坡华乐团在 2022 年举办了一次征才活动。为此，我非常努力练习，最后有幸能够加入新加坡唯一的国家专业华乐团，成为职业二胡演奏家。

### 可否分享你和新加坡华乐团演出的经验呢？

我非常喜欢在乐团演奏的感觉。所有音乐家一起享受着音乐，一起在台上奏出强劲且优美的旋律，这种感觉很难用言语描述，但就是很独一无二的体验。每个人都是团队的一员，努力让奏出的声音都和谐一致，同时丰富饱满。我了解到，要成为好的团员，本身的技术必须够好，才能融入其他音乐家的演奏中。对我来说，这比个人演奏还要难，但却让人觉得更有满足感。作为乐团的一份子，也需要培养谦卑、可塑性。换句话说，乐团成员在演奏时不能过于固执，坚持己见。反之，需要灵活应对，配合指挥和首席在音乐方面的要求。加入乐团，教会了我纪律、如何更好地倾听他人意见，并保持谦虚的心。想要成为某种乐器的顶尖演奏家，绝对不能沾沾自喜，或待人傲慢。

### 你接下来有什么规划？

我希望在新加坡华乐团里继续尽我所能，努力成为优秀的音乐家，并且不断提升自己的演奏技巧。我也相信，二胡这门艺术的薪火相传，是十分重要的。我希望能够好好栽培自己的学生，让他们在未来的音乐比赛中也大放异彩。对于 2024 年新加坡华乐比赛的参赛者，我想说：“我相信，每场比赛都提供我们成长的机会。为了准备比赛，参赛者努力挑战自我，突破极限。而这股动力，始终来自对于磨练的信仰，通过磨练，让自己的音乐造诣更上一层楼。我认为，清楚‘如何练习’很重要。这样一来，每一次的练习，才会有意义，才会有效。我也发现，在比赛前紧锣密鼓的练习，一定要在比赛前的几个月就开始加强练习，千万不要在快要比赛的时候过度练习。反之，比赛快到的时候，应该把注意力放在心理准备层面。”





“Competitions like SCMC are great platforms to raise the standards of young budding performers and music enthusiasts across the nation, it drives all participants to not only improve their skills but also to acquire discipline, tenacity and good sportsmanship.” - SCO erhu musician Deborah Siok, who joined the orchestra 2 years after winning the most prestigious competition category.

### Tell us about your music competition journey.

As a child, I never had a particular interest in competing. I took part mostly due to my teacher’s encouragement. Only when I was studying in NAFA did I take competitions more seriously. In 2016, I was a finalist in the erhu open category but I didn’t perform optimally to win any prize. I was quite demoralised as this was the first time that I had actually worked hard, indeed, I left with some regrets on stage and vowed to myself not to do so in the next competition. In 2018, I broke through and won the first prize in the same category, this time I’m much more prepared, both mentally and in terms of ability. Through SCMC, I’ve learnt how important it is to manage your own expectations and stress. By not focusing so much on the results but rather more on the improvements made during the competition preparation journey, aim to present a performance that you do not regret.

### Since winning SCMC in 2020, how did you steer towards becoming a professional musician?

Since I graduated in 2019, I freelanced between teaching, gigs, playing with the SNYCO and I worked with many other musicians through different projects. During this time, I continued to practise hard and learn new repertoire as I desired to further my studies in Beijing. However, Covid halted my plans to study abroad. Coincidentally, SCO held an audition in 2022, which I practiced very hard for and was accepted as an erhu musician in Singapore’s only professional national Chinese orchestra.



中国上海国际艺术节  
China Shanghai International Arts Festival  
9-13.11.2023

### How has it been performing with SCO?

I love playing in a full orchestra because of the unexplainably and special feeling of all musicians flowing together to create that powerful and beautiful music on stage. Everyone works as a team to standardise the way we play to produce a unified full sound. I’ve learnt that to play well in an orchestra, your skills have to be good enough to blend well with others, which in my opinion is harder to achieve but way more fulfilling. Being in an orchestra also requires humility and teachability as you cannot be stubborn or insistent in the way that you play orchestral music, instead, one needs to be flexible and adaptable to the conductor’s and principals’ musical requirements. It has taught me discipline, to be a better listener and to be humble. You cannot be complacent or arrogant when you master an instrument.

**“Competitions like SCMC are great platforms to raise the standards of young budding performers and music enthusiasts across the nation, it drives all participants to not only improve their skills but also to acquire discipline, tenacity and good sportsmanship.”**

Deborah Siok



乐团苏州巡演 2024  
SCO China Concert Tour Suzhou 2024

### What’s next in your horizons?

I hope to do my best as a musician in SCO and continue to improve on my skills. I also believe in the importance of passing on the art of playing the erhu to future generations and I do hope to be able to nurture my own students to perform well in future competitions. My advice to SCMC 2024 participants: “I believe that every competition is an opportunity to grow as you push yourself to explore your limits in your skill, and it always starts with the desire to hone your craft with practice. I feel that it is important to know how to practice so that each practice session is meaningful and effective. I also find that it is pertinent to do the intensive practice months ahead of the competition date, such that there would be no need to over-exert yourself with practice closer to the competition. Instead focus more on preparing yourself mentally.”



### 陈欣宇 Chen Xinyu

琵琶公开组冠军 First (Open)	2016 年全国华乐比赛 National Chinese Music Competition 2016
琵琶青年组冠军 First (Youth)	2014 年全国华乐比赛 National Chinese Music Competition 2014
琵琶少年组冠军 First (Junior)	2012 年全国华乐比赛 National Chinese National Chinese Music Competition 2012

### 请你分享你的音乐比赛之旅

除了在全国华乐比赛中连续三届获得冠军外，我也在 2019 年中国音乐小金钟业余少年组中赢得了第一名，并受邀于当年小金钟颁奖音乐会中演出。除了比赛，我在音乐道路上珍藏的记忆还包括在新加坡青年华乐团与新加坡华乐团年度音乐会《少年之锐2018》中，在新加坡华乐团伴奏下，以青年华乐团琵琶首席的身份独奏琵琶协奏曲《丝路飞天》。

### 你最近在忙些什么呢？

我在伦敦大学学院刚升大二，主修哲学、政治和经济学。我认为，这个主修对我来说十分有意义，因为课程内容恰恰完美契合我对于公共事业的热情。我大学生涯的其中一个亮点，莫非是作为研究助理，帮助教授撰写有关公共经济学的新书！这绝对是我儿时的梦想。平时，我就非常喜欢有表达想法的空间这种感觉，因此便加入了大学的经济学报写作团队。伦敦大学学院经济学报屡次获奖，而写文章对我而言也是一个不错的嗜好！

念书之余，我也有参与一些校园艺文活动！比较特别的回忆，包括了我跟在新加坡协会制作的戏剧中演出，以及参与了播客（podcast）的录制，与电影协会一起聊传记大片。我最喜欢的，还是与其他在伦敦生活的华乐演奏家齐聚一堂，一同玩音乐！虽然远在千里之外的异乡，但知道琵琶仍是我生活中的一个不变的常数，我感到十分欣慰。这也就是我一直都爱着我的琵琶、音乐、各类艺术形式的原因！

### 参加过多场比赛，请问你从中得到了什么重要启发？

回头看，我参加比赛的那几年，正好是我成长中的重要阶段。因此，没有比赛，就没有今日的我。备赛期间每天 13 小时的练习，灌输了我一个重要观念，也就是无论做什么事，都必须尽力而为。音乐真的很好玩，不断地练习，追求尽善尽美，提高音乐造诣的过程，会给人一种疗愈的乐趣。最重要的是，音乐教会了我感恩。今天的我，是所有一路支持我的人的总合。无论是我的琵琶老师刘燕老师，还是我的家人朋友，我都心存感激。我能做的，只有对他们表达满满的感恩，接着透过我的努力，取之社会，用之社会。



全民共乐  
Our People Our Music 28.6.2014

### 你是怎么一步步走上现在的生涯发展的？

毕业后，我将开始履行奖学金条款，成为公务员。其实，我对公共服务和音乐的热情，是难以分割的。我曾经和紫色交响乐团（The Purple Symphony）合作过。紫色交响乐团是个包容性乐团，成员包括残疾音乐家，也包括非残疾音乐家。合作期间，我看到音乐如何为残疾人士提供了一个安全的空间，让他们排除距离，与观众亲密交流。这是令我十分感动的。这段记忆让“奉献社会”成为我最重要的核心价值之一。从当时起，我便知道，我希望在政府部门奉献绵力，服务社会。

**“没有比赛，就没有今日的我。备赛的练习灌输了我一个重要观念，无论做什么事，都必须尽力而为。”**

陈欣宇



**“Music is really rather fun; there’s a certain meditative joy in tirelessly honing my craft meticulously. Most of all, it taught me to be grateful; I am but an amalgamation of everyone who has supported me all this while...”**

Chen Xinyu

**Tell us more about your music competition journey.**

Besides winning 3 consecutive first prizes in the National Chinese Music Competition, I also won the first prize in the Youth Category at the Junior Golden Bell Pipa Competition 2019 held in China and I was invited to perform at the Prize Winners’ Concert. A few other favourite memories of my music journey were playing the pipa concerto “Apsaras on the Silk Road” accompanied by the SCO at the SNYCO and SCO annual combined orchestras concert – Dauntless Spirit 2018, while serving as the Pipa principal of SNYCO.

**What are you currently busy with?**

I am a rising second-year student at University College London studying Philosophy, Politics and Economics. It’s turning out to be a very fulfilling degree because it perfectly aligns with my passion to serve in the public sector. A highlight has to be helping out as a research assistant for my professor on his new book on public economics! Definitely a childhood dream. In general, I love having a space to express my thoughts, so writing for the school’s award-winning economics magazine is a nice hobby too.

Outside of academics, I’ve dabbled in a few artistic activities on campus too! A few of my favourite memories were forged when I acted in a play with the Singapore Society and recorded a podcast discussing blockbuster biopics with Film Society. But most of all, I love connecting with other Chinese instrumentalist friends in London and jamming together! It’s nice to know that Pipa is still a constant in my life even when I’m so many miles away from home, and that is why I still dearly love my Pipa, music and art in general!

**What are your key takeaways from the competition experience?**

Looking back, those were formative years for the person I am today. Those 13-hours days of practice leading up to the competition ingrained in me the ethos of putting my best foot forward regardless of what I do. Music is really rather fun; there’s a certain meditative joy in tirelessly honing my craft meticulously. Most of all, it taught me to be grateful; I am but an amalgamation of everyone who has supported me all this while, from my Pipa tutor Liu Yan, to my friends and family. It is all I can do to express this gratitude and pay it forward through service.

**How did you steer towards your current career choice?**

I will be serving in the public sector upon graduation as part of my scholarship bond. My love for public service and music are intertwined, actually. During my experience at The Purple Symphony—an inclusive orchestra composed of musicians with and without disabilities—I was truly moved by how music had the ability to provide a safe space for people-with-disabilities to connect with the audience in an intimate manner. This memory serves to engrave service as one of the core values I hold dear to my heart, and I knew that I wanted to serve in the public sector from then on.



中国巡演《我们飞》  
China Tour We Soar 14-21.6.2017



少年之锐音乐会  
Dauntless Spirit concert 17.3.2018



2019年中国音乐小金钟业余少年组第一名  
Junior Golden Bell Pipa Competition 2019 (Youth Category First Prize)

赛事详情和成绩，请浏览  
[scmc.sco.com.sg](http://scmc.sco.com.sg)

Visit [scmc.sco.com.sg](http://scmc.sco.com.sg) for  
competition news and results.



Facebook @scmc.sg  
Instagram @scmc\_2024  
Youtube @scmc.sg

# 新加坡华乐比赛日程

## SCMC COMPETITION SCHEDULE



SINGAPORE  
CHINESE MUSIC  
COMPETITION  
2024

新加坡华乐团音乐厅 SCO CONCERT HALL

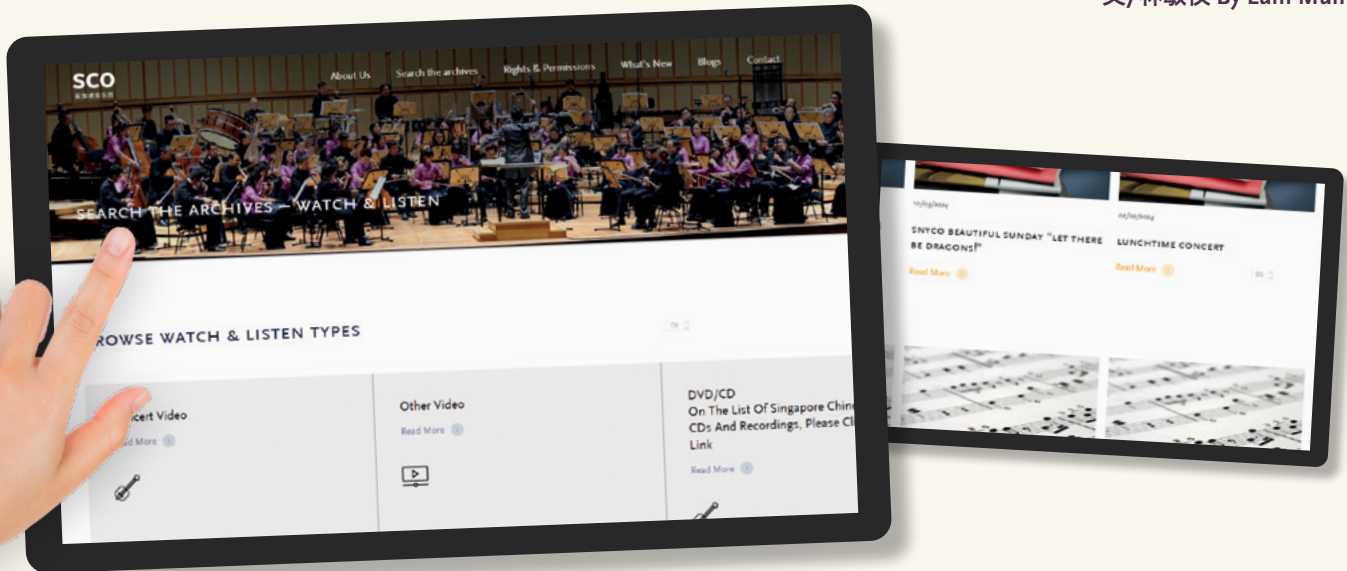
MONDAY 星期一	TUESDAY 星期二	WEDNESDAY 星期三	THURSDAY 星期四	FRIDAY 星期五	SATURDAY 星期六	SUNDAY 星期日
	26/11	27/11	28/11	29/11	30/11	1/12
	<b>PRELIMINARY</b> 初赛	<b>PRELIMINARY</b> 初赛	<b>PRELIMINARY</b> 初赛	<b>PRELIMINARY</b> 初赛	<b>PRELIMINARY</b> 初赛	<b>PRELIMINARY</b> 初赛
	<b>2:00PM</b> Ensemble A 组合A	<b>10:00AM</b> Dizi Junior 笛子初级组	<b>9:30 AM</b> Dizi Intermediate 笛子中级组	<b>10:00 AM</b> Pipa Junior 琵琶初级组	<b>9:00 AM</b> Guzheng Junior 古筝初级组	<b>9:00 AM</b> Guzheng Intermediate 古筝中级组
	<b>4:00PM</b> Ensemble B 组合B	<b>1:15 PM</b> Suona Junior 唢呐初级组	<b>1:20 PM</b> Sheng Intermediate 笙中级组	<b>1:45 PM</b> Yangqin Junior 扬琴初级组		<b>2:10 PM</b> Pipa Intermediate 琵琶中级组
		<b>2:25 PM</b> Sheng Junior 笙初级组	<b>2:25 PM</b> Dizi Senior 笛子高级组	<b>3:20 PM</b> Zhongruan Junior 中阮初级组		<b>4:45 PM</b> Zhongruan Intermediate 中阮中级组
		<b>3:30 PM</b> Suona Intermediate 唢呐中级组	<b>3:40 PM</b> Sheng Senior 笙高级组			
			<b>4:50 PM</b> Suona Senior 唢呐高级组			
2/12	3/12	4/12	5/12	6/12	7/12	8/12
<b>PRELIMINARY</b> 初赛	<b>PRELIMINARY</b> 初赛	<b>PRELIMINARY</b> 初赛	<b>SEMI-FINAL</b> 半决赛	<b>FINAL</b> 决赛	<b>FINAL</b> 决赛	<b>FINAL</b> 决赛
<b>9:00 AM</b> Yangqin Intermediate 扬琴中级组	<b>10:00 AM</b> Erhu Junior 二胡初级组	<b>9:30 AM</b> Erhu Senior 二胡高级组	<b>10:00 AM</b> Grand 卓越组	<b>9:30 AM</b> Pipa Junior 琵琶初级组	<b>9:30 AM</b> Dizi Intermediate 笛子中级组	<b>9:30 AM</b> Pipa Intermediate 琵琶中级组
<b>11:00 AM</b> Zhongruan Senior 中阮高级组	<b>1:35 PM</b> Erhu Intermediate 二胡中级组		<b>FINAL</b> 决赛	<b>Zhongruan Junior</b> 中阮初级组	<b>1:00 PM</b> Suona Intermediate 唢呐中级组	<b>Zhongruan</b> Intermediate 中阮中级组
<b>1:20 PM</b> Guzheng Senior 古筝高级组			<b>1:00 PM</b> Dizi Junior 笛子初级组	<b>2:05 PM</b> Guzheng Junior 古筝初级组	<b>Sheng Intermediate</b> 笙中级组	<b>2:00 PM</b> Yangqin Intermediate 扬琴中级组
<b>5:00 PM</b> Yangqin Senior 扬琴高级组			<b>Suona Junior</b> 唢呐初级组	<b>Erhu Junior</b> 二胡初级组	<b>Guzheng</b> Intermediate 古筝中级组	<b>Erhu Intermediate</b> 二胡中级组
<b>6:10 PM</b> Pipa Senior 琵琶高级组			<b>Sheng Junior</b> 笙初级组			
			<b>Yangqin Junior</b> 扬琴初级组			
9/12	10/12	11/12	12/12	13/12	14/12	
<b>FINAL</b> 决赛	<b>FINAL</b> 决赛	<b>7:30PM</b> Adjudicators Sharing Session 评委分享暨对话会		<b>7:30PM</b> Prize Winners' Concert 获奖者音乐会	<b>7:30PM</b> Final for Grand Category & Prize Presentation Ceremony 卓越组决赛暨 颁奖典礼	
<b>10:00 AM</b> Dizi Senior 笛子高级组	<b>9:30 AM</b> Yangqin Senior 扬琴高级组					
<b>Suona Senior</b> 唢呐高级组	<b>Erhu Senior</b> 二胡高级组					
<b>1:50 PM</b> Sheng Senior 笙高级组	<b>2:00 PM</b> Ensemble A 组合					
<b>Guzheng Senior</b> 古筝高级组	<b>Ensemble B</b> 组合					
<b>Zhongruan Senior</b> 中阮高级组						
<b>Pipa Senior</b> 琵琶高级组						



# 揭秘：新加坡华乐团数码典藏

## Do You Know that SCO has a Digital Archive?

文/林敏仪 By Lum Mun Ee



新加坡华乐团有个数码典藏，开放公众使用，网址为[archives.sco.com.sg](http://archives.sco.com.sg)。这个数码典藏以数码科技记录及保存乐团自1996年创团以来的珍贵资料，目前存有 2200 多份资料，最早的资料可追溯到1996年，皆可在网站上查询。

新加坡华乐团与2019年进一步系统性的蒐集、整编及保存档案，于2022年2月建立了数码典藏。

数码典藏收藏的资料包括：

- 新加坡华乐团刊物，例如音乐会手册、音乐季指南等
- 出版谱
- 音乐会海报
- 音乐会录影
- 照片
- 与新加坡华乐界有关的刊物

除了保存新加坡华乐团的档案资料，数码典藏同时也对研究人员、学者、音乐家和公众开放，让有意进一步了解新加坡华乐团和我国华乐发展史的人士自由浏览资料。数码典藏的发展，也让研究者针对新加坡华乐团演出史进行全新的研究，并探索如何以新的方式应用这些资料。新加坡华乐团数码典藏在不久的将来会不断扩大，旨在持续促进及支持相关学术研究。

数码典藏网站计划的成功，少不了淡马锡基金会的支持。淡马锡基金会自 2011 年以来，不间断地与新加坡华乐团合作，双方联手为乐团打造更高水平的音乐素养，并希望通过音乐，与新加坡国内外的民众建立更深的连结。

鼎力支持  
In partnership with

**TEMASEK  
FOUNDATION**

Yes! The Singapore Chinese Orchestra (SCO) has a digital archive that is publicly available to all at [archives.sco.com.sg](http://archives.sco.com.sg). This is where we electronically document SCO materials as part of archiving and preserving SCO's legacy since its inception in 1996. Currently, there are more than 2200 materials (dated from year 1996 onwards) made available online.

SCO's digital archives website was kickstarted in 2019 to collect, organise and preserve SCO's archival records. In 2022, the digital archives website was officially launched.

Materials available include:

- SCO Publications such as House Programmes, Season Booklets and more
- Published Scores
- Concert Posters
- Concert Videos
- Photographs
- Publications related to the local Chinese orchestral scene

Besides preserving SCO's legacy, the digital archives website provides open access for researchers, scholars, musicians, and the public to know more about SCO and the development of Chinese orchestral music in Singapore. It also enables new forms of research and application development by leveraging SCO's performance history. This online collection will continue to expand in the near future to promote and support academic research.

This digital archive website is developed in partnership with Temasek Foundation, who has been a close partner of SCO since 2011 with a focus on promoting orchestral music excellence and connecting more people in Singapore and beyond through music.

## 新加坡华乐团音乐会

### SCO Concerts

新加坡华乐团音乐厅 SCO Concert Hall

02.11.2024 星期六 SAT 7.30PM	戏韵狮城：张列与新加坡华乐团 Ode to Peking Opera: Zhang Lie and SCO
23.11.2024 星期六 SAT 7.30PM	阎惠昌与新加坡华乐团 Yan Huichang and SCO
17 & 18.01.2025 星期五及六 FRI & SAT 7.30PM	春花齐放2025: 金蛇狂舞喜迎春 Rhapsodies of Spring 2025
07.02.2025 星期五 FRI 7.30PM	室内乐系列：新乐芳华汇知音 Chamber Charms: Vibrant Strings II
14.02.2025 星期五 FRI 7.30PM	天缘 Destiny
01.03.2025 星期六 SAT 7.30PM	梦释：彭家鹏与新加坡华乐团 Dreamscapes: Pang Kapang and SCO
28.03.2025 星期五 FRI 7.30PM	室内乐系列：弓弦乐之夜 Chamber Charms: Night of Bowed-Strings
26.04.2025 星期六 SAT 7.30PM	风雅颂：刘炬与新加坡华乐团 Feng Ya Song: Liu Ju and SCO
23 & 24.05.2025 星期五及六 FRI & SAT 7.30PM	儿童音乐会：红龟粿女孩发现自我之旅 Young Children's Concert: Lost Voice, Found Rhythm: A Journey of Self-Discovery with Ang Ku Kueh Girl
07.06.2025 星期六 SAT 7.30PM	墨韵 Symphony of Ink

■ 开幕闭幕音乐会 GALA

■ 大师风采 MASTER SERIES

■ 八音荟萃 VIRTUOSO SERIES

■ 室内乐系列 CHAMBER CHARMS

■ 家庭系列 FAMILY CONCERTS

## 教育与扩展音乐会

### Educational & Outreach Concerts

26.10.2024 星期六 SAT 1.00PM	社区音乐会 Community Series	淡滨尼天地一楼广场 Our Tampines Hub Festive Plaza
09.11.2024 星期六 SAT 6.00PM	绿荫乐鸣 Music Oasis	邵氏基金交响乐台，新加坡植物园 Singapore Botanic Gardens Shaw Foundation Symphony Stage
16.11.2024 星期六 SAT 6.00PM	社区音乐会 Community Series	武吉巴督艺术中心 Bukit Batok Arts Centre

## 新加坡国家青年华乐团音乐会

### SNYCO Concerts

新加坡华乐团音乐厅 SCO Concert Hall

21.12.2024 星期六 SAT 7.30PM	青春华彩 Youth Rhapsody
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