

3.11.2017

星期五 Friday

8pm

新加坡华族文化中心表演厅

Singapore Chinese Cultural Centre Auditorium

SCO

新加坡华乐团

Eric Watson's World of Chinese Music



音乐总监 / 指挥:
葉聰
Music Director
/ Conductor:
Tsung Yeh



作曲家:
埃里克·沃森
Composer:
Eric Watson



三弦: 黄桂芳
Sanxian:
Huang Guifang



塔布拉鼓
Tabla:
Jatinder Singh
Bedi



朗诵: 林继堂
Narrator:
Lim Kay Tong

25.11.2017
星期六 Saturday
8pm

新加坡华族文化中心表演厅
Singapore Chinese Cultural Centre Auditorium

风城序曲 隋利军
The Wind City Overture Sui Li Jun

秋 卢亮辉
Autumn Lo Leung Fai

二胡协奏曲: 西秦王爷 陆耘
Erhu Concerto: The Lord of Western Qin Lu Yun

柳琴与乐队: 雨后庭院 苏文庆
Liuqin and Orchestra: Courtyard After The Rain Su Wen Cheng

太阳颂 王丹红
Ode to the Sun Wang Dan Hong

宝岛的迷人乐韵，将由台湾指挥家刘江滨为您呈献。中国作曲家隋利军的《风城序曲》生动描绘了称为「风城」的东北音乐的素材；两代台湾优秀作曲家，苏文庆亲切动人的《雨后庭院》与陆耘的获奖作品《西秦王爷》将分别由任教于国立台南艺术大学的柳琴演奏家陈怡蓓和华乐团高胡副首席周若瑜深刻演绎。音乐会也将上演台湾作曲家卢亮辉的《秋》以及中国作曲家王丹红的《太阳颂》。

Taiwanese conductor Liu Chiang-Pin will conduct SCO with a programme of Taiwanese flavour. Chinese composer Sui Li Jun's *The Wind City Overture* will illustrate the beauty of the music of Northeast China. Taiwanese liuqin virtuoso Chen I-Chien, who is an associate professor at the Tainan National University of Arts, will perform with SCO for the first time performing Su Wen Qing's *Courtyard After The Rain*. The concert will also feature SCO's gaohu associate principal Zhou Ruo Yu who will perform Lu Yun's award-winning work *The Lord of Western Qin*.

票价 (未加SISTIC收费)


Ticket Prices (exclude SISTIC fee)

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宝岛
Portraits
of
Taiwan
乐韵



指挥: 刘江滨
Conductor: Liu Chiang-Pin



柳琴: 陈怡蓓
Liuqin: Chen I-Chien



二胡: 周若瑜
Erhu: Zhou Ruo Yu

我们的展望

出类拔萃，别具一格的新加坡华乐团

我们的使命

优雅华乐，举世共赏

我们的价值观

追求卓越表现

发挥团队精神

不断创新学习

Our Vision

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

Our Mission

To inspire Singapore and the World with our music

Our Values

Strive for excellence in our performances

Committed to teamwork

Open to innovation and learning

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埃里克·沃森的华乐世界

Eric Watson's World of Chinese Music

音乐总监 / 指挥 Music Director / Conductor: 葉聰 Tsung Yeh

三弦 Sanxian: 黄桂芳 Huang Guifang

塔布拉鼓 Tabla: Jatinder Singh Bedi

朗诵 Narrator: 林继堂 Lim Kay Tong

海 – 生命之源^{8'}
Sea – Source of Life

三弦协奏曲: 南洋之门 (世界首演)^{13'}
Sanxian Concerto: The Nanyang Gate (World Premiere)

三弦 Sanxian: 黄桂芳 Huang Guifang

牌友^{5'43"}
Mahjong Kakis

塔布拉鼓与华乐的对话^{10'}
Dialogue for Solo Tabla and Chinese Orchestra

塔布拉鼓 Tabla: Jatinder Singh Bedi

休息 Intermission^{15'}

挂毯: 时光飞舞^{17'26"}
Tapestries – Time Dances

庄严的独立宣言^{11'07"}
An Independent Note

朗诵 Narrator: 林继堂 Lim Kay Tong

华乐协奏曲 – 同乐会^{11'26"}
The Ceilidh – A Concerto for Chinese Orchestra

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

新加坡华乐团

Singapore Chinese Orchestra

新加坡华乐团是本地的旗舰艺术团体，更是唯一的专业国家级华乐团。自1997年首演以来，拥有超过80名音乐家的新加坡华乐团在肩负起传统文化的传承之际，也以发展和创新为重任。新加坡华乐团赞助人为李显龙总理，并坐落于被列为国家古迹的新加坡大会堂。新加坡华乐团更通过汲取周边国家独特的南洋文化，发展成具多元文化特色的乐团。各种资源和优势相互交融，使新加坡华乐团成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的成长。2002年的滨海艺术中心开幕艺术节上，新加坡华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，新加坡华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，新加坡华乐团召集了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，新加坡华乐团集合多方力量，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，新加坡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，新加坡华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，受邀到全球各地多个重要场合中演出，包括中国北京、上海、南京、苏州、澳门、匈牙利和伦敦。在2014年，新加坡华乐团参与上海之春国际音乐节以及苏州欢庆新中苏州工业园区20周年的演出。在2015年，新加坡华乐团也赴香港荃湾大会堂演奏厅和香港文化

Singapore Chinese Orchestra (SCO), inaugurated in 1997, is Singapore's only professional national Chinese orchestra. SCO, made up of more than 80 musicians, occupies the Singapore Conference Hall, which is a national monument. With Prime Minister Lee Hsien Loong as its patron, SCO takes on the twin role of preserving traditional arts and culture and establishing its unique identity through the incorporation of Southeast Asian cultural elements in its music.

SCO has impressed a broadening audience with its blockbuster presentations and is fast establishing itself 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. SCO celebrated Singapore's 39th National Day in 2004 with a spectacular concert – *Our People, Our Music* – featuring 2,400 local music enthusiasts at the Singapore Indoor Stadium. In 2005, it produced a mega musical production, *Admiral of the Seven Seas*, as part of the Singapore Arts Festival 2005. In 2007, SCO was part of the 240-strong combined orchestra that performed at the Singapore National Day Parade. In the Singapore Arts Festival 2008, SCO joined hands with Theatreworks to present the ground-breaking production *Awaking*, which brought together Kunqu opera music and Elizabethan music. In 2009, SCO made history by becoming the first Chinese orchestra to perform in the opening week of the Edinburgh Festival, and in 2010, performed in Paris as part of the Singapore Festivals.

Well-known for its high performance standards and versatility, 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.

SCO has toured various countries and cities including Beijing, Shanghai, Xiamen, Nanjing, Suzhou, Macau, Hungary and England. Recently in May 2014, SCO performed at the Shanghai Spring International Music Festival and in Suzhou to celebrate the Singapore-Suzhou Industrial Park's 20th anniversary. In October 2015, SCO performed two concerts in Hong Kong at the

中心音乐厅演出两场音乐会。为庆祝新马建交50周年，新加坡华乐团参与了新加坡文化、社区及青年部于吉隆坡举行的“文化之桥”新加坡文化交流季，在吉隆坡呈献马来西亚首演音乐会《乐飘双峰·荟音乐融》，带领马来西亚的观众踏上新马文化交流的音乐之旅。这些海外音乐会不仅大大提升了新加坡华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。新加坡华乐团也委约作品，于不同音乐会中首演新作品。新加坡华乐团主办了三届的国际华乐作曲大赛，分别于2006年，2011年及2015年。此大赛注入了“南洋”元素，借此创立本地独有的音乐风格。新加坡华乐团也于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4,557名表演者打破两项健力士世界纪录和三项新加坡大全记录。新加坡华乐团通过启发、推动、影响和教育的方式来传达音乐理念，让优雅华乐举世共赏。



Tsuen Wan Town Hall and Hong Kong Cultural Centre. Commissioned by Ministry of Culture, Community and Youth as part of the Titián Budaya Singapore cultural season in Kuala Lumpur, SCO also held its debut concert in Malaysia at the iconic Petronas Twin Towers. These international platforms provided SCO with the opportunities to showcase its talents and music, propelling it to the forefront of the international music arena.

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 organised the Singapore International Competition for Chinese Orchestral Composition (SICCOC) in 2006, 2011 and 2015 respectively. The competition aims to promote compositions that incorporate music elements from Southeast Asia, also known as “Nanyang music”. 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 which 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 creating two Guinness World Records and three Singapore Book of Records with 4,557 performers at the National Stadium, Singapore Sports Hub. It is with this vision that SCO continues to inspire, influence, educate and communicate through its music.

葉聰 – 音乐总监

Tsung Yeh – Music Director

葉聰于2002年1月应邀出任新加坡华乐团的音乐总监。在他的领导下，新加坡华乐团迅速拓展其演奏曲目。由他策划的大型音乐会包括交响幻想史诗《马可波罗与卜鲁罕公主》、《千年一瞬——与陈瑞献的音乐对话》、《大唐风华》、《雷雨》及《海上第一人——郑和》等。同时，在《离梦》中把汤显祖及莎士比亚名著融为一炉的初步概念也来自他的构思。这些成功的制作不但广受好评，也把华乐艺术推向了更高的层次。葉聰于2013年10月荣获文化界最高荣誉的“新加坡文化奖”。他也现任为新加坡青年华乐团顾问。

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、27,000名热情观众和上百万名透过现场直播观礼的国人面前，葉聰成功指挥了一个由新加坡华乐团、新加坡交响乐团、马来和印度乐队、南音小组及合唱团所组成的联合乐团。在2004和2014年，葉聰也分别在新加坡室内体育馆和新加坡体育城的国家体育场策划和指挥两场千人大型乐团的音乐会。2014年的4,557演奏家的音乐会破了两项健力士世界记录和三项新加坡记录。

葉聰带领新加坡华乐团走向世界，以他的不断努力和深厚的艺术见解，精心打造出属于乐团自己，融汇中西，富有南洋特色，新加坡华乐团的独特声音。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。

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. In 2013, Tsung Yeh was awarded the Cultural Medallion, the highest accolade in the arts. He is also the advisor to the Singapore Youth Chinese Orchestra.

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, Singapore Armed Forces 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. In 2004 and 2014, Tsung Yeh directed two mega orchestra concerts at the Singapore Indoor Stadium and National Stadium, Singapore Sports Hub respectively, of which, 2014's concert of 4,557 musicians broke 2 Guinness World Records and 3 Singapore Book of Records.

Tsung Yeh has brought SCO internationally and developed the special artistic identity of SCO through the orchestra's sound and texture, comprising of East and West and Nanyang heritage, which is unique to SCO. In March and April 2005, he led the orchestra on a tour to Europe at Barbican Centre 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 the Music Director of the South Bend Symphony Orchestra (SBSO) in the United States from 1988 to 2016. In 1995, he was honoured with the ASCAP Award with the South Bend Symphony Orchestra. Upon his retirement from SBSO, Tsung Yeh was presented the "Sagamore of the Wabash Award" from the Indiana State – the highest honour given by the Indiana Governor, Mike Pence. 7 May 2016 was proclaimed "Tsung Yeh Day" by the Mayor of the South Bend City, Pete Buttigieg. Tsung Yeh is presently designated as the Conductor Laureate by the South Bend Symphony Orchestra Association.

葉聰自1988年至2016年担任美国南湾交响乐团音乐总监。1995年，他与南湾交响乐团更获颁美国作曲家、作家及出版商协会大奖荣衔。在2016年5月7日，南湾市市长 Pete Buttigieg 宣布那天为“Tsung Yeh Day”（葉聰日）。葉聰也荣获印第安纳州州长 Mike Pence 颁发的印地安纳州最高平民奖“Sagamore of the Wabash Award”。葉聰现被定为南湾交响乐团协会桂冠指挥。他曾被挑选参加由芝加哥交响乐团主办的“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。他也曾任西北印第安那州交响乐团音乐总监、香港小交响乐团的音乐总监、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。

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。1991年4月，他临时代替抱恙的巴伦邦登上指挥台，成功领导芝加哥交响乐团的3场演出。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，香港、台北、东京和横滨的乐团。欧洲方面，他指挥过巴黎 2e2m 合奏团、法国电台管弦乐团、皇家苏格兰国家交响乐团和波兰、俄罗斯及捷克的乐团等。他曾同雨果、Delos 与 Naxos 等公司合作录制了多张音乐光碟专辑。

葉聰在指挥教育界亦极富盛誉。他曾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。他也曾到北京、上海、香港、台湾和新加坡多次举办指挥大师班。他近年来的新任命，包括中央民族乐团首席客座指挥、江苏大剧院艺术委员会委员和上海音乐学院贺绿汀中国音乐高等研究院学术委员。

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. Tsung Yeh was formerly the Music Director of the Northwest Indiana Symphony Orchestra and Hong Kong Sinfonietta, and the Exxon/Arts Endowment Conductor of the Saint Louis Symphony Orchestra. He served as Resident Conductor of Florida Orchestra and was the Principal Guest Conductor of Albany Symphony Orchestra of New York.

Tsung Yeh has collaborated with reputable international orchestras including San Francisco, Tucson and New Haven Symphonies, Calgary and Rochester Philharmonic, and orchestras from Beijing, Shanghai, Guangzhou, Shenzhen, Hong Kong, Taipei, Tokyo, Yokohama, France, the Royal Scottish National Orchestra, Poland, Russia and Czech Republic. In April 1991, he replaced the indisposed Barenboim at short notice and conducted 3 successful concerts. As a recording artist, Tsung Yeh has made various recordings under the HUGO, Delos and Naxos labels.

Tsung Yeh is a distinguished professor at the China Conservatory of Music and guest professor at the Shanghai Conservatory of Music. He has taught conducting workshops hosted by the Conductors Guild, The League of American Orchestras and the Musik Hochschule of Zurich and is also active in conducting masterclasses in Beijing, Shanghai, Hong Kong, Taiwan and Singapore. His new appointments in recent years include the Principal Guest Conductor of the China National Traditional Orchestra, Artistic Committee Member of the Jiangsu Centre for the Performing Arts and Senior Researcher of the He Luting Chinese Music Research Institute of the Shanghai Conservatory of Music.



埃里克·沃森 – 作曲家

Eric Watson – Composer



埃里克·沃森于英国出生，在伦敦圣三一音乐学院接受高等音乐教育，主要学习钢琴、小提琴、作曲与指挥，并荣获里科尔迪奖。毕业后他担任歌剧的声乐指导和音乐剧的音乐总监。

在这二十多年来，居住于新加坡的埃里克·沃森以作曲家、指挥家、音乐技师和教育家的身份活跃于本地乐坛。他的经验涵盖歌剧、音乐剧、电影和电视。他的创作跨越不同的音乐流派，包括电声音乐、甘美兰和华乐团。2001年，他担任新加坡国庆庆典音乐创作和音乐总监，与新加坡交响乐团录制了一首管弦乐曲。2007年，他再次为国庆庆典作曲和改编；与四组不同的乐团合作——新加坡交响乐团、新加坡华乐团、一个印度组合和一个马来组合。

2006年，埃里克·沃森的创作《挂毯：时光飞舞》赢得了第一届新加坡国际华乐作曲比赛创作大奖首奖。2011年，他为全国钢琴和小提琴比赛谱写了首奖演奏作品《后果》。

Born in the UK, Eric Watson received tertiary musical training at Trinity College of Music in London where his principal studies were piano, violin, composition, and conducting for which he was awarded the Ricordi prize. After graduating, he worked as repetiteur in opera and as music director for musicals.

For the last twenty over years, Eric Watson has lived in Singapore where he is active as composer, conductor, music technologist and pedagogue. His experience embraces opera, musical theatre, film and television and he has written scores in many diverse and different genres including Electro-Acoustic music, Gamelan and Chinese Orchestra. In 2001, he was the composer and musical director for the Singapore National Day parade for which he recorded an orchestral score with the Singapore Symphony Orchestra and again in 2007 he wrote and arranged orchestral music for National day with four different orchestra's — the Singapore Symphony Orchestra, the Singapore Chinese Orchestra, a smaller Indian ensemble and a Malay ensemble.

In 2006 Eric Watson was awarded first prize in the Singapore International Competition for Chinese Orchestral Composition for his work, *Tapestries I – Time Dances*; and in 2011 he wrote the first prize winning piece *Aftermath* for the Singapore Piano and Violin competition.

Since residing in Singapore he has written the musical, *A River In Time* in which he achieved a fusion of Western orchestra, gamelan and small Chinese orchestra, followed by a second musical, *Land of A Thousand Dreams*. Numerous other works include *Singapura*, a set of orchestra variations based on the local melody of the same name; *The Wind* for Symphonic Band and Chorus, *Samarkand* a concert march for symphonic band, *Concerto for Chinese Orchestra and Tabla* and *Songs of the North*, a concerto grosso for Chinese orchestra, fiddle, English concertina, pipa and dizi, *Tapestries II – The Land Beneath the Wind* for Chinese orchestra, *The Golden Orb* for harp ensemble, *Intersections* for symphony orchestra and recently *Paper*, a three movement symphonic composition for Chinese orchestra, wind symphony and Western orchestra.

自定居新加坡后，埃里克·沃森创作了音乐剧《时间之河》，结合了西方管弦乐团、甘美兰以及小型华乐团，其后又创作了第二部音乐剧《千梦之地》。其他作品包括以同名本土乐曲作管弦乐变奏的《新加坡啦》，为交响管乐团与合唱团创作的《风》，交响管乐团音乐会进行曲《撒马尔罕》，《华乐团与塔布拉鼓协奏曲》以及华乐团、小提琴、英国手风琴、琵琶与笛子大协奏曲《北方之歌》，华乐团合奏曲《挂毯——风下之地》，竖琴合奏曲《黄金之球》，交响乐小品《交汇点》，及最近为华乐团、交响管乐团、交响乐团谱写的三乐章交响曲《纸》。

埃里克·沃森对古典和现代音乐创作与编排，爵士和即兴技巧教学特别感兴趣。他是亚洲传统乐团的作曲兼指挥之一，并以演奏家、作曲家、讲师的身份活跃于东南亚、中国、日本、澳洲和欧洲。埃里克·沃森著作有《乐理作业第一至八级》和一共两本的钢琴编曲集《主流与标准爵士乐》。

In his pedagogical work, he takes a special interest in teaching both classical and contemporary orchestration, composition, jazz and improvisational techniques. He is one of the composers and conductors for the Asian Traditional Orchestra and his activities as performer, composer and lecturer take him to many parts of South East Asia, China, Japan, Australia and Europe. Publications include *Grades 1 to 8 Theory Workbooks* and two volumes of piano arrangements *Main Stream & Standard Jazz*.

黄桂芳 – 三弦

Huang Gui Fang – Sanxian



黄桂芳出生于上海，13岁考入中央音乐学院附中，开始正式学习三弦专业。两年后转入中国音乐学院附中学习期间，师从著名三弦演奏、教育家及改革家肖剑声教授，也曾得到谈龙建教授、张念冰教授的指教。1986年以优异成绩本科毕业，并留校任教于学院附中，隔年加入该院实践与教学为一体的实验乐团。

黄桂芳是中国音乐家协会会员。她于1982年第一届全国民族器乐观摩比赛中获得一等奖、1995年中国国际民族器乐大赛获三弦组第一名。她的演奏热情大方、技巧娴熟、深邃细腻、朴实严谨。1997年末，黄桂芳加入新加坡华乐团为三弦及阮演奏家。

1982至1996年间，她曾多次代表中国艺术家出访了加拿大、美国、日本、法国、菲律宾、德国等几十个国家，进行文化宣传和交流活动，受到了高度的赞许。

黄桂芳曾为中央电台、电视台、音乐频道录制了大量的三弦独奏、重奏、协奏曲，主要有《胡笳十八拍》、《秋夕》、《梅花调》、《舞幻》、《十八板》、《柳青娘》、《江青月近人》、《瑞鹤仙影》等。她多年来成功首演了三弦多部作品，主要有《舞幻》（徐晓琳）、《无题》（张千一）、《苏小小》（杨青）、《胡笳十八拍》（李恒）、《一线天》（崔权）等。

Huang Gui Fang was born in Shanghai, and entered the affiliated high school of the Central Conservatory of Music at the age of 13 where she begun her full time professional learning of the sanxian. Two years later, she was transferred to the affiliated high school of the China Conservatory of Music, receiving tutelage from renowned sanxian musician, educator and reformist, Xiao Jian Sheng. She also received directions from Tan Long Jian and Zhang Nian Bing during her days as a student. In 1986, Huang Gui Fang graduated from the conservatory with outstanding results, and stayed in the affiliated high school to teach. It was a year later that she joined the experimental orchestra of the conservatory, which combined experimentation and practical into one.

Huang Gui Fang was a member of the Musicians' Association of China. She won the First Grade Prize in the First National Ethnic Music Performing Competition in 1982, and First Prize in the China International Ethnic Music Grand Competition in 1995. She joined the Singapore Chinese Orchestra as a sanxian and ruan performer in 1997.

Between 1982 and 1996, Huang Gui Fang had represented Chinese artists in her visits to more than ten countries, including Canada, United States of America, Japan, France, the Philippines and Germany, where she participated in exchange and publicising activities and received high acclaims.

Huang Gui Fang has dubbed a large quantity of sanxian solo, ensemble and concerto music for the China Central Broadcasting Station, China Central Television and Music Channel. These include *Eighteen Stanzas on the Barbarian Reed Pipe*, *Autumn Night*, *Tune of the Plum*, *Fantasy of the Dance*, *Eighteen Stanzas*, *Lady Liuqing*, *Low Moon by the Green River Bank*, *Shadows of the Propitious Crane* etc. Huang Gui Fang has successfully launched debut performances of many works for the sanxian, including *Fantasy of the Dance* (Xu Xiaolin), *Untitled* (Zhang Qian Yi), *Su Xiao Xiao* (Yang Qing), *Eighteen Stanzas on the Barbarian Reed Pipe* (Li Heng) and the *King of Single Stroke* (Cui Quan).

贾汀德·辛·贝地 – 塔布拉鼓

Jatinder Singh Bedi – Tabla



贾汀德·辛·贝地出生于音乐世家，已过世的父亲拉吉·安姆力·辛贝地是干闥婆*奖得主，属于吉瓦力亚音乐家族。年仅四岁即由父亲教授塔布拉鼓。稍后又适逢其会，根据源远流长的知识传承师徒传统，随旁遮普音乐家族的巴伊·亚纳·辛·志、德里音乐家族的乌斯塔·赞巴汗、及阿扎达音乐家族已故的乌斯塔·班都汗学艺。他又曾在阿拉哈巴德市音乐学院大会属下的德里中央音乐学院考取文凭。

贾汀德·辛·贝地在印度是全印多尔达先电台与电视台的热门表演乐人，经常与不同范畴的同道合奏音乐，又曾应邀向萨达那格尔的马杰提亚先生表演，并在已故总统纪阿力·扎尔·辛座前献艺。他也是德里旁遮普学院的表演常客。

在过去十年，贾汀德·辛·贝地对新加坡艺术界贡献良多，不单经常在不同场合表演，还在新加坡国立大学任教。他现为人民协会成员，定期为不同社群表演，艺踪遍及新加坡、马来西亚、泰国、澳洲、香港、瑞典、丹麦、印度、美国、毛里求斯、博茨瓦纳及南非。

贾汀德·辛·贝地也曾亮相於各地的艺术节和国际音乐节，观众中有各国的部门首长与社会名流。他的表演乐曲既有传统印度音乐，也有现代的流行音乐。而与他同台合作过的人士，包括新加坡作曲家许美端（法国巴黎）、印度舞蹈家苏芭曼南（印度马德拉斯）、幕后配音歌手斯里凡山（印度马德拉斯），以及多位国际知名的作曲家和艺人。

Jatinder Singh Bedi hails from a family of musicians. Born the youngest son of the late Gandharwa* Award Winner Raagi Amrik Singh Bedi of Gwalior Gharana, he started learning tabla at the age of four by his father. In later years, he had the rare opportunity to study under the guidance of Bhai Anand Singh Ji of Punjab Gharana, Ustaaad Chamba Khan Saahib of Delhi Gharana and the late Ustaaad Bandu Khan Saahib of Ajrarda Gharana under the age-old tradition of Guru Shisha Parampara. He also acquired his paper qualifications from the Central Sangeet School of Delhi which is affiliated to the Sangeet Samiti of Allahabad.

In India, Jatinder Singh Bedi has been a regular artist with the All India Doordarshin Radio and Television. He has also been invited to perform for the Glorious Majithia Sahib of Sardar Nagar and the late President of India, Giani Zail Singh. He was also a regular artist with the Punjabi Academy in Delhi.

Jatinder Singh Bedi has been contributing to the Singapore arts scene for the past 14 years as a regular performing artist on stage and training students at the National University of Singapore. He is also currently attached to the People's Association (PA) and performs regularly for the community. To date, he has performed in Singapore, Malaysia, Thailand, Australia, Hong Kong, Sweden, Denmark, India and the USA, and most recently Mauritius, Botswana and South Africa.

Jatinder Singh Bedi has performed at various arts festivals and international music festivals at international venues, and for ministers and luminaries. His repertoire ranges from traditional classical music to pop music. He has collaborated with Dr Joyce Koh (Paris, France), Dr Padma Subramaniam (Chennai, India), play-back singer Srinivasan (Chennai, India) and various music composers and artistes of international acclaim.

*Gandharwa: The God of Music in Indian myth.

*干闥婆为印度神话里的音乐之神。

林继堂 – 朗誦

Lim Kay Tong – Narrator



资深殿堂级演员林继堂以郑查理这个角色广为新加坡观众所熟悉，这个勤奋而具魅力的邻家形象在深受欢迎的英语电视连续剧《成长岁月》中为他打响名堂。此外，他还担纲了不少好莱坞影片的演出，包括《上海惊奇》、《贵族之家》和《强迫入境》。

林继堂毕业于赫尔大学，主修英语和戏剧，受教于已故的安东尼·明格拉；他更在伦敦的韦伯·道格拉斯演艺学院取得演戏文凭。

1985年，林继堂与人共同创立新加坡第一个成人专业剧团“剧场工作坊”。既参加新剧团的数个制作，也与编剧兼导演郭宝昆合作创造角色。在80年代末于洛杉矶的短暂停留，他参与了《禁区》与《爱在纽约》的部分演出。2004年，林继堂在王礼人执导的独立电影《珀斯》中饰演德士司机，获得一致好评。

林继堂以他的精湛演技获得多项提名和大奖，包括《学徒律师》、《吴丽娟与郭宝昆》和《睡美人的房子》。2014年，林继堂在HBO的新系列《恩典》中扮演算命先生。来年，为了庆祝新加坡建国金禧，他在《1965》中以众望所归的姿态饰演已故建国总理李光耀。

Veteran actor Lim Kay Tong is well-known to Singapore audiences as Charlie Tay, the hardworking and charismatic paterfamilias of hit local English-language TV series *Growing Up*. Lim Kay Tong has starred in a number of Hollywood outings, including *Shanghai Surprise*, *Noble House* and *Brokedown Palace*.

Lim Kay Tong graduated from the University of Hull with a specialisation in English and Drama, training with the late Anthony Minghella. He obtained a diploma in acting from the Webber-Douglas Academy of Dramatic Art in London.

In 1985, Lim Kay Tong co-founded TheatreWorks, Singapore's first adult professional theatre company. While taking part as an actor in several of the new company's productions, Lim Kay Tong also went on to create roles with the playwright and director Kuo Pao Kun. A brief stint in Los Angeles in the late 1980s led to small parts in *Off Limits* and *It Could Happen to You*. In 2004, Lim Kay Tong's taxi driver Harry Lee in Ong Lay Jinn's independent film *Perth* garnered praise from critics. He has won awards and nominations for *The Pupil*, *Goh Lay Kuan & Kuo Pao Kun* and *The House of Sleeping Beauties*. In 2014, Lim Kay Tong played a fortune teller in HBO's new series, *Grace*. Next year, he played none other than the late and founding Prime Minister Lee Kuan Yew in 1965 in celebration of Singapore's Golden Jubilee.

曲目介绍

Programme Notes

海 – 生命之源 Sea – Source of Life

这部作品是为2007年国庆庆典中的海段而创作的。这一场景展现了水对新加坡的生存和成长的意义、丰富多彩及富有生命力的海洋象征着和谐共存的新加坡多元种族。音乐以一段缓慢柔和的叙述开始，伴随着忽隐忽现的声音，不断涌现动态，与不时被压迫的活力，直到歌舞欢庆的高潮乐段，音乐更洋溢着喷洒激越的热情与欢乐。这首曲子的旋律多变，从小调过渡到奔放的印度舞蹈，最后以璀璨的烟火落幕。

This piece was originally written and performed as part of the sea segment for the 2007 National Day Parade. The tableaux was intended to showcase the significance of water to the survival and growth of Singapore, the colour and teeming life of the sea and symbolically the harmonious multi-racial community in Singapore. The music starts with a long slow introduction, with flickerings of sounds, life, emerging activity and suppressed energy, leading to a climactic section from which emerges a joyous inclusive dance and celebration, literally bubbling with enthusiasm, bursts of sound and musical extravagance. The melody of this section transforms and changes into a minor key for a short while, emerges as an irrepressible Indian dance and then finally as a full restatement, a flourishing of fireworks.

三弦协奏曲: 南洋之门 (世界首演) Sanxian Concerto: The Nanyang Gate (World Premiere)

作曲家的感言:

几年前，我非常荣幸的与一群作曲家及音乐家一同受邀到中国南方采风，此行的目的为研究中国传统音乐与探索地方文化，试图从中寻找其影响新加坡及东南亚地区音乐的脉络。

旅程从厦门开启，其后我与渊远流长的南音音乐初次相遇于旅途的第二站 – 泉州。同时我也了解到厦门正寓意着大厦之门，而厦门正是中国对外的主要的港口枢纽，衔接南海与南洋，我驻足于这开启通往南方的大厦之门，对许多人来说这正是通往美好生活之路。

我尝试的去想象南洋移民带着热切的期望向南而行时内心的百感交集，期待着崭新的未来、懊悔与伤感、乡愁满载、与家人离别的悲楚。此曲的作曲灵感除了来自南音音乐，此外也包含了之后旅途向西南而行时所相遇的潮州歌剧。

而今厦门依旧是通往南方中国的门户，对外的文化、贸易、亲情的交流依然热络。其中令人玩味的是，我们见证的是“旧”有的中国传统文化精神在新加坡被保存在“新”的南洋文化之中；相反的，中国已经随着时代前进了。文化思维与精神就如同“变色龙”一般，拥有适应环境的能力，在新的环境落地生根、成长茁壮与变革；而我个人尤其感之于这创新变革的能量，将其视为生命与我们存在的本质。

Words from composer:

I was fortunate enough to be invited with a group of composers and musicians on a musical study tour to southern China, a few years ago. The purpose of the tour was to research traditional music and culture of the region and to try to trace its influences in Singapore and South East Asia.

The tour started in Xiamen and it was there and later in Quanzhou that I discovered the timeless quality of *Nanyin* Music. At the same time I discovered that the word Xiamen can be translated as *The Gate of the Grand Mansion*. Of course Xiamen was also one of the prime ports for the Chinese diaspora particularly that to the South Seas or *Nanyang* and so symbolically I came to see Xiamen as the gateway to the south (which, in a way, was perceived of as a grand mansion) and a metaphor for many of a doorway to a better life than had been heretofore possible.

I have tried to give some sense of the eagerness and anticipation of starting a new life which many must have desperately hoped for, mixed in with the regret, sadness and nostalgia for the old life and the pain of parting from family. The music has hints of *Nanyin* music in it and also of Teochew opera which I re-encountered as I travelled further south west in the region.

Xiamen is still a gateway into Southern China and the links of family, culture and commerce are indeed still very strong, and it is interesting how occasionally it is possible to see the older traditional culture preserved in the “new” *Nanyang* while culturally the “old” China has moved on a reversal of what you might expect. This facility though of culture to take on at times a “chameleon” like quality in the capacity to adapt, grow and transform is one that I personally prize greatly for I sense it to be a fundamental part of our existence.

牌友 Mahjong Kakis

乐曲以华人社会熟悉的游戏“麻将”为题材，一开始就通过音乐制造出一幅“洗牌”的画面，象征牌局的开始，由此展开乐曲。“牌局”开始时节奏轻快、顺畅，“牌友们”也十分专注，但随之便开始聊起以往在麻将桌上的成败。交谈随着游戏的发展升温，并开始带出彼此间的关系，体现了“牌友们”除麻将以外还有其它许多共同的兴趣。游戏的节奏渐快；牌局随着某牌友的胜利结束，接着的打击独奏象征牌局结束后的一连串嘈杂动作。然而游戏并没有就此结束。牌友们立即展开另一圈的牌局，这次加入了更多对话与自夸。由此可见麻将游戏也可被视为人生的缩影。此作品是由新加坡华乐团委约，并于2007年8月17日于新加坡华乐团音乐厅（新加坡大会堂）首演。

The tiles are shuffled and with rising excitement from the players, the game begins. At first, the games flows swiftly and smoothly, and with great concentration, but soon the players begin to talk and reminisce about past triumphs and defeats. As the play develops, so does the conversation, which leads soon to their relationships with each other, and it becomes apparent that they share many passions in life besides mahjong. The game begins to pick up again though and soon there is a flurry of activity, which can be heard in the percussion solos, as one of the players wins this particular round. This is not the end, however, because the players immediately embark on another round, more conversation, and perhaps a little bit of boasting, and we come to see that the game is itself an elaborate metaphor for life. This piece was commissioned by the Singapore Chinese Orchestra and premiered on 17 August 2007 at the SCO Concert Hall, Singapore Conference Hall.

塔布拉鼓与华乐的对话 Dialogue for Solo Tabla and Chinese Orchestra

此乐曲是专为印度塔布拉手鼓与华乐团的结合而作。乐曲将两者拟人化，让两方凭借协奏曲的原则进行音乐交流，象征两者在舞台上的交谈。塔布拉手鼓除了有许多独奏桥段，更有让其乐器特色发挥得淋漓尽致的华彩乐段。乐曲的主要乐器虽为塔布拉手鼓，但其它个别乐器在整首乐曲中也有举足轻重的角色。

乐曲所表达的“交谈”，体现了和睦、争执与和解等沟通方式。“交谈”以和气的交流开始，随着“交谈”的进展个别乐器企图主导，而使争执逐变激烈，犹如骂战的高潮后又逐渐平息下来，进入较平静的乐段。然而，平静的氛围并没有维持太久，新一轮激烈“交流”又展开，重复循环。塔布拉手鼓虽然很多时候都是“交谈”的主导，但也偶尔让其它乐器有“发言”空间。扮演“主导者”的塔布拉手鼓是“交谈”的关键，无论是在刺激争议、延长话题或是解决争议。乐曲结束前，塔布拉手鼓有完全属于他的华彩乐段，在没有华乐与其它乐器的干扰下展现其特色与表演性。最后，在塔布拉手鼓的带领下，所有乐器恢复节奏强劲且激昂的总结，在塔布拉手鼓的“一声令下”结束乐曲。此曲是新加坡华乐团委约作品，于2007年6月16日在新加坡华乐团音乐厅（新加坡大会堂）首演。

Dialogue for Solo Tabla and Chinese Orchestra is a fusion of two distinctive bodies of sound: Indian tabla and the Chinese orchestra based on the concerto principle (the manner which the Chinese orchestra and the tabla “talk” or interact musically to each other). This principle is a term in Western music, which is sometimes used to describe music that prominently features a solo or a group of solo instruments and orchestra. At some point the solo instrument plays cadenza where it performs without the orchestra and is given opportunity to display its virtuosity. In this composition owing to the improvisatory nature of the tabla, the performer has the prerogative to improvise his own cadenza. Though the tabla is the main solo instrument, there are times when other individual instruments in the orchestra also contribute to the discussion.

This composition is both a demonstration of co-operative competition and competitive co-operation. The music conceives cooperation, conflict and resolution as fundamental principles in the interaction: The dialogue starts as a reasonably harmonious discussion but as the piece progresses certain sections of the orchestra take the lead and attempt to dominate. The conversation becomes more aggressive and argumentative, leading to something of a shouting match before settling down to a period of calm and more measured discourse. The conversation, however, does not remain stilted for long and the discussion heats up and cools down again with many interruptions and smaller arguments between individual instruments. There are, of course, times of general agreement and consensus. The tabla is a fundamental pivot to restart the dialogues. It leads the way at times but also occasionally takes a subordinate role as other elements come to the fore and have their say. It becomes obvious however that, though physically much smaller in size than the orchestra, the tabla is the dominant partner and the initiator in conversation- provoking conflict, prolonging and resolving it. Finally the tabla has a section entirely to itself as the orchestra sits in silence; this “cadenza” allows the tabla to display its full virtuosity and perhaps even verbosity given the title, before the orchestra, at the direction of the tabla, returns in a fast and furious concluding section. Even here however the tabla holds everybody up at the very end in order to have the final word! This work was commissioned by the Singapore Chinese Orchestra and premiered on 16 June 2007 at the SCO Concert Hall, Singapore Conference Hall.

挂毯：时光飞舞

Tapestries – Time Dances

作曲家欣赏挂毯手艺。他从挂毯手艺里可以看到各种类的纬线被编织成五颜六色的图案与信息。《挂毯 - 时光飞舞》尝试把历史与艳丽的色彩编写在一起。作品结构基于循环性、音乐在前进中偶有停歇于延长的和弦或重复的旋律。作品之特点与技巧深受下列音乐影响 - 东南亚加美兰乐队、印度古典乐、西方交响乐与四分音和弦。作品之音乐界限在多元化表现手法与音色探索中变得模糊与难以归类。副题“时光飞舞”出自摄影师Carlos Reyes-Manzo的诗，也是此音乐作品所欲表达的经历。此曲于2006年新加坡华乐团国际华乐作曲大赛荣获创作大奖第一奖。

The composer enjoys looking at tapestries and discovering the stories told by the rich colours and interweaving threads. This piece attempts to weave history together with glorious colours. The structure of this piece of music is cyclical – pausing as it moves along; lingering over a stretch of melody or harmony. Its uniqueness also stems from the fact that it draws from diverse influences including Southeast Asian gamelan orchestra, Indian classical and Western orchestral music. The sub-theme “Time Dances” is derived from photographer Carlos Reyes-Manzo’s poem and describes his artistic experience. This composition was awarded the First Prize of the Composition Award at the Singapore International Competition for Chinese Orchestral Composition in 2006.

庄严的独立宣言

An Independent Note

作曲家的感言：

这部新作是我与新加坡华乐团音乐总监葉聰，在2014年底的一番讨论后决定着手创作的。作品原是准备作为新加坡建国金禧年，献给建国总理李光耀先生的敬礼。遗憾的是，在我的创作还未完成时，已传来了李先生病逝的消息，原本计划作为敬礼的作品，如今却成了悼念颂曲。《庄严的独立宣言》以华乐团和朗诵为主，而其真正的主角却是已故李先生的名言语录。为了这部作品，我搜集了有关李先生卓越和经历丰富的一生之纪实，借着报章、自传与录像胶卷所记录李先生参与的各项活动与历史事件，从中发掘并挑选其名言语录，寻找创作素材。对我而言，阅读关于李先生诸多的资料，是一段颇费心力、收获甚丰而又让人激动的认知旅程。这期间，我收到一本较为精简的《李光耀80》，一本由李先生亲自写序，全书按年代顺序排列收录他的名言语录的书。

我无法用上所有李先生的语录作为我的创作素材，所以只能精挑细选一些，而作品其中有一句并非出自其语录。除了尾声的倒叙部分，全曲都根据语录按年代顺序排列。我为语录谱上音乐，并且尝试捕捉李先生语录中所反映的当时的政治气候氛围，意图让观众跟着历史随着音乐旋律细细琢磨，犹如身处相关的时代，深刻体会音乐和朗诵演员透过文字所要表达的信息。然而结尾句的语录并不是出自这本书，它出自于一位杰出领袖的证言，其伟人的诚信、愿景与为国为民的精神，将成为新加坡迈向新纪元的主要原则与价值观的指引。

Words from composer:

The composition came about after a discussion with Maestro Tsung Yeh at the end of 2014 and the work was intended to be premiered at Singapore's 50th anniversary as a tribute to Mr Lee Kuan Yew. I was in the midst of completing the piece when the sad news of his demise was announced and so in my mind, at least, it became much more than a tribute but more of a eulogy. An Independent Note is written for orchestra and narration, the real soloist being the words from late Mr Lee Kuan Yew. One of my first tasks was to research materials from accounts of a long, distinguished and very eventful life. As I discovered quotes and learned of events, encounters and meetings through collections of papers, biographies and films, it became an absorbing, fascinating and somewhat overwhelming labour. I was given a short volume titled Lee Kuan Yew at 80 which, with a foreword by Mr Lee, consists entirely of his quotes, mostly in chronological order.

I could not use all of the quotes as there were far too many but this is where, with one exception, all the quotes came from. I have more or less, apart from a 'flashback' at the end, kept the quotes in chronological order and I tried to illustrate with the music the political climate prevailing at that time, so there is chronological sequence in the mood of the music as well as the text. What is the quote that did not come from the book?...well it's the final one, a testimony from an extraordinary man whose integrity, insight and service became the guiding principles and values of a nation.

华乐协奏曲 – 同乐会

The Ceilidh – A Concerto for Chinese Orchestra

作曲家的感言：

盖尔语 ‘Ceilidh’ 的读音为 Kayley, 原指社交性的访问活动, 现在也常指音乐会、舞蹈和社交聚会或数百人以上的公众集会。这首乐曲本来是为了民间的小提琴（与小提琴性制相同, 但演奏方式不同）与华乐团所创作并命名为《自由的小提琴手》，现在的版本是专为华乐团修改的协奏曲。乐曲取材自多首苏格兰、爱尔兰或英格兰北部的民间歌曲, 音调多为自然的五声音阶, 让人既熟悉又陌生。它们大多数是舞蹈曲调、里尔舞与吉格舞, 包括《尤伊斯特流浪歌曲》、《纺织工你应该去》、《给你爸爸的舞蹈》、《利瓦斯新娘歌曲》、《高原上的男孩》。这些曲调被混合在一首踢踏舞的串烧乐曲里面, 直至哀怨的慢板乐段。乐曲中的慢板段落是取自美丽的曲调《噢！酸溜溜的就是我》，描述因为爱的离开所以感到伤感, 它的现代版本就是《广阔的水》。末段的快板以进行曲式开始, 然后演化成自由的咆哮叫声, 汇集了曲中所有的主题乐享, 像是聚会中的喧闹和扰攘, 最后出现《噢！酸溜溜的就是我》，变成一阙颂歌。

Words from composer:

The word ‘Ceilidh’, pronounced Kayley, is Gaelic and meant originally a social visit. It is now usually taken also to mean a concert or a dance as well as a social gathering and often can mean a public party of several hundred or more. This piece of music was originally written for fiddle (regarded as a folk instrument and although it is the same as a violin, it is not played in the same way) and Chinese orchestra with the title *Fiddlers Free*. This version has been transcribed for orchestra alone, and has become a concerto for Chinese orchestra. The music is based upon various folksongs, most of which are from Scotland, Ireland or the north of England and many of these ‘fiddling’ tunes are pentatonic in nature making the tunes at once familiar and yet also somehow different. Most are dance tunes, reels and jigs such as *Uist Tramping Song*, *To the Weavers Gin Ye Go*, *Dance To Your Daddy*, *The Lewis Bridal Song*, *Highland Laddie*. The tunes are mixed together in a foot tapping dance medley until the slow lament section. The slow middle section is based on a beautiful tune, *O Waly Waly* (oh woe is me) a lament on love that has been forsaken, and is known in a contemporary version as *The Water Is Wide*. The allegro finale starts with a march and then becomes a rip roaring free for all as all the tunes presented compete to be heard, like the hustle and bustle of a good party, and eventually soaring above them all can be heard *O Waly Waly*, now turned into an anthem of praise.

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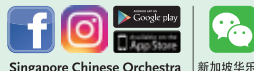
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孟琦	Meng Qi
苏文庆	Su Wen Cheng
杨燕迪	Yang Yandi
杨伟杰	Yeung Wai Kit, Ricky
赵季平	Zhao Ji Ping

管理层与行政部

Management and Administration Team

管理层	MANAGEMENT
行政总监	Executive Director
何偉山	Ho Wee San, Terence
主管 (节目集群)	Head (Programmes)
陈雯音	Chin Woon Ying
主管 (企业管理集群)	Head (Corporate Services)
张美兰	Teo Bee Lan
主任 (业务拓展)	Director (Business Development)
陈美玲	Tan Bee Leng, Rosemary
高级经理 (会场管理)	Senior Manager (Facilities)
陈国祥	Tan Kok Siang, Collin
经理 (财务与会计)	Manager (Finance & Accounts Management)
谢慧儿	Chay Wai Ee, Jacelyn
经理 (艺术行政)	Manager (Artistic Administration)
罗美云	Loh Mee Joon
经理 (音乐会制作)	Manager (Concert Production)
戴瑶综	Tay Yeow Chong, Jackie
助理经理 (行销传播)	Assistant Manager (Marketing Communications)
許美玲	Koh Mui Leng
艺术行政	ARTISTIC ADMINISTRATION
高级执行员	Senior Executive
林敏仪	Lum Mun Ee
执行员	Executive
施天婵	Shi Tian Chan
乐谱管理	Score Librarian
许荔方	Koh Li Hwang
助理	Assistant
陈惠贤	Tan Hwee Hian, Steph
艺术策划	ARTISTIC PLANNING
高级执行员	Senior Executive
张念端	Teo Nien Tuan, June
执行员	Executive
林思敏	Lim Simin, Joanna
张淑蓉	Teo Shu Rong
实习生 (节目集群)	Intern (Programmes)
李岱璟	Kimberly Lee
业务拓展	BUSINESS DEVELOPMENT
高级执行员	Senior Executive
林芬妮	Lim Fen Ni
实习生	Intern
陈彦霖	Tan Yan Lin
音乐会制作	CONCERT PRODUCTION
舞台监督	Stage Manager
李雋城	Lee Chun Seng
高级助理	Senior Assistant
李光杰	Lee Kwang Kiat

舞台助理	Production Assistant
俞祥兴	Joo Siang Heng
李龙辉	Lee Leng Hwee
黄呈发	Ng Teng Huat, Anthony
高级技师	Senior Technician
梁南运	Neo Nam Woon, Paul
技师	Technician
刘会山	Lau Hui San, Vincent
陈泓佑	Tan Hong You, Benson
财务与会计管理	FINANCE & ACCOUNTS MANAGEMENT
高级执行官	Senior Executive
黄秀玲	Wong Siew Ling
执行官	Executive
刘韦利	Liew Wei Lee
财务与会计助理	Assistant
陈秀霞	Tan Siew Har
助理 (采购)	Assistant (Procurement)
黄芝燕	Ng Kee Yan, Keleen
白云妮	Peck Yin Ni, Jessica
人力资源与行政	HUMAN RESOURCE & ADMINISTRATION
执行官(行政)	Executive (Administration)
陈琍敏	Tan Li Min, Michelle
执行官 (人力资源)	Executive (Human Resource)
彭勤炜	Pang Qin Wei
高级助理(乐团事务)	Senior Assistant (Orchestra Affairs)
林宛颖	Lim Wan Ying
助理 (人力资源)	Assistant (Human Resource)
林翠华	Lim Chui Hua
营销传播	MARKETING COMMUNICATIONS
执行官	Executive
賴彥臻	Lai Yen-Chen
冯添榮	Pang Tian Rong
孫瑋鎭	Soon Weixuan, Valesha
助理	Assistant
周冠娣	Chow Koon Thai
新加坡国家青年华乐团	SINGAPORE NATIONAL YOUTH CHINESE ORCHESTRA
执行官	Executive
沈楷扬	Sim Kai Yang
黄心锐	Wong Xinrui, Jeremy
产业管理	VENUE MANAGEMENT
执行官	Executive
邹志康	Cheow Zhi Kang, Joshua
高级建筑维修员	Senior Building Specialist
杨汉强	Yeo Han Kiang
会场营销	VENUE MARKETING
执行官	Executive
李保辉	Lee Poh Hui, Clement
高级助理	Senior Assistant
邓秀玮	Deng Xiuwei

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