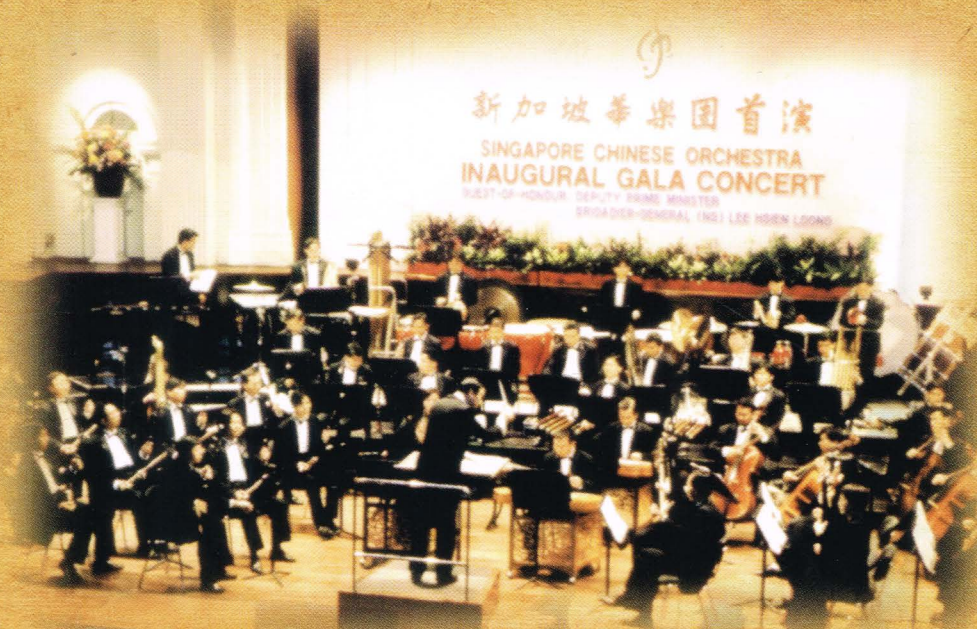


Festival of Asian Performing Arts '97



新加坡华乐团首演

SINGAPORE CHINESE ORCHESTRA  
INAUGURAL GALA CONCERT

GUEST-OF-HONOUR: DEPUTY SINGAPORE MINISTER  
BRIGADIER-GENERAL (NS) LEE HOEN LOONG

# 新加坡华乐团

## Singapore Chinese Orchestra

Sponsored by:



20 - 21 June  
Victoria Concert Hall

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**DBS Land Limited**

39 Robinson Road #18-01 Robinson Point Singapore 068911 Tel: 536 1188 Fax: 536 3788

 **DBS LAND**

# Foreword



The Singapore Chinese Orchestra... renowned, established and well received. DBS Land is proud to be its sponsor for this year's Festival of Asian Performing Arts.

The Singapore Chinese Orchestra promises us a relaxing evening of classical entertainment. Qu Chunquan, the conductor of the Singapore Chinese Orchestra, will lead his team into harmonious orchestration with accomplished precision.

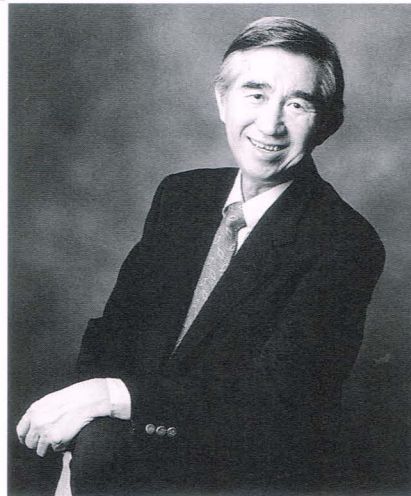
DBS Land has always supported the Arts in Singapore, be it in the form of dance, ballet or orchestra. We sponsored Si Adek Beradek, a Peranakan play in the Festival of Asian Performing Arts 1995 and Ballet Flamenco Blanca del Rey in last year's Festival of Arts. It is the enrichment of cultural life in Singapore that we advocate. This year we are once again delighted to be part of this cultural celebration. We wish to take this opportunity to congratulate the National Arts Council for organising this event.

Let us sit back and be enchanted by the musical rhythms of the Singapore Chinese Orchestra.

A handwritten signature in black ink, appearing to read 'Lau Chan Sin'. The signature is fluid and cursive, with a small mark at the end.

Lau Chan Sin  
Chairman  
DBS Land

# Foreword



The National Arts Council is proud to present the Singapore Chinese Orchestra to perform for the first time in the 1997 Festival of Asian Performing Arts.

Although the Singapore Chinese Orchestra was formally established in 1996, its roots go back to 1968 and the beginnings of the People's Association Chinese Orchestra. From a performing unit of the People's Association Cultural Troupe, the Orchestra has grown to a 31-member strong orchestra.

The Orchestra has performed to great acclaim in national cultural events, in concerts held in Singapore and at prestigious music festivals in Hong Kong, Japan, Taiwan and China. Tonight's programme of folk songs, opera and modern works performed together with well-known overseas soloists and vocalists will undoubtedly appeal to Chinese orchestral music lovers.

I would like to thank DBS Land for sponsoring the performances of the Singapore Chinese Orchestra in the 1997 Festival of Asian Performing Arts.

I wish everyone an enjoyable and engaging evening.

A handwritten signature in black ink, which appears to read 'Liu Thai Ker'. The signature is fluid and cursive, written in a professional style.

Liu Thai Ker  
Chairman  
National Arts Council



# 新加坡华乐团

**新**加坡华乐团成立于一九六八年，原称人民协会华乐团，为人民协会文工团属下的一个演出单位。乐团在一九九二年易名为新加坡华乐团，以肯定它在新加坡华乐界的主导地位。

一九九六年，在新加坡总理吴作栋先生的指示下，新加坡华乐团有限公司宣布成立。公司的目标是要把新加坡华乐团扩展及提升成为一支具有国际水平的国家级华乐团。在今年四月二十日，公司主办了其首演，获得空前的成功，赢得佳评。

乐团由总监胡炳旭先生和副总监瞿春泉先生领导，并拥有四十五位才华横溢的乐员。乐团除了在本地和海外举行演奏会外，多数成员还在中小学、初级学院、宗乡社团、民众联络所或俱乐部的华乐团中担任指挥或指导。

# 群星荟萃 20.6.1997

指挥：瞿春泉

鼓乐合奏  
社庆

领奏：陈佐辉

女声独唱  
阿爸牵水牛

独唱：张杏月

马樱花

五哥放羊

播琴独奏  
刘海砍樵

独奏：傅定远

智斗

男声独唱  
在那桃花盛开的地方

独唱：张鸣杰

泪蛋蛋泡在沙蒿蒿里

—— 休息 ——

打击乐与乐队  
凤凰涅槃

独奏：陈佐辉

男声独唱  
船工号子

独唱：张鸣杰

钟山风雨

播琴独奏  
赞歌

独奏：傅定远

阿凡提之歌

女声独唱  
长干行

独唱：张杏月

## 社庆

陈佐辉曲、余亦文配器

乐曲采用潮州民间音乐为素材，以潮州大锣鼓的形式来表现人们在节日里兴高彩烈的喜庆场面。在一片鼓乐交鸣的乐声中引出了欢快、热烈的主题；接着古朴而具乡土气息的乡社演艺场景跃然而出、强劲豪爽的秧歌舞、诙谐的高跷表演以及小伙子与姑娘们的欢笑声相映交织、气势喜人，表现人们甜幸福的生活和舒畅欢快的心境；最后热烈的主题再现，呈现一片歌舞升平的美好前景。

## 阿爸牵水牛

台湾民歌、黄长安作词、王建勋曲、郭哲诚编曲

阿爸所有的梦想都在这片熟悉的土地上，金黄的稻穗、青翠的菜园、茂盛的蔗园、满是肥鱼的池塘。阿爸脸上的汗珠都化作丰收时欢喜的笑容。

歌词：

阿爸牵水牛喔 走过菜园边  
白菜青青 阿爸心里真欢喜  
阿爸牵水牛喔 走过蔗园边  
甘蔗甜甜 阿弟口水馋馋滴  
阿爸牵水牛 走过鱼池边  
鱼儿肥肥 水里游来搁游去  
阿爸牵水牛 走过田岸边  
稻穗黄黄满田园（重复）  
搁是丰收时 阿爸真欢喜  
搁是丰收时 阿爸真欢喜  
阿爸牵水牛 走过鱼池边  
鱼儿肥肥 水里游来搁游去  
阿爸牵水牛 走过田岸边  
稻穗黄黄满田园  
搁是丰收时 阿爸真欢喜……

## 马樱花

王志勉词、赵韵雯曲、王正平配器

马樱花是纯洁坚贞的象征，彝族儿女用它来表达爱情和幸福。

歌词：

阿色！

马樱花哟，马樱花哟，摘一朵马樱手中拿，罗里罗罗里罗。姑娘的心象马樱花哟，纯真洁白羞答答哟，罗里罗罗里罗，里罗罗罗里罗罗罗罗。  
马樱花哟，马樱花哟，摘一朵马樱头上插，罗里罗罗里罗。姑娘的脸象马樱红哟，就象天上一朵彩霞，罗里罗罗里罗，里罗罗罗里罗罗罗罗。  
马樱花哟，马樱花哟，彝家人人喜爱它，你是纯洁坚贞的象征，你把爱情和幸福表达，你要象那马樱花，要把爱情啊，罗里罗罗里罗里表达。阿色！

## 五哥放羊

榆林小曲、谭志斌编曲

歌曲描写五哥为了生活而放羊在外的情景，姑娘在家等待他回来迎娶她的心情。

歌词：

正月里正月正，正月十五挂上红灯，红灯挂在大门外，单等五哥上工来。  
六月里二十三，五哥他放羊在草滩，身披笠衣手里拿著伞，怀中又抱放羊的铲。  
九月里秋风凉，五哥他放羊没衣裳，小妹妹有件小袄袄，改一改领口，他里面穿上。  
十一月三九天，五哥他放羊真可怜，刮风下雪他常在外，日落西山他才回来。  
十二月一年满，五哥他放羊算帐回家园，有朝一日天睁眼，我来与我五哥他把婚完。

## 刘海砍樵

湖南花鼓戏、傅定远配器

狐仙胡秀英来到人间，爱上了勤劳淳朴的樵夫刘海，变成美女与刘结为夫妻。这是二人欢欣地相互比喻为牛郎织女时对唱的“比古调”。

## 智斗

京剧《沙家浜》选段 北京剧团集体创作

《沙家浜》是一出表现抗日战争时期，中国军民与日伪军英勇斗争的现代京剧。这是剧中广为流传的唱段，表现了伪军参谋长刁德一、地下工作者阿庆嫂和伪军司令胡传揆三人猜疑周旋，斗智斗勇的情形。擂琴要仿奏出老生、青衣、花脸三种不同行当和人物的唱腔与感情。



## 在那桃花盛开的地方

邬大为词、铁源曲、顾冠仁配器

歌曲是表达作者在离开可爱的故乡后，非常思念故乡。回忆起故乡那桃花盛开的地方，桃花映红了姑娘的脸的情景。

## 泪蛋蛋泡在沙蒿蒿里

陕北民歌、曾加庆配器

这首旧日古老的陕北民歌流传甚广。“羊肚子毛巾山道蓝，咱们见哪容易拉话话难。一个在那上山吆，一个在那沟，咱们拉不上那话来招一招手。撩了见那村村吆，撩不见个人。我泪蛋蛋泡在沙蒿蒿里。”短短的三段歌词，却大气的展现了那封建时期，所表现的落后，愚昧及人们被压抑的精神，曲子最终结束时翻高八度，演唱者真假声的结合，近似呐喊。这是被封建的旧制度，常年压制的一种发自内心的渲泄和抗衡。

## 凤凰涅槃

房晓敏曲

《凤凰涅槃》是为打击乐（排鼓、定音鼓、云锣、铝片琴）与乐队而作的单乐章大型民族管弦乐协奏曲。这部长达二十分钟的作品，是根据中国著名诗人郭沫若的长诗《女神》中的「凤凰涅槃」的意境而创作的。六个音乐段落：序曲、凤歌、凰歌、凤凰同歌、群鸟歌、凤凰更生歌，讲述了一个天方国的神鸟（亦称鸟王）五百岁时，面对死亡而集木自焚，变成长生不老、绮丽多彩的火凤凰的古老而动人故事。作曲家借喻凤凰的死亡与更生，展现了中华民族那种自强不息、奋进向上、勇于变革、无私奉献的精神境界。

## 船工号子

瞿春泉配器

这是一首四川民歌风的创作歌曲，是电影《漩涡里的歌》中的插曲，取材于川江号子，而整首歌曲，使你感到有很强的感染力。乘风破浪奔大海，齐心协力把船搬的激烈场面，和高峡风光看不尽，轻舟飞过万重山的抒情场面，交相呼应，整个曲子高亢激昂、令人振奋。

## 钟山风雨

毛泽东诗词、京歌、费玉明曲、曾加庆编曲

这是一首根据毛泽东诗词改编创作的京歌。「京歌」如今在中国是一种新的演唱风格，用唱歌的方法来唱戏，拓宽了民歌风的演唱路子。这首《人民解放军占领南京》是一首很成功的京歌。歌曲非常高亢，激昂，令人振奋。

## 赞歌

胡松华原曲、傅定远、苏凯立改编

播琴原以仿奏戏曲唱腔见长。此曲则仿奏蒙族人民草原风格浓郁的歌唱，辽阔悠远的歌声之后，接以器乐的发挥与欢乐的舞曲，抒发了草原人民的心声。

## 阿凡提之歌

克里木、邵光琛原曲 苏凯立、傅定远改编

阿凡提是新疆民间文学中的传奇人物。乐曲表现他骑着小毛驴，唱着歌儿，从远方走来。机智幽默地为穷苦人分忧解难，愉快亲切地和大家同歌共舞。然后，骑着小毛驴又走向远方。

## 长干行

李白诗、瞿春泉曲

这是一首以古代妇女的爱情和离别为题材的诗和曲。乐曲第一部分在乐队的前奏后独唱，以女子自述的口吻回忆童年与丈夫一起长大，彼此青梅竹马、两小无猜，婚后发展起来的炽热的爱恋，渐而转为遥思丈夫远行经商，并为之担惊受怕的情绪变化。第二部分，触景伤情，刻骨相思在煎熬著少妇的心，格外伤感。第三部分，寄语远方的良人，无论何时回来，将去远迎。

乐曲以南音的音乐素材为基础创作而成，声乐与乐队交融一起，相映生辉，使这首诗的温柔细腻、缠绵婉转的感情得以充分的表现。

诗文内容：

妾发初复额，折花门前剧。郎骑竹马来，绕床弄青梅。同居长千里，两小无嫌猜。十四为君妇，羞颜未尝开。低头向暗壁，千唤不一回。十五始展眉，愿同尘与灰。常存抱柱信，岂上望夫台。十六君远行，瞿塘滟预堆。五月不可蚀，猿声天上哀。门前迟行迹，一一生绿苔。苔深不能扫，落叶秋风早。八月蝴蝶黄，双飞西园草。感此伤妾心，坐愁红颜老。早晚下三巴，预将书报家。相迎不道远，直至长风沙。

# 莱佛士铜像前的遐思 21.6.1997

指挥：瞿春泉

大合奏  
莱佛士铜像前的遐思

大合奏  
中国民歌主题变奏曲  
《小白菜》

管子协奏曲  
孟姜女

独奏：靳世义

—— 休息 ——

大合奏  
交响诗  
《塔什库尔干印象》

## 莱佛士铜像前的遐思

(瞿春泉曲)

每当站在莱佛士铜像前，凝视着它的炯炯有神、仿佛能洞察一切的眼睛，情不自禁的激起无限的遐想……。新加坡人民曾经历过漫长而又苦难岁月；一代又一代勤劳勇敢的为人民为之付出艰辛的代价，作出了富有成效的努力。今天终于获得了丰硕的成果，人民过着美满幸福的生活。展望未来，新加坡人民将迈向更新更高的境地。这一切都在莱佛士铜像前得以见证。

## 中国民歌主题变奏曲《小白菜》

(杨春林曲)

《小白菜》原为中国北部极为流传的优秀儿童歌曲。作者采用变奏曲的曲式进行创作，中段采用固定低音的创作方法，叙述了一个失去亲娘受人虐待，孤苦无依的小女孩悲伤痛苦之情。但作者在创作中较注重音乐结构和创作手法，而非单纯的叙事。

## 孟姜女

(林伟华、靳世义曲)

《孟姜女》是中国流传最广泛的民间故事之一。在孟姜女的新婚之夜，丈夫范杞良被官差强行捉去服苦役，修筑长城，一去音讯全无。孟姜女孤身寡人，独守空房，秋水望穿盼郎归。一年后，孟姜女不顾关山阻隔，历尽千辛万苦，迢迢万里带着亲手为丈夫缝制的寒衣，去长城探望夫君。不料，范杞良因劳累过度已“祭天”身亡。孟姜女惊闻噩耗，如晴天霹雳，悲恸欲绝，哭倒长城，殉情而死。

管子协奏曲《孟姜女》从故事中择取有代表性的情节，采用民间音乐素材，运用多段叙事曲创作而成。曲式结构为：引子、主题陈述、逃役、缝衣曲、哭城、尾声。表达了孟姜女对爱情的忠贞不渝，同时反映了古代封建社会劳苦人民所经受的磨难。在演奏上，乐曲充分发挥了管子擅长“吹情”的艺术特点，并创造性地运用了扣颤音、掌揉音等来模拟人声哭泣和叙述凄切之情，起伏跌宕，富于戏剧性，生动地表现出了完美的悲剧艺术形象。

## 交响诗《塔什库尔干印象》

(刘庄曲、刘占霖配器)

作曲家以丰富的想象力，运用节奏与和声的独特手法，使全曲充满乐观的感受，优美的配器完美地表现出北疆塔什库尔干地区的特色及劳动人民朴实的情操。这次尝试移植该曲予大型中乐管弦乐队演奏。乐曲共分三个乐章：

- (一) 慢板首先由漫长的持续音开始的引子，继以类似新疆的乐器奏出富有新疆风味的独特曲调，以此贯彻始终籍以介绍塔什库尔干的人物风情，如皑皑白雪巍峨的高山、茫茫的草原，古老的教堂、朴实的人群，描绘出边陲的重镇丛立在祖国北疆。古老的丝绸之路、现在的文化经济中心，古代的西域特色令人惊异及感叹万千。
- (二) 叙说性的中板，似老人们对坐饮酒，唱着古老而又深情的民歌，又似年青人们在内心中唱出了具有情意的恋歌。
- (三) 急速的快板，各少数民族跳起自己的舞蹈，其中 5/8、3/8、7/8 的节拍都具有特色，代表着欢乐、鼓舞和激动，如此深情厚意充满各族人民的心中。



新加坡华乐团  
副音乐总监

## 瞿春泉

瞿春泉是中国国家壹级指挥。曾任上海民族乐团首席指挥和中央民族乐团客席指挥。瞿氏也是上海指挥家协会副主席、中国民族管弦乐学会常务理事、中国音乐家协会会员。现被聘为新加坡华乐团副音乐总监。

瞿氏出生于音乐世家。从小随父学习各种乐器。一九五六年考入上海民族乐团，担任二胡独奏演员和乐队首席。后又考入上海音乐学院作曲指挥系专攻指挥。先后师承黄贻钧、黄晓同。历年来曾担任上海民族乐团各重大音乐会指挥，并举办指挥专场音乐会。首演一批具有影响力的作品如《长城随想》、《潇湘水云》、《花木兰》等。同时灌制大量唱片和录音带。他多年来也创作和改编了大批作品，主要作品有合奏《上海随想》、《月儿高》、古琴与乐队《潇湘水云》、声乐与乐队《长干行》、扬琴协奏曲《雅鲁芷布江边》、《黄河》、小合奏《潮乡行》、《江南好》、用十二音技术创作的扬琴小品两首《韵》、《趣》等及多部戏剧、电视剧音乐。

瞿氏曾多次获得中国文化部、广播电视部及上海颁发的各种优秀成果奖、优秀表演奖和创作奖。他亦曾多次被邀担任各类国际性的音乐比赛评委。个人传略被英国剑桥传记中心收录在“The International Who’s Who of Intellectuals”及“中国当代艺术界名人录”。

瞿氏曾作为中国艺术团成员出访欧洲各国。一九八五年担任香港音乐事务统筹处音乐营中乐团客卿指挥。一九八七年率上海民族乐团赴新加坡演出，担任首场及乐队专场音乐会指挥。一九八九年曾三度应新加坡各华乐团邀请担任音乐会客卿指挥。九三年受聘新加坡华乐团。同年应香港中乐团之邀担任该团十五周年纪念音乐会指挥。九四年应邀担任台北市国乐团的客卿指挥。九五年再度应邀担任香港中乐团的客卿指挥。同年五月率新加坡华乐团部份独奏演奏员联同上海民族乐团在第十四届上海之春国际音乐节上作专场演出。十月率团参加日本第十届国际文化祭之开幕典礼及作专场演出。九六年六月应邀担任台湾国立实验国乐团客卿指挥。九七年五月又第三次被邀担任香港中乐团客卿指挥。



敲击独奏

## 陈佐辉

中国敲击乐演奏家陈佐辉是广东歌舞剧院民族乐团敲击乐首席。现为中国音乐家协会敲击乐学会理事、中国民族管弦乐学会会员、广东省音乐家协会会员、陕西省敲击乐学会名誉理事、山西省锣鼓艺术协会艺术指导及星海音乐学院特聘敲击乐教师。

陈君曾获首届广东音乐全国邀请赛演奏一等奖和首届山西国际锣鼓节锣鼓艺术项目比赛演奏金奖。其作品潮州锣鼓《社庆》（又名《喜庆》）在港澳台地区上演均获好评。该作品更於九四年参加北京国际大型文艺晚会的演出时被选为优秀曲目。《社庆》在北京中国大剧院演出并由中央电视台向全国直播，陈君也因此而获嘉奖。在第五界羊城音乐花会上，陈君为作曲家房晓敏之作品《凤凰涅槃》担任独奏，获该届花会作品评选为唯一的一等奖，并於花会闭幕音乐会上首演而获极高评价，最近更获广东省鲁迅文艺奖。

陈君曾多次出访日本、葡萄牙及港澳台地区。他曾参加在日本举行的八八世界打击乐庆祝会的学术交流活活动，也多次应邀与香港中乐团、澳门中乐团合作演出，并先后与著名演奏家安志顺、李真贵、阎学敏合作，分别在日本、香港、澳门等地举行中国鼓乐音乐会。陈君先后录制及出版《潮州锣鼓音乐》、《喜乐登楼》、《中国敲击乐发烧天碟》等专辑唱片。他也发表题为《潮州锣鼓的司鼓艺术》等论述，并在香港、台湾、山西等地举行过鼓乐专题讲座。他于今年被聘为九九中国宝路新春贺岁全国锣鼓大赛评委。

陈君精通潮州锣鼓，熟练中国多种民族鼓乐和西洋敲击乐。其演奏风格刚柔相济，自然准确，富有想象力和表现力，乐评家称：“陈佐辉的成功之处，在於他能通过自己演奏的鼓点去引导观众来理解自己要表现的乐曲之内涵”。陈君现致力於中国民族鼓乐的演奏、研究、创作及教学、为发展中国民族鼓乐不遗余力。



播琴

## 傅定远

著名播琴演奏家傅定远，为中国一级演奏员。早年毕业于中南部队艺术学院音乐系，先后研习板胡、坠胡、古筝、独弦琴等民族乐器。一九五四年师从播琴创始人、著名民间音乐大师王殿玉先生学习播琴。曾为广州战士歌舞团独奏家。现为中国音乐家协会会员、中国民族管弦乐学会理事、中国播琴研究会会长。

傅氏在一九六四年、一九八七年的全军文艺会演中均获优秀表演奖。一九八二年羊城音乐花会民乐独奏比赛中，荣获成年组优秀奖。一九八四年，与人合写的播琴曲《阿凡提之歌》在中国全国民乐作品比赛中获奖，并应邀赴北京参加部分获奖作品音乐会演奏，得到很高评价。

一九六二年、一九八七年两度赴苏、德、罗、保、匈等国演出极受欢迎。在庆祝柏林建城 750 周年的柏林节上，他的演出更引起轰动。一九八七年应邀赴澳门演出。一九八九年为庆祝香港文化中心落成的国际艺术节，特邀他参加“中乐名家之夜”音乐会演出，受到热烈欢迎。他还多次为中外不少政府首脑演奏，周恩来、胡志明等领导人当面夸奖过他的演奏。毛泽东也曾多次观看其演出。

傅氏充分发挥播琴的奏法与潜力，创作和演出了一批新型的播琴曲，《节目晚会》、《各族人民齐声歌唱》、《抗洪曲》、《赞歌》、《欢庆锣鼓》、《阿凡提之歌》等，获得广泛好评。

傅氏的播琴演奏技艺精湛、刚柔相济、曲目广泛、精彩奇妙、诙谐幽默，他演奏的各种乐曲，技巧高超，风格鲜明，仿拉戏曲唱腔，不仅把老生、青衣、花脸的不同声腔模仿得形象逼真，更将各家各派独特的风格和韵味表现的淋漓尽致，形神兼备。足见其艺术造诣之精深。

随着播琴曲目的扩展，傅氏率先将其他拉弦乐器乃至弹拨乐器的技巧移植到播琴上，如小分弓、跳弓、双音、琶音、快速音阶、分解和弦、轮指、弹拨等等，丰富了播琴的演奏技巧和表现力。他对播琴进行多项改革，使之更加科学化，更便于演奏各种类型的乐曲。

傅氏多年来孜孜不倦地钻研、探索和创新，为继承和发展播琴事业做出了很大贡献，使播琴艺术推向了一个新的阶段，深受国内外各阶层广大听众的热情赞扬，成为当今中国播琴艺术的主要代表人物之一。



男高音

## 张鸣杰

张鸣杰，上海民族乐团独唱演员。他从事演唱事业已有二十余年了，成功的艺术道路，漫长又曲折。一九七零年，不满十六岁的张鸣杰离开了上海，到东北延边朝鲜族地区插队落户。他酷爱演唱，不到一年，便被招到当地文工团当演员，学唱朝鲜族民谣，学跳朝鲜族舞，演唱现代京剧，成了团里一位多面的演员。

后来，他考入了延边师范艺术系，毕业后，分配到陕西省广播民族乐团工作。在陕西期间，张鸣杰为能更好地表现陕北民歌的风味，经常向一些民间歌手学习、收集资料，他演唱的陕北民歌《泪蛋蛋泡在沙蒿蒿里》获得了第二届中国民歌大赛金奖。一九九四年，他加入上海民族乐团工作。在上海音乐学院王品素教授的指导下，将科学的发生方法与浓厚的民歌风格相结合，使他的演唱有了明显的进步，形成风格多样，抒情中见刚强，激情中见柔美的特点。



女高音

## 张杏月

一九八二年以第一名成绩进入国立台湾艺术专科学校，主修声乐，一九八六年毕业。

一九八二年以第一名成绩进入中国文化大学艺术研究所音乐组，一九九五年获硕士学位。

曾随辛永秀、张清朗教授学习美声唱法，随郑思森教授学唱戏曲，一九八二年后随成明教授学习唱中国民歌十余年。一九九三年赴北京与郭淑珍教授学习歌唱技巧。

经常于台北市立国乐团、实验国乐团、中广国乐团、中华国乐团及高雄市实验国乐团合作演出，担任女高音独唱。多次应邀于国家音乐厅主唱《梁祝》合唱曲之《祝英台》。并应邀至韩国、日本、香港及澳门演出，担任女高音独唱。为多张激光唱片主唱多首歌曲。

一九九五年九月于国家演奏厅举办《乡土情·菩提心》民歌佛曲独唱会，倍受好评。黄莹先生在《北市国乐113期》写道：“...佛曲的玲珑洁净、诗歌的细致典雅、西北民歌的激越高亢、江南民歌的轻柔婉转、台湾民歌的熟念亲切...她都能精确表达、真挚专神，歌者聆者两无窒碍...”。

同年十二月起，受邀于中视频道「中视音乐会」节目，陆续在十余集节目中演唱。

一九九六年六月在国家音乐厅与实验国乐团主办的《长干行》音乐会中，演唱《长干行》，作曲者兼指挥瞿春泉先生以“声情并茂”赞誉她的演出。七月应澳门中乐团之邀，赴澳门演唱，极获好评。十月应邀与三家无线电台联播之国庆晚会中，担任女高音独奏。

张杏月的音色圆润甜美、吐字清晰、风格鲜明，歌声中流露着丰富的感情，似乎与您的心交谈着。她的用声用腔能使艺术性与亲和力兼容并蓄，表现自然灵活，独具一格。



## 管子、唢呐 靳世义

靳世义，青年管子、唢呐演奏家。中国第一位管子演奏硕士。一九六五年出生。九岁开始随其兄学习笙、唢呐，十二岁考入中国电影乐团任专职唢呐乐员。一九八六年起就读于中国音乐学院。一九九零年大学毕业之际考取管子表演艺术专业研究生。一九九二年获颁硕士学位。毕业后任教于中国音乐学院器乐系，为该院讲师。曾先后师从管子名家胡志厚、张计贵和唢呐名家刘凤桐、胡海泉、张宝岭。现为中国民族管弦乐学会会员，中国音协民族管乐研究会会员。一九九七年加入新加坡华乐团。

在北京举行的“一九九五年中国国际民族器乐独奏大赛”中，靳君荣获管子组第二名。由韩国官方举办，来自世界各大洲十八个国家和地区的选手参加的“一九九六年汉城国际民间管乐艺术节比赛”中，靳君获“最佳演奏奖”。他的论文《管子演奏艺术理论探微》获第二届中国音乐学院论文比赛优秀奖。

一九八九年、一九九二年、一九九五年相继在北京、新加坡举办个人独奏专场音乐会，深获好评。曾于中国中央交响乐团、上海乐团、上海民族乐团合作。也录制多个激光唱片独奏专辑，曾受邀为中国国际广播电台录制管子曲，参加新年对外广播音乐会。

靳君也曾为电影《少林寺》、电视连续剧《西游记》等几十部电影、电视剧配乐，担任唢呐独奏、领奏。曾编写《管子曲集》、《唢呐曲集》，并为北京电影学院公演的大型话剧《这里曾经有一座小庙》作曲。一九九六年指挥新加坡实仁中学华乐团赴北京的交流演出。他的演奏足迹遍及大江南北，许多报刊、电台都曾对他作过专访。

靳君教授的学生遍及海内外，一些学生曾多次在各种音乐比赛中获奖。一九九五年在新加坡举行的第十届全国音乐比赛中，他教授的唢呐、笙学生分获第一、第三名，辅导的德明中学吹打乐小组获全场总冠军。

# 演奏员

## 高胡

- 蓝营轩  
黄歆峰  
马东岩  
周经豪

## 二胡

- 赵剑华  
章佳红  
吴国闻  
洪木进

## 二胡 II

- 翁凤梅  
陈金练  
郑景文  
郑重贤

## 中胡

- 黄文财  
沈文友  
全运驹

## 大提琴

- 曾伟成  
宋温庭  
潘语录  
李克华

## 低音提琴

- ※ 李翊彰

## 扬琴

- 瞿建青  
李晓元  
邱来顺

## 琵琶

- 吴友元  
陈运珍

中阮/柳琴  
林惠龙

中阮/三弦  
杨培贤

## 中阮

冯翠珊

## 大阮

许金花

## 古筝

熊岳

## 箜篌

马晓蓝

## 梆笛

- 林信有

## 曲笛

彭天祥

## 新笛

陈财忠

## 高音笙

吴晓钟

## 中音笙

谢家辉

## 低音笙

林向斌

## 高音唢呐

- 李勋桂  
靳世义

## 中音唢呐

杨票敬

## 次中音唢呐

巫振加

## 打击乐

- 郭令强  
张腾达

- 声部首席
- 声部副首席





# Singapore Chinese Orchestra

**T**he Singapore Chinese Orchestra (SCO) was formed in 1968 as a performing unit of the People's Association (PA) Cultural Troupe. It was then known as the PA Chinese Orchestra. Its primary role was to perform at community functions. In 1992, the Orchestra was renamed the Singapore Chinese Orchestra to reflect its leading status in Singapore.

The SCO is now managed by the SCO Company Limited, a company limited by guarantee, set up under the initiative of the Prime Minister, Mr Goh Chok Tong in May 1996. The Company's goal is to develop the SCO into an orchestra of international standing. On 20 April 1997, the Company successfully held its Inaugural Concert to a full house and winning positive reviews.

The SCO is led by its Music Director, Mr Hu Bing Xu. He is assisted by Deputy Music Director, Mr Qu Chun Quan. The Orchestra has 45 talented musicians. They perform regularly as soloists at both local and overseas concerts. Many of the musicians play a vital role in developing amateur Chinese orchestras in schools, clan associations and community centres or clubs by serving as their conductors or instructors.

# The Galaxy

20.6.1997

Conductor : **Qu Chun Quan**

Drum and Orchestra  
**Community Festival Celebrations**

Soloist : Chen Zuo Hui

Vocal  
**Father and the Buffalo**  
**Ma Ying Flower**  
**Shepherd Wuge**

Vocalist : Zhang Xing Yue

*Leiqin* Solo  
**Woodcutter Liu Hai**  
**A Challenge of the Wits**

Soloist : Fu Ding Yuan

Vocal  
**At the Place Where Peach Trees Bloom**  
**Teardrops**

Vocalist : Zhang Ming Jie

— INTERVAL —

Percussion and Orchestra  
**Phoenix Nirvana**

Soloist : Chen Zuo Hui

Vocal  
**Sailor's Trumpet**  
**Raging Storm at Zhongshan**

Vocalist : Zhang Ming Jie

*Leiqin* Solo  
**The Song of Praise**  
**The Song of A Fan Ti**

Soloist : Fu Ding Yuan

Vocal  
**A Journey to Chang Gan**

Vocalist : Zhang Xing Yue

### Community Festival Celebrations

Composed by Chen Zuo Hui Instrumentation by Yu Yi Wen

This composition draws its inspiration from Teochew folk music, using Teochew drums to describe celebrations. The drum and the orchestra bring out the joyous festive mood which is the central theme of this music piece. It expresses the simple yet vibrant life of the countryside.

### Father and the Buffalo

Taiwan Folk Song

Lyrics by Huang Chang An Composed by Wang Jian Xun Arranged by Guo Zhe Cheng

A father's dream is realised from his familiar land, golden crops, green leafy vegetables, bumper harvest and ponds full of fishes. His beads of perspiration evaporate into a contented smile at harvest time.

### Ma Ying Flower

Lyrics by Wang Zhi Mian Composed by Zhao Yun Wen Instrumentation by Wang Zhen Ping

*Ma Ying* flower signifies purity, chastity and virtue. The *Yi* clan uses the flower to express their love and happiness.

### Shepherd *Wuge*

Yulin Folk Song

Arranged by Tan Zhi Bin

This song describes the life of Shepherd *Wuge* who toils hard in the outdoors as his fiancée awaits anxiously for him to return and marry her.

### Woodcutter Liu Hai

Hunan Opera

Instrumentation by Fu Ding Yuan

The fox spirit - Hu Xiuying fell in love with the honest woodcutter, Liu Hai. She turned herself into a beauty and married him. This music piece describes how both of them sang to each other and compared themselves to the Cowherd and the Girl Weaver.

### A Challenge of the Wits

A selection of *Shan Jia Bin*, Beijing Opera

Composed by Beijing Opera Troup

*Shan Jia Bin* is a contemporary Beijing opera. The music piece describes the suspicion and power struggle between a China ground worker, the commander and the chief of staff of the puppet army during the Japanese Occupation.

## **At the Place where Peach Trees Bloom**

Lyrics by Wu Da Wei    Composed by Tie Yuan    Instrumentation by Gu Guan Ren

The song describes the composer's homesickness for his hometown where the peach blossoms are in full bloom.

## **Teardrops**

Shanbei Folk Song

Instrumentation by Ceng Jia Qing

An ancient folk song which depicts the oppression, anguish and inhibitions of feudal times.

## **Phoenix Nirvana**

Composed by Fang Xiao Min

*Phoenix Nirvana* is a single movement full-scale concerto written for the orchestra and the percussion section including set drums, timpani, *yunluo* and vibraphone. This is a twenty-minute music piece. The composition was inspired by the concept of the phoenix achieving nirvana in the poem *Goddess* written by the renowned Chinese poet Guo Mo Ruo. The six musical passages include prelude, *feng*, *huang*, phoenix ensemble, a flock of birds and the phoenix's reincarnation. The work relates an ancient touching story about the Divine Bird, also known as the King of the Birds in the Kingdom of Heaven as it confronted death at the age of five hundred. It sets itself on fire to turn into an immortal beautiful phoenix to achieve longevity. The composer draws an analogy from the death and the reincarnation of the phoenix to express the enterprising and selfless dedication virtues of the Chinese.

## **Sailor's Trumpet**

A song of the movie "Song of Whirlpool"

Lyrics by Qu Cong    Composed by Zheng Qiu Feng    Instrumentation by Qu Chun Quan

The song describes the sailors working together on the ship racing towards the open sea and the beautiful scenery along the way.

## **Raging Storm at Zhongshan**

Mao Ze Dong's Poem

Composed by Fei Yu Ming

Sonorous and full of vigour, the song was arranged from a poem by Mao Ze Dong.

### **The Song of Praise**

Composed by Hu Song Hua    Rearranged by Fu Ding Yuan and Su Kai Li

This music piece uses *leiqin* to mimic the singing of Mongolians expressing their aspiration and hopes.

### **The Song of “A Fan Ti”**

Composed by Ke Li Mu and Shao Guang Chen    Rearranged by Su Kai Li & Fu Ding Yuan

*A Fan Ti* is a legendary hero in the Xinjiang Province. The music piece depicts the carefree hero riding on his donkey, singing happily and using his wits and humour to help the poor.

### **A Journey to “Chang Gan”**

Li Bai's Poem

Composed by Qu Chun Quan

A poem on the sweet moments of love and the agony of separation of women in ancient times. The first part describes the woman remembering with fondness her childhood with her husband, the fervour and intense love which developed after their marriage and her concern and worry for her husband when he travelled away on business. The second part develops to emphasize the lovesick wife pining for her husband. The third part ends with the woman sending word to her husband that she awaits to welcome his return.

# Reverie at the Statue of Sir Stamford Raffles

21.6.1997

Conductor : **Qu Chun Quan**

Full Orchestra

**Reverie at the Statue of Sir Stamford Raffles**

Full Orchestra

**The Variations of China Folk Song**  
*Xiao Bai Cai*

*Guanzi* Concerto

***Lady Meng Jiang***

Soloist : Ji Shi Yi

— INTERVAL —

Full Orchestra

**Symphonic Poem**  
***Impression of Tashkurghan***

### **Reverie at the statue of Sir Stamford Raffles**

Qu Chun Quan

One is lost in reverie standing in front of the statue of Sir Stamford Raffles. Gazing at his bright piercing eyes, he seems to bear witness to history. Singaporeans have struggled through many difficult years and worked hard to achieve a better standard of living. Today, it has achieved great success with its people living in peace and harmony. Singaporeans will continue to strive for a better future. The statue of Sir Stamford Raffles is testimony to all these developments.

### **The Variations of China Folk Song “Xiao Bai Cai”**

Yang Chun Lin

*Xiao Bai Cai* is a famous children’s song in northern China. It describes the pitiful story of an orphan who was ill-treated. The composer uses a variation tune to unfold the story with emphasis on the composition and creation of music rather than mere narration.

### ***Lady Meng Jiang***

Lin Wei Hua & Jin Shi Yi

*Lady Meng Jiang* is a famous folklore in China. On the wedding night of *Lady Meng Jiang* and Fan Qi Liang, the latter was taken away by the authorities and forced into hard labour to build the Great Wall. *Lady Meng Jiang* was left alone. She waited anxiously for his return. After one year without any news, *Lady Meng Jiang* decided to travel to the Great Wall to look for her husband. She was not deterred by the many hardships she met on the journey. She had brought along a sweater she had sewn for her husband. Alas, Fan Qi Liang had died from sheer exhaustion. When *Lady Meng Jiang* arrived to hear the bad news, she was grief-stricken. Her endless crying and mourning caused part of the Great Wall to collapse and she committed suicide out of love for her husband.

The composer chose the most representative plots from the story and adaptation from folk music to compose this *Guanzi* Concerto. The music piece is divided into the following sections, namely anleitung, theme narrate, escape, the song of sewing, crying at the Great Wall and coda. It depicts the unwavering love and chastity of *Lady Meng Jiang*. It also reflects the hardships and anguish of the feudal society then. The music piece displays the *guanzi*’s special technique of expressing human emotions. It uses the techniques of *tremando* and *vibrando* to imitate crying voices and to convey mournfulness. The theme of the music piece is refreshing and rich in expression. It unveils the tragedy in a perfect image of the arts.

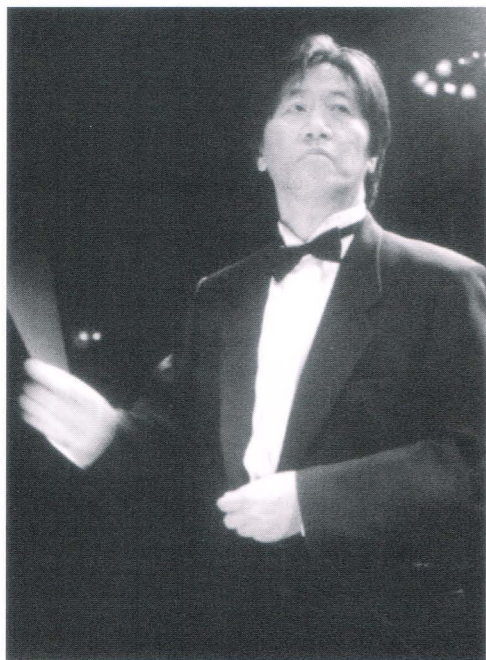


## **Symphonic Poem “Impression of Tashkurghan”**

Liu Zhuang Instrumentation by Liu Zhan Lin

The music piece is filled with optimism. This is achieved through the employment of unique rhythmic and harmonic techniques and the composer's rich imagination. The exquisite orchestration fully reveals the exotic landmarks of Tashkurghan and the simplicity of its working people. It is specially transcribed for a large Chinese orchestra and is divided into three movements :

- (1) *Adagio* - the introduction is a sustained tone followed by a unique tune full of Xinjiang flavour. It is played by a quasi-Xinjiang wind instrument to depict the people and sceneries of Tashkurghan like the towering snowcapped mountains, the boundless stretches of prairie, the ancient churches and the simple folks. It portrays a picturesque town nicknamed Chong Zhen on the northern boundaries of China which possesses great strategic importance. What was once the Old Silk Road has now become a cultural and economic centre. The distinctive characteristics of the ancient Western Regions leave one in awe and wonder.
- (2) *Moderato recitando* - this movement sounds, on the one hand, like an ancient, affectionate folk song sung by old people sitting around drinking and singing ancient folk songs, and on the other hand, like an ardent love song sung in the hearts of young people.
- 3) *Alegro ma non presto* - As each tribe dances, be it in tempi 5/8, 3/8 or 7/8, every tribal dance has its own characteristics, representing the profound feelings of joy, encouragement and excitement in the hearts of the people.



**Deputy Music Director of the  
Singapore Chinese Orchestra**

## Qu Chun Quan

Qu Chun Quan is recognised as a First Class Conductor in China. He joined the Singapore Chinese Orchestra (SCO) as its Conductor in 1993 and is currently the Deputy Music Director of the Singapore Chinese Orchestra. Prior to joining the SCO, Qu was Class One Resident Conductor of the Shanghai Chinese Orchestra, Guest Conductor of the China Central Chinese Orchestra, Vice-Chairman of the Shanghai Conductors' Association, Committee Member of the China Chinese Music Association and Member of the China Musicians' Association.

Raised in a family endowed with music talents, Qu started learning different kind of instruments from his father when he was young. He studied conducting at the Conducting and Composition Department of the Shanghai Conservatory of Music under Messrs Huang Yi Jun and Huang Xiao Tong. Qu was appointed as the conductor of the Shanghai Chinese Orchestra after graduating in 1978. Since then, he has led the Shanghai Chinese Orchestra in numerous concert performances in China and overseas.

Works that have exerted impact and premiered by Qu include compositions such as *Great Wall Capriccio*, *Waters and Clouds of River Xiao Xiang* and *Hua Mulan*. He has also recorded a large number of albums and cassette tapes. Over the years, he wrote and adapted substantial numbers of instrumental works such as *Shanghai Capriccio*, *Moon in the Sky*, *Waters and Clouds of River Xiao Xiang* (*guqin* and orchestra), *Fabulous Southern Part of Yangtze River*, *Visit to a Chaozhou Village*, *Song of Changgang*, *Beautiful Jiangnan*, *Charming and Amusing* (two *yangqin* pieces using the twelve-note-technique) and *Yellow River* (*yangqin* concerto) which has won him several awards at the Shanghai Festival and the Shanghai Festival of Spring Music Competition.

Qu's other credits include compositions of background music for numerous television dramas. He received various awards such as Outstanding Performance Award, Outstanding Achievement Award and Creative Works Award. On a number of occasions, he was invited as adjudicator at various national music competitions in China.

He has performed in many Asian and European countries. He was invited as a guest conductor for the Hong Kong Chinese Orchestra Anniversary Commemoration Concert in 1993 and 1995 and the Taipei Municipal Chinese Classical Orchestra in 1994. In October 1995, Qu and seventeen SCO musicians were invited to perform at the 10th National Cultural Festival-Tochigi (Japan), an international festival organised by the Tochigi Prefecture. In June 1996, he was invited as guest conductor to the Taiwan National Chinese Orchestra. In May this year, Qu was again invited as guest conductor for the Hong Kong Chinese Orchestra.



## Percussion Solo

# Chen Zuo Hui

Chen Zuo Hui, a well known percussionist in China, is presently the percussion principal of Guangdong Song and Dance Theatre Folk Orchestra. He is also Executive Committee Member of the Percussion Music Society, Member of the China Chinese Orchestra Society and the Musicians' Association of Guangdong Province, Honorary Council Member of the Shanxi Province Percussion Music Society, Artistic Director of the Gongs and Drums Art Association of Shanxi Province and Instructor of the Xing Hai Conservatory of Music.

Chen is well-versed in Teochew gongs and drums and proficient in numerous genres of Chinese drums and western percussion music. His performing style is both dynamic and subtle with accurate drumbeats imbued with imagination and in profound expressiveness. As commended by music critics, one of his achievements lies in his ability to enlighten the audience on understanding the substance of the music piece he would like to express through his drumbeats. Chen is devoted to research, composition, teaching and the promotion of Chinese percussion music.

Chen's achievement in music include winning the First Class Award of the First National Guangdong Music Invitation Competition and the Gold Trophy of the Gongs and Drums Performance Competition at the Shanxi International Gongs and Drums Festival. His Teochew gongs and drums composition *Community Festival Celebrations* (also known as *Festivity Celebrations*) won accolades in Hong Kong, Macau, and Taiwan. The music piece was rated outstanding at the grand Beijing Cultural Show in Celebration of the National Day in 1994. The performance at the China Grand Theatre was telecast live nationwide by the Central Television Station with credits to Chen. Chen also gave a successful solo performance of Fang Xiao Min's composition *Phoenix Nirvana* at the Fifth Guangdong City Music Gala. He was granted the rare honour of being the only one to receive the First Class Award of Selected Works at the Gala. It was also premiered at the Closing Concert of the Gala and won positive critique. Recently, he was awarded the Guangdong Province Lu Xun Literary Award.

Chen has toured and performed in Japan, Hong Kong and Macau many times. He participated in the 1988 International Percussion Music Festival held in Japan and was invited to perform with the Hong Kong Chinese Orchestra and Macau Chinese Orchestra on numerous occasions. He has cut numerous albums Teochew Gong and Drum Music and Fever of Chinese Percussion Music. He has also given talks on the *Art of Playing Teochew Gongs and Drums* in Hong Kong, Taiwan and Shanxi.



*Leiqin*

## Fu Ding Yuan

Fu Ding Yuan is a well-known *leiqin* performer and is recognised as a Grade One Performing Artist in China. In 1954, he started learning *leiqin* from its creator and famous folk music master, Mr Wong Tian Yu. Fu is a member of the China Musicians' Association, an executive member of the China Chinese Orchestra Society and the President of China *Leiqin* Research Centre.

Fu brings out the full potential of the *leiqin* every time he performs. He has composed and performed many highly acclaimed modern *leiqin* music pieces. He has been praised for his ability to inject emotions and images in his music. Highly acclaimed for his exquisite interpretation and classic elegance in his performances, he is able to mimic the various characters in an opera with striking resemblance and to synthesise the performing techniques and skills of various masters into a unique style. Fu pioneered the application of the techniques of playing string and plucking instruments in *leiqin* performances, thus enriching *leiqin* performing techniques and bringing out the potential of the instrument.

Fu was awarded the Outstanding Performing Award at both the 1964 and 1987 Military Cultural Festival. In 1982, he also won the Outstanding Award when he participated in the Guangzhou Music Festival Folk Music Instrumental Solo Competition. In 1984, *The Song of A Fan Ti* which he co-composed, received an award at the China National Folk Music Composition Competition. He was also invited to perform the composition at the Presentation Ceremony in Beijing which was well received.

In 1962 and 1987, he travelled to Eastern Europe to perform. The performances were widely acclaimed. In 1989, he was invited to perform at the International Arts Festival organised to commemorate the completion of the Hong Kong Cultural Centre. Fu has also been invited to perform at many functions hosted for or by many China senior leaders of the Politburo including Zhou En Lai and Hu Zhi Ming. Mao Ze Dong had also attended many of his performances.



Tenor

## Zhang Ming Jie

Zhang Ming Jie is a vocalist with Shanghai Chinese Orchestra. Zhang's career as a vocalist spans over 20 years. His road to success was not an easy one. In 1970, at the age of 16, Zhang left Shanghai for a town situated along the north-eastern border with North-Korea. Within a year, Zhang who loves to sing was recruited by the local cultural troupe. He learned Korean folk songs and dances and performed Beijing opera and was one of the more versatile performer in the troupe.

Later, Zhang entered the Arts Department of the *Yan Bian* Teachers' College. After his graduation, he was assigned to work in the Shanxi Broadcasting Chinese Orchestra. During his stay at *Shanxi*, Zhang learned from local folk singers and gathered relevant materials so as to master the art to sing *Shanxi* folk songs. It was his interpretation of the *Shanxi* folk song *Teardrops* that won Zhang the Gold Award at the Second China Folk Song Competition.

In 1994, Zhang was recruited by the Shanghai Chinese Orchestra. Under the tutelage of Professor Wong Pin Su at the Shanghai Conservatory of Music, his performances exude strength and gentleness in a great variety of styles.



**Soprano**

## Zhang Xing Yue

Zhang Xing Yue graduated from the Taiwan National College for Professional Arts majoring in vocal singing in 1986. Then in 1995, she obtained a Master Degree from the Music Research Department of China Cultural University. Zhang has since continued to learn and has trained under Professor Xin Yong Xiu, Professor Zhang Qing Lang, Professor Zheng Si Sen, Professor Cheng Ming and Professor Guo Shu Zhen.

Zhang's voice is sweet and mellow with a distinctive style. Her enunciation is clean and articulate. Her singing is filled with feelings and exudes energy from a combination of artistic talent and sincerity. She is dynamic yet natural and original in her performance.

Zhang often performs as a Soprano with professional orchestras such as Taipei Municipal Chinese Classical Orchestra, Taipei National Practice Orchestra, Zhong Guang Chinese Orchestra, Zhong Hua Chinese Orchestra and Gao Xiong National Practice Orchestra. She has been invited to perform *Zhu Ying Tai* of *Liang Zhu* at the Taiwan National Music Hall on numerous occasions. She has been invited to perform as a soloist in Korea, Japan, Hong Kong and Macau.

In September 1995, Zhang's solo concert performance on Buddhist hymns at the Taiwan National Concert Hall was well received. A Taiwanese music magazine wrote "... tranquillity of buddhist hymns, refineness of the lyrics, vigour of North-western folk songs, gentleness of Jiangnan folk songs, familiarity of Taiwanese folk songs ... she was able to communicate accurately and sincerely to her audience, leaving absolutely no distance between them ...."

In June 1996, she sang *A Journey to Chang Gan* at a concert jointly put up by the Taiwan National Concert Hall and National Practice Orchestra. The composer and conductor Mr Qu Chun Quan commended Zhang's "rich and splendid in both voice and feelings". In July 1996, she was invited by Macau Chinese Orchestra to perform in Macau. Again, her performances were well received. In October 1996, she was invited to sing in a National Day celebration programme hosted by three Taiwanese television stations.



## Guanzi & Suona Solo

# Jin Shi Yi

Jin Shi Yi specialises in *guanzi* and *suona* and is the first musician in China to achieve a Master Degree in *guanzi* performance. Born in 1965, Jin started learning *sheng* and *suona* from his elder brother at the age of nine. Within three years, he made the mark to be recruited into the China Movie Orchestra as a full-time *suona* musician. In 1986, Jin enrolled into the China Conservatory of Music to pursue a degree course. He graduated with flying colours and was invited to do research in *guanzi* performing art. Since then, he has served as a lecturer in the Conservatory Department of Instrumental Music and studied under the tutelage of renowned *guanzi* masters, Hu Zhi Hou and Zhang Ji Gui and *suona* masters, Liu Feng Tong, Hu Hai Quan and Zhang Bao Lin. He is currently a Member of the China Chinese Orchestras' Association and the China Music Association Wind Instrument Research Association.

Jin has won many awards over the past few years. He was awarded the prestigious Outstanding Performer Award from among musicians of 18 countries at the 1996 Second Korea International Wind Instrumental Music Festival Competition. His thesis "A Microscopic View on the Guanzi Performing Art" won an Outstanding Award at the Second China Conservatory of Music Theses Contest.

In the last few years, Jin has staged various solo concerts in Beijing and Singapore. He has performed with the China Central Symphonia Orchestra, Shanghai Orchestra and Shanghai Chinese Orchestra. He has recorded compact discs and is often invited to perform solo and lead *suona* for theme songs of movies and drama series, including "Sha Lin Temple" and "Journey to the West". He has compiled two books "A Collection of Guanzi Music" and "A Collection of Suona Music".

Jin who has been profiled in many magazines and broadcast programmes, has left an indelible mark on the development of music in China and Asia with his brilliant performances and unselfish nurturing of students.



# SCO Musicians

## Gaohu

- Lum Yan Sing  
Ng Seng Hong  
Ma Dong Yan  
Chew Keng How

## Erhu I

- Zhao Jian Hua  
Zhang Jia Hong  
Goh Kok Boon  
Ang Bok Cheng

## Erhu II

- Ann Hong Mui  
Tan Kim Lian  
Chiang Kum Mun  
Cheng Chung Hsien

## Zhonghu

- Ng Boon Chai  
Sim Boon Yew  
Chuan Joon Hee

## Cello

- Chan Wei Shing  
Song Woon Teng  
Poh Yee Luh  
Lee Khiok Hua

## Double Bass

Lee Khiang

## Yangqin

- Qu Jian Qing  
Li Xiao Yuan  
Khoo Lye Soon

## Pipa

- Goh Yew Guan  
Tan Joon Chin

## Zhongruan/Liuqin

Ling Hwee Loong

## Zhongruan/Sanxian

Yeo Puay Hian

## Zhongruan

Foong Chui San

## Daruan

Koh Kim Wah

## Guzheng

Xiong Yue

## Konghou

Ma Xiao Lan

## Bandi

- Lim Sin Yeo

## Qudi

Phang Thean Siong

## Xindi

Tan Chye Tiong

## Gaoyin Sheng

Wu Xiao Zhong

## Zhongyin Sheng

Seah Kar Wee

## Diyin Sheng

Lim Kiong Pin

## Gaoyin Suona

- Lee Heng Quee  
Jin Shi Yi

## Zhongyin Suona

Yong Phew Kheng

## Cizhongyin Suona

Boo Chin Kiah

## Percussion

- Quek Ling Kiong  
Teo Teng Tat

- Sectional Principal
- Deputy Sectional Principal

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及所有直接或间接支持与协助  
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