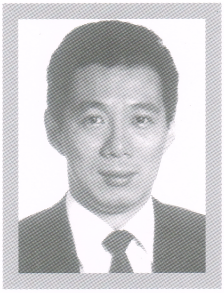
乐汇雅聚
Royal 巡り合い
Reflections
An Evening of Majestic Music
27 September 1999, Monday, 8.00pm, Victoria Concert Hall

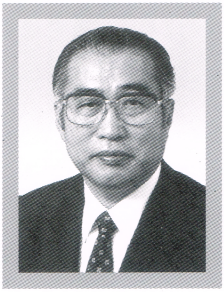


Tonight's concert brings together members of Tokyo Inter-Arts, the Singapore Chinese Orchestra and the Singapore Symphony Orchestra to make music which blends the richness of both the eastern and western world. It is a unique event that will help us gain a better understanding of one another's culture as musicians of the Singapore Chinese Orchestra and the Singapore Symphony Orchestra share and exchange their cultural experiences with their friends from Japan. I congratulate the organizers and sponsors of the concert, which I am confident will be a success.

Lee Hsien Loong

Lee Hsien Loong
Deputy Prime Minister of Singapore

Message



このたびの“東京インターアーツ・マレーシア・ミャンマー・シンガポール公演”を心よりお慶び申し上げます。

東京インターアーツは永年に亘り、世界共通の言葉とも云えます音楽を通じ、世界各国のみなさんと芸術・文化の交流に努めてこられました。

今回のご公演の成功を願うとともに、ご協力をいただきました各国のご関係者各位に心からの御礼を申し上げ、ご挨拶とさせていただきます。

小渕恵三

1999年7月12日
日本国内閣総理大臣
小渕恵三

I am very happy to hear about the series of concerts to be performed by Tokyo Inter-Arts in Malaysia, Myanmar and Singapore. Tokyo Inter-Arts has been devoting its energy over a very long period to fostering the exchange of Arts and Culture among the people of many countries through the international language of music.

I wish these musical events every success and would like to express my sincere thanks to the people of the countries concerned for their valuable cooperation.

K. Obuchi

Keizo Obuchi
Prime Minister of Japan

It gives me great pleasure to extend my warmest congratulations to the Tokyo Inter-Arts, the Singapore Symphony Orchestra and the Singapore Chinese Orchestra on the fruition of tonight's concert. I am certain this promises to be an evening of an exquisite fusion of eastern and western music.

A cross-cultural concert like this, reflecting the majestic musical tradition of the royal courts of China, Japan and Europe, is especially conceivable in the cosmopolitan environment of Singapore, as it lies at the crossroads of eastern and western cultures.

In January this year, the multi-national production of "Lear" by The Japan Foundation won wide acclaim here. This evening's joint concert is equally remarkable for its multi-cultural musical representation. I hope the audience of this multi-racial city - Singapore - will enjoy the concert tonight.

I understand that this is the first time for the Singapore Symphony Orchestra and the Singapore Chinese Orchestra to perform together on stage. It is my sincere hope that this joint concert will open up more opportunities to promote the fusion not only of music but also of hearts.

Hiroshi Hashimoto
Ambassador of Japan to Singapore

Tokyo Inter-Arts

Tokyo Inter-Arts (TIA) was established in 1989 when Hermann Battenberg and Kumiko Makihara organized the "Inter-Arts Concert" for the OAG (Ostasiatische Gesellschaft) in Tokyo. The group consists of Japanese traditional musicians, playing such instruments as the koto and shakuhachi, together with foreign musicians in Japan and overseas. Their aim is to promote understanding of Japanese traditional and contemporary music and to create a fusion with other music cultures. Since the first concert, the group has toured many countries, including Germany, France, Canada, China, Singapore, Bahrain, Nepal, Australia, Korea, Netherlands, Czechoslovakia, Côte d'Ivoire and Pakistan.

TOKYO INTER-ARTS

Singapore Chinese Orchestra (SCO) is the only professional Chinese Orchestra in Singapore. The SCO is managed by the SCO Company Limited, a company limited by guarantee. It was set up in May 1996 under the initiative of the Prime Minister. The company's goal is to qualitatively develop the SCO into an orchestra of international standing.

Since its inaugural concert in April 1997, the SCO has successfully staged more than 40 concerts in various concert halls with majority enjoying full-house audience-ship and positive reviews. In September 1998, the SCO successfully conducted its first concert tour in Beijing, Shanghai and Xiamen. Under the baton of SCO Music Director cum Principal Conductor, Hu Bing Xu, the performances had earned high acclaims and rave reviews.

The Orchestra has over 60 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.

Besides the regular concerts, the SCO also performs in national parks, community centres and schools to reach out to more public and young people to generate greater awareness and appreciation of Chinese orchestral music among Singaporeans.

Singapore Symphony Orchestra

The Singapore Symphony Orchestra (SSO) began in 1979 with 41 musicians. Since then, the SSO has grown by leaps and bounds to become a full-fledged orchestra with 90 professional musicians, 78% of whom are Singaporeans. In 1997, the SSO launched into a new phase of its development with Lan Shui taking over the baton from Choo Hoey, the SSO's founding Music Director of 18 years.

The SSO performs over 110 concerts a year in two seasons, intermingling familiar and all-time favourites with more contemporary and exploratory works. This is in line with the SSO's mission to develop into a world-class national orchestra and advance the appreciation of good music in Singapore. Besides performing weekly at its stately home, the Victoria Concert Hall, the SSO also brings music outdoors through its popular open-air concerts at the Botanic Gardens, and more recently, to the office and shopping crowd at major shopping centres.

The SSO has numerous recordings to its credit, including recordings of Asian compositions. For its 20th Anniversary in 1999, the SSO performed and recorded the first-ever complete symphonies of Tcherepnin under the Scandinavian label, BIS. In 1999, the SSO also recorded Tchaikovsky's ballet suites.

In its several European tours, the SSO has distinguished itself as a "young and brilliant" orchestra. Having played to enthusiastic audiences in Italy, Hungary, Spain,Czechoslavakia, the United Kingdom, Greece and Turkey, the SSO became the first Southeast Asian Orchestra to be invited by the National Orchestra of France to perform at the famous Salle Pleyel in Paris in 1994. In October 1998, the SSO impressed the Chinese during its first Hong Kong tour. The SSO was raved as a "polished and sophisticated ensemble" and its concerts were described as "exciting from beginning to end" by Hong Kong reviewers.

SINGAPORE SYMPHONY ORCHESTRA

Programme

Bondai Fujii	***Koto Concerto***	*GuWen Li, Leung Chung Shu, Yang Shi Li, Wang Xiao Lan, SSO & Kumiko Makihara, TIA*
Yatsuhashi Kengyo	***Midare***	*Miho Ashigaki, TIA*
Michio Miyagi	***Asuka no Yume***	*Kumiko Makihara, Miho Ashigaki Teruko Kubo, Yuko Watanabe, Makoto Hasegawa, Reikan Hosoyama, Koshuzan Ueno, TIA*
Pue Xue Zhai (arr. Xiao Jian Sheng)	***He Huan Ling***	*Huang Gui Fang, SCO*
Wang Hui Ran (rearr. Jiang Shui Lin & Wei Hong Yu)	***Spring at Jiangnan***	*Huang Gui Fang & Yu Jia, SCO*
Ancient Tune	***Blossoms on a Spring Moonlit Night***	*Qu Jian Qing, Yu Jia, Huang Gui Fang, Xu Wen Jing, Yin Zhi Yang, Zhang Rong Hui, Kok Kim Wah & Shen Guo Qin, SCO*

Interval

Mozart	***Dissonance in C major***	*Jade Quartet, SSO*
Ryuichi Sakamoto (arr. Sakurako Ohta)	***The last Emperor***	*TIA, SCO & SSO*

Programme Notes

Bondai Fuji
Koto Concerto (c.1953)

It is formed as a sonata. Before this song was composed, there was no piece made for an orchestra that incorporated traditional Japanese instruments. The theme is cheerful and creative in its simple structure.

Yatsuhashi Kengyo
Midare (c.17th Century)

This piece is one of the most representative masterpieces of classical Koto music and was composed during the early Edo era. It consists of about ten passages. The piece starts with a slow melody and gradually the tempo picks up. It creates a special musical charm as it rises to its climax with dynamic intensity, then it ends in a soothing mood. The song describes all wishes of peace and happiness under Shotoku-taishi rule.

Michio Miyagi
Asuka no Yume (c. 1952)

In the ancient city of Asuka, there was a prince who was considered the most intelligent among the Imperial family members. His name was Shotoku-taishi. The people of Asuka deeply respected this saint-like prince. The tune is a graceful melody of ancient court music.

Pu Xue Zhai
(arr. Xiao Jian Sheng)
He Huan Ling

The scores were originally from the Thirteen Sets of Xiansuo. Xiansuo was a form of instrumental ensemble, popular during the periods of the Ming and Qing Dynasties and was later developed into Thirteen Sets of Three-Stringed Plucked Instrument or Thirteen Sets of Sanxian. And this is one of the thirteen sets. It is smooth and powerful, simple and ancient.

Wang Hui Ran
(rearr. Jiang Shui Lin & Wei Hong Yu)
Spring at Jiangnan

This music piece adopted the source material from Suzhou Pingtan. The tune is fresh and elegant. It portrays a picture of the spring and local customs of Jiangnan.

Ancient Tunes
Blossoms on a Spring Moonlit Night

Blossoms on a Spring Moonlit Night, also named Flute and Drum at Sunset existed as early as 1875. The music piece is exquisite and melodious with poetic qualities. The composition depicts the sunset and boats returning from the vantage point at the pavilion expressing the composer's passion for nature.

Wolfgang Amadeus Mozart (1756-1791)

Dissonance in C Major (c.1785)

The opening bars are dark, tentative, and strangely dissonant - hence the nickname of the quartet, which was only adopted decades after Mozart's death. Much like the surprise opening of the E-flat piano concerto, K.271 "Jeunehomme" of 1777, it must have given members of the audience a bit of a shock with its "wrong" chromatic notes. This dissonance turns out to be a ruse, however, as the remainder of the work does not continue with the same haunting sobriety. There is plenty of brightness in the next section of the first movement, although by no means are the surprises over. The second movement, a well-manicured conversation between the instruments, carries an enigma of its own: are the violin and the viola meant to be silent in bars 26 and 75, as Mozart intended, or was it a printer's error ?

The third movement carries on in the vein of Haydn's style, with some melodramatic writing for the violin. This work, in fact, is the last of six quartets (nos. 14 to 19) dedicated to Haydn, who single-handedly pioneered the art of the string quartet. Returning the compliment, Haydn spoke of the young Wolfgang to his father, "Your son is the greatest composer known to me in person or name". The last movement is an exhilarating and light-hearted finale that belies the gloom of the opening. A masterpiece among masterpieces, it is also an astonishingly complex piece of music and plunges to greater musical depths that always remained beyond Haydn's grasp.

Ryuich Sakamoto (arr. Sakurako Ohta)

The Last Emperor

"In recent years I have composed many pieces with an Asian theme. In June 1999, I was asked to arrange the soundtrack for the movie called "The Last Emperor" for the joint concert of Tokyo Inter-Arts, the Singapore Symphony Orchestra and the Singapore Chinese Orchestra. Since "The Last Emperor"'s soundtrack contains some of my favourite tunes and the composer, Mr Ryuichi Sakamoto, was my senior at the Tokyo University of Fine Arts, I was happy to accept this task.

I have tried to weave together the distinctive features of Tokyo Inter-Arts, the Singapore Symphony Orchestra and the Singapore Chinese Orchestra and bring out harmonies using the themes from the soundtrack of "The Last Emperor". When I was arranging this piece, I envisioned the mixing of Chinese, Japanese and Western culture along the ancient Silk Road. I hope you will enjoy the melody this evening." - *Sakurako Ohta*

TOKYO INTER-ARTS

Kumiko Makihara, koto

Kumiko Makihara studied koto and shamisen with Kimiko Kido from ten years old. She has been performing not only traditional but also contemporary music. She organized Tokyo Inter-Arts with her foreign musical company and Japanese musicians since 1989. She has been to Czechoslovakia, Holland, Bahrain, China, Germany, France, Singapore, Nepal, Korea, Australia. In 1997, she held international friendship concerts for Côte d'Ivoire in February, for Australia in April, for Germany in October, for Mexico and Cuba in November. In March 1998, Tokyo Inter-Arts had concerts in Pakistan, and in June and November 1998, concerts in Nepal. In 1999 she went to Korea, Australia and New-Zealand to perform in concerts. In 1996 she is certified as "Dai-shihan (Grand-Master)" from Miyagi School of Ikuta-style. She is president of "Maki no Kai" and Tokyo Inter-Arts.

Miho Ashigaki, koto & shamisen

She started learning koto at the age of three. In 1959 she won the first prize at the National Concert for Children. She studied at Tokyo University of Music and Art. During her time at University, she won prizes for Japanese traditional music and she passed NHK audition. In 1971 she graduated from graduate school of the Tokyo University of Fine Arts and Music and won the first prize at Miyagi-school Contest in 1975. She was awarded a prize at the National Art Festival. In 1976~1980 she had been performing to propagate traditional music. From 1980~1995 she was lecturer of the Tokyo University of Fine Arts and Music and Grand-master of Miyagi school. She is active in teaching, performing, broadcasting and recording and is the president of Issui-kai.

Teruko Kubo, koto

She began studying koto at the age of six. After graduating from "NHK Hogaku Ginogha Ikuseikai" (Japanese Traditional Music Players School established by Japan Broadcasting Corporation) she became a composer of modern Japanese traditional music. She is actively involved in recitals, salon concerts and TV performance and is the grand teacher of Miyagi Koto School.

Yuko Watanabe, shakuhachi

Born in Mie prefecture, she began studying koto at the age of four. In 1997 she graduated from the Tokyo University of Fine Arts and Music. Later in 1999 she graduated from the Graduate School of the Tokyo University of Fine Arts and Music of music research course. She was awarded first prize at ALL-Japan Contest of Miyagi. She is certified as "Kyoshi(Master)" from Miyagi School of Ikuta-style and performs as a member of Morino-kai, Issui-kai and Hitomi-kai.

Masayo Norikura, koto

She started learning koto at the age of six with the Ikuta Ryu Miyagi School. Her teachers were Professor Dai-Shihan Mutsumi Odaira and Akiko Yazaki of Tokyo University of Music and Art. She resides in Singapore and is active in concerts with Shakuhachi player, Ueno Koshuzan. Recently she performed at WOMAD in Singapore. She is a leader of the Koto group of The Japanese Association in Singapore.

Yoko Sugita, koto

She started playing koto at the age of eighteen and is qualified as Shihan (Master) by Ikuta Ryu School. She further learned koto from the greatest artist of modern koto music, Tadao Sawai, at Sawai Sokyokuin and was certified as Koshi. She joined the Singapore Japanese Association Koto Group in 1998 and has been actively involved in concert performances in Singapore since then.

Reikan Hosoyama, shakuhachi

He was born in Tokyo in 1939. In 1955 he started learning the saxophone. In 1971 he performed at the National Theater with Kinichi Nakanoshima who was one of the most famous Japanese koto players. They also collaborated for NHK broadcasting and recording. In 1977 he started learning shakuhachi wirh Reifu Hirokado. In 1997 he participated in the concert commemorating the 25th anniversary of the establishment of diplomatic relations between Japan and Mongolia. In 1998 he performed at the Polish National Radio Symphony Orchestra's Concert Hall. This year, he joined the Tokyo Inter-Arts concerts for Korea, Australia and New Zealand.

Koshuzan Ueno, shakuhachi

Born in Hokkaido, he started learning shakuhachi at the age of fourteen. He is certified as Shihan (Master) from Tozan-School and is currently a guest professor of Nanyang Technological University in Singapore for Asian folk music. He has been residing in Singapore for ten years. In 1996 he organized the 100th anniversary concert of Tozan-School and produced a CD for this occasion in Singapore.

Akiko Takahashi, flute

Akiko Takahashi studied flute with Mr Taro Otomo and Mr Takashi Shirao, and ensemble music with Mr Kaoru Kitamura. She has been performing as a member of the Setagaya Philharmonic Orchestra. Since 1992 she has been learning 'Viola da Gamba'. She loves all kinds of traditional music and is interested in accompaniment using traditional Japanese instruments. With Tokyo Inter-Arts, she has been to Singapore, Nepal, Korea, Germany, Australia, Côte d'Iviore, Mexico, Cuba and Pakistan, and to Nepal in June and November 1998.

Musicians

Jiang Xiao-Qing, Chinese koto

She was born in Beijing, China. She started learning Chinese koto at the age of eight in the special education courses for gifted young musician. When she was fifteen she won the first prize at the Chinese Youth Folk Music Contest. She studied at Beijing Central University and learned five styles of traditional Chinese koto. In 1985, she was awarded the prize of Arts and Literature in Beijing. In 1986 she was sent to U.S.A. as a member of the Artists troupe from the Chinese government. She participated in the making of the sound track of "The Last Emperor" by Ryuuichi Sakamoto which won an academy Award. In 1989 she gave a recital sponsored by UNESCO. She resides in Tokyo and has been performing in Japan and other countries.

Sakurako Ohta, composer & arranger

She started composing music when she was three years old. She studied as an undergraduate at the Tokyo University of Fine Arts and Music and then graduated from the University's graduate school. In 1979 she won second prize at the Composition Contest of the Art Festival in Kanagawa. In 1987 she won the 3rd prize at The Shanghai International Composition Contest in China. She has been working extensively for theatrical performances, chorus, writing piano text books and arranging scores.

Singapore Chinese Orchestra

Hu Bing Xu, conductor

Hu Bing Xu is one of the most outstanding conductors in the contemporary China music circle. He is a First Class Conductor. He was formerly the China Central Chinese Orchestra Conductor and Deputy Leader, one of a few enjoying special privileges granted by the China government. He was a resident conductor and artistic instructor of eight China troupes including China Central Symphony Orchestra, the Central Opera theatre, the Central Ballet Troupe and the China Central Chinese Orchestra. He is also one of the few leading conductors who excels across the music frontier including symphony orchestra music, operas, ballets, Chinese orchestral music, traditional opera music, movies/television music as well as pop music.

For his accomplishments, he was awarded the Outstanding Conductor Award by the China Ministry of Culture. He was awarded a special Golden Record Conducting Award and a Grand Cultural Award. Hu has recorded numerous discs and movies and television series music with various professional recording and movie production companies. He led the China Central Chinese Orchestra in the eighteen-city tour to the United States of America in early 1997. His first performance with the world renowned cellist Yo Yo Ma was a great success. Hu was the first Chinese orchestra conductor to perform in Carnegie Hall. Hu Bing Xu has been the Music Director of the Singapore Chinese Orchestra since 1997.

Huang Gui Fang, sanxian

Huang Gui Fang is a *sanxian* performer born in Shanghai. After graduating from the China Conservatory of Music in 1986, she joined its experimental orchestra. She learned *sanxian* from the renowned *sanxian* performer, Professor Xiao Jian Sheng. Gui Fang won the first prize in the 1982 China Chinese Instrumental Music Competition and 1995 China International Chinese Instrumental Music Competition Sanxian Section. Gui Fang has performed in America, Japan, Canada, Germany, France, Philippines and Korea. She joined the Singapore Chinese Orchestra in October 1997 as a *ruan* and *sanxian* performer.

Yu Jia, pipa

Yu Jia started learning *pipa* and piano at the age of four from her father, Yu Song Lin. She also studied under the tutelage of Professors Li Guang Hua, Liu De Hai and Lin Shi Cheng. She won the second prize in the China ART Cup Competition Pipa Section, first prize in the First Central Conservatory of Music Chinese Musical Instrumental Solo Competition and the second prize in the Hua Xia Chinese Musical Instrumental Competition Pipa Section in 1989, 1994 &

1995 respectively. She also won the second prize in the 7th Taibei Chinese Musical Instrumental Competition Pipa Section. In 1997, she graduated from China Central Conservatory of Music and joined the Singapore Chinese Orchestra.

Zu Jian Qing, yangqin

At the age of thirteen, Jian Qing's excellent music achievements gained her admission to the prestigious Shanghai Chinese Orchestra. At the same time, she also gained entry to the secondary school affiliated to the Shanghai Conservatory of Music. Jian Qing studied under the tutelage of Professor Xiang Zu Hua, Mr Pang Bo Er and Mr Zhang Xiao Feng. Over the years, she bagged numerous awards. Jian Qing also owns the distinction of having performed several *yangqin* music compositions premieres. She is currently the Yangqin Principal of the Singapore Chinese Orchestra.

Zhang Rong Hui, zhongruan

Born in Xian, Zhang Rong Hui was influenced by her parents and has a strong passion for music. She gained entry into the secondary school of Xian Conservatory of Music in 1985 and studied *ruan* under Associate Professor Ning Yong. In 1991, she entered the China Conservatory of Music and studied under Miao Xiao Yun and Zhang Xin Hua. After graduating in 1995, she served in the China Central Song and Dance Troupe as a *ruan* soloist. She has recorded numerous music with Hong Kong, Taiwan and China recording companies and radio/television stations. She also recorded an MTV with the China Central television station. Rong Hui has performed in Japan and Hong Kong. She is a *ruan* performer of the Singapore Chinese Orchestra.

Koh Kim Wah, daruan

Koh Kim Wah is a veteran in the local Chinese orchestra circle. She is experienced in both the *ruan* and *liuqin*. She has been devoted to Chinese music since young. She studied under Mr Yang Xiu Wei. She joined the People's Association in 1974 and participated in the 1st Asia Arts Festival in Hong Kong. She participated in the music camp in Hong Kong with the Singapore Youth Chinese Orchestra and also performed in Malaysia in a concert tour. She was appointed as the People's Association Youth Chinese Orchestra plucking instructor, Kim Wah has represented Singapore to perform in Japan, Germany, Brunei and Hong Kong. She is a daruan performer of the Singapore Chinese Orchestra. She is also the instructor of numerous primary school and secondary school Chinese orchestras.

Zhu Lin, erhu

Zhu Lin started learning musical instruments at the age of five under the tutelage of Professor Xu Bu Gao from Nanjing Academy of arts and was later admitted into the Nanjing Arts Junior School (Norhtern Xiaohonghua Art Troupe). Zhu entered the China Conservatory of Music in 1987 and studied under Professor An Ru Li. He was recruited by the China Central Chinese Orchestra in 1991. He was awarded the first prize in the China Musical Instrumental Competition and the International Solo Instrumental Competition in 1993 and 1995 respectively. He becomes a musician of the Singapore Chinese Orchestra in end 1997 and is currently one of its Erhu Sectional Principal.

Ang Hong Mui, erhu

Ann Hong Mui is currently the Erhu Deputy Sectional Principal of the Singapore Chinese Orchestra. She is also a committee member of the Singapore Erhu Society. In 1984, she joined the People's Association Youth Chinese Orchestra (PAYCO) and started to learn the *erhu*. During this period, she performed with the PAYCO, frequently as erhu soloist or lead player. She was appointed an Erhu Instructor of the PAYCO in 1993. Between 1996-1989, Ann studied music in Nanyang Academy of Fine Arts. She majored in vocal and *erhu*, minoring in piano. She graduated in 1989. In the same year, under the tutelage of her teacher Ng Seng Hong, she took part in the National Music Competition and won the first prize in the *erhu* open category.

Xu Wen Jing, erhu

Xu Wen Jing started learning *erhu* at the age of five. In 1982, she gained entry to the Tianjin Conservatory of Music and entered the Central Conservatory of Music in 1989. She has studied under numerous teachers including Li Ming Fang, Ji Gui Zhen, Wong Guo Tong, Zhao Han Yang, Zhang Shao, Zhang Yu Ming and Tian Zai Li. Upon her graduation in 1993, she joined the China Broadcasting Chinese Orchestra as an *erhu* player and is currently a performer of the Singapore Chinese Orchestra. She won numerous prizes including second prize in the China National Children's Music Competition in 1982, first prize in the Shanghai Woodwind and String Music Competition in 1992 as well as the second prize in the China International Fu Li Tong Cup Erhu Competition in 1995.

Wang Yi Jen, erhu

Wang Yi Jen was born in Taiwan. She learned piano and *erhu* at a young age. In 1993, she graduated from Taiwan National Arts School, major in *erhu*. In 1994, she entered the Taiwan Kaohsiung National Practice Orchestra as its *erhu* performer. She held a recital with Kaohsiung National Practice Orchestra in May 1998. She is currently the *zhonghu* performer with the Singapore Chinese Orchestra.

Musicians

Yin Zhi Yang, dizi

Yin Zhi Yang is a *dizi* player from Beijing, graduated from the China Conservatory of Music from the tutelage of Professor Zhang Wei Liang. After graduating, he served in the China Central Song and Dance Troupe as a soloist. Yin received an Outstanding Performance Award at the China National Chinese Music Competition Shan Cheng Cup in 1989 and came in First at the China Central Song and Dance Troupe Audition in 1992. He has performed in Japan, Vietnam, Malaysia and Macau. He has been with the Singapore Chinese Orchestra since 1997.

Shen Guo Qin, percussion

Shen Guo Qin used to be a percussionist and *yangqin* performer with the Shanghai Chinese Orchestra. A Third Grade Performer, he served as its Deputy Leader then. He is a Member of the Shanghai Musicians' Association. He studied under Zhou Hui, Ding Yan Yi, Professors Li Min Xiong and Xue Bao Lun. In 1984, he won the first prize at the Shanghai Festival of Spring. He has performed in Singapore, Hong Kong and Taiwan. He is presently a percussionist of the Singapore Chinese Orchestra.

Singapore Symphony Orchestra

Jade Quartet

Founded in 1993, the Jade Quartet (string) is made up of members of the SSO : Lynnette Seah, Sui Jing Jing, Yang Shi Li and Wang Xiao Lan.

Lynnette Seah, violin

Lynnette Seah is a founding member of the Singapore Symphony Orchestra and has been an Associate Leader since 1980. Besides her orchestral career she has performed as a soloist including engagements with European Orchestra such as the Zurich Symphony Orchestra (Switzerland), Orebo Chamber Orchestra (Sweden), Teplice Symphony Orchestra and Janacek Philharmonic Orchestra (Chez Republic)

Amongst European press reviews are praises for her "virtuosity and rich full tone". As soloist with the SSO, Lynnette has performed Wieniawski's Concerto in D minor, Mendelssohn's Violin Concerto, Sibelius' Violin Concerto, Chausson's Poeme, J. Suk's Fantasie, Saint-Saen's Concerto No. 3 and He Zhan Hoo's Butterfly Lovers' Concerto. Seah's awards include one to Interlochen, Music Camp (USA), as well as study scholarship to Hannover Hochschule for Music and Theatre.

Seah is also active in the chamber music scene, having performed in chamber and solo recital in Singapore, Indonesia, Hong Kongand Norway (Bergen International Music Festival). Seah plays on a violin by Januarius Gagliano of Naples (1765).

Sui Jing Jing, violin

Sui Jing Jing started violin lessons at the age of six. In 1974 he joined the Zong Zheng Opera and Dance Orchestra, Beijing, holding the position of second Concert Master. In 1981 he joined the Shanghai Symphony Orchestra in the first violin section.

Sui won third prize in the Shanghai Young People's Instruments Competition and the Good Performance Award in the All-China Chamber Music Contest held in Kunming in 1985. He joined the Singapore Symphony Orchestra in 1987 as a first violinist.

Musicians

Yang Shili, viola

Born in Guangzhou, China, Yang Shili began studying the violin at age seven and entered the Guangzhou Conservatory of Music at 14 studying the Viola. In 1984 he began studies at the Central Conservatory of Music in Beijing under Professor Sui Ke Qiang. In 1986 he toured Europe with the Chinese Youth Orchestra visiting Switzerland, Germany, Italy, France and the United Kingdom. As Principal Viola, he toured Eastern Europe with the Orchestra in 1987 including Poland, Russia and East Germany.

In 1988 he became Professor of Viola and Chamber Music at the Xinghai Conservatory of Music of Guangzhou and was also the guest Violist of the Guangzhou Symphony Orchestra. In 1990 and 1991 he performed with the orchestra in Hong Kong Cultural Center as well as giving solo recitals. In August of 1994 he became a member of the Singapore Symphony Orchestra.

Wang Xiao Lan, cello

Born in Shanghai, started music study at a very early age. By 15 she had already performed as a soloist at concerts and recitals. Her repertoire included Tchaikovsky's Variations on a Roccoco Theme and Haydn's Concerto in D with the Shanghai Symphony Orchestra. She had a full scholarship to study for four years at the Curtis Institute of Music in Philadephia before coming to Singapore. Wang joined the Singapore Symphony Orchestra in 1986.

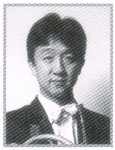
Gu Wen Li, violin

Gu Wen Li started violin and piano lessons from young. In 1982, she graduated with a B.A. Degree from the Shanghai Conservatory of Music where she remained as a violin teacher as well as the Leader of the Conservatory's symphony orchestra and its string quartet. Wen Li attended the Paris Conservatoire in France where she studied violin and chamber music before joining the SSO as a First Violinist in 1987.

Leung Chung Shu, violin

Born in China, Chung Shu began studying the violin at the age of eight. He joined the Hong Kong Youth Orchestra and the Hong Kong City Symphony in 1977. He came to Singapore in 1980 and joined the Singapore Symphony Orchestra.

Gao Jian, horn



Gao Jian was born in Beijing, China into a family of musicians. He started studying French Horn with his father and has been performing since thirteen. Between 1981 and 1983 he receeived two highest distinctions in National Horn Competition and entered the Central Conservatory of Music in Beijing. He visited Europe several times with the Chinese Youth Symphony Orchestra as a Principal of horn section, and received excellent reviews. Gao Jian joined the Singapore Symphony Orchestra in 1988. He has performed in chamber music, ensembles and concerts in addition to regular performances with the orchestra. He is the Associate-principal of the horn section in the SSO.

Ma Yue, clarinet

Ma Yue was born in 1960, People's Republic of China. He obtained his Bachelor of Arts in Music from the Central Conservatory of Music, Beijing, in 1984. In 1993, he obtained an Artist Diploma from MuisKhockschule, Zurich, Switzerland. Ma Yue became the Assistant Professor of Clarinet in the Central Conservatory of Music, Beijing, after receiving his degree in 1984. At the same time, he was Principal Clarinettist for the China Youth Symphony Orchestra. Between 1989 and 1990, he was Principal Clarinettist and Assistant Conductor in the University of Alabama. He was also a member of the Alarida Octet and was Second Clarinet in the Tuscaloosa Symphony Orchestra. Before joining the Singapore Symphony Orchestra in 1993 as Principal Clarinettist, Ma Yue was a freelancer with the Zurich Opera House Symphony Orchestra. Prizes Ma Yue won include the First Prize in the Kiwanis Clarinet Competition in 1990 and Second Prize in the National Clarinet Competition in 1982 and 1983 (PRC)

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Equipped with functions that even the pros will envy.

Realize your dreams with the
Panasonic 3CCD digital video camera(NV-DX100).

Pick up a Panasonic Digital Video Camera and watch an exciting digital world unfold before you. With its broadcast-quality 3CCD camera system, you can capture and view the same high-quality images seen with professional equipment. Moreover, since it's digital, you can easily transfer digital still pictures to your PC for extra fun. And with its DV in/out terminal, you can transfer video images between DV Cameras, all with no loss of picture quality. Even though it's a compact 690g, it features a 2.5-inch polycrystalline-silicon 180,000 pixel LCD, so that you can paint yourself a colorful world of images. Activate your senses with Panasonic's Digital World. * Among 3CCD digital video cameras as of August 26, 1997.

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by
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