

新加坡华乐团呈献
Singapore Chinese Orchestra presents
Masterworks Series VI 大师系列六



梨园星光



STARS OF PEKING OPERA

2002年7月26-27日(星期五及六), 晚上8时正
新加坡华乐团音乐厅(新加坡大会堂)

26-27 July 2002 (Friday & Saturday), 8.00pm
Singapore Chinese Orchestra Concert Hall,
Singapore Conference Hall

目 录

指挥：叶聪

合奏 《京调》 顾冠仁编曲

青衣与乐队 《霸王别姬》之
《看大王醉卧帐中》及《劝君王》
演唱：李国静

老生与乐队 《捉放曹》之《一轮明月照窗前》
演唱：王珮瑜

花脸与乐队 《铡美案》之《包龙图打坐在开封府》
演唱：安平

合奏 《韵》 朱晓谷

二重唱与乐队 《四郎探母》之《坐宫》选段
演唱：王珮瑜、李国静

二重唱与乐队 《将相和》选段
演唱：王珮瑜、安平

三重唱与乐队 《二进宫》选段
演唱：王珮瑜、安平、李国静

~~~休息~~~

合奏 《乱云飞》 现代京剧、彭修文编曲

青衣与乐队 《蝶恋花》之《绵绵古道连天》  
演唱：李国静

花脸、老生与乐队 《智取威虎山》之  
《这些兵》、《我们是》及《早也盼，晚也盼》  
演唱：安平、王珮瑜

老生与乐队 《智取威虎山》之《打虎上山》  
演唱：王珮瑜

特邀上海京剧院演奏员：朱雷(司鼓)、陈平一(京胡)、刘曙(京二胡)及毛石明(月琴)  
与本地客卿京剧打击乐演奏员：冯颖、庄苏宁及王亚平参与演出。

# Concert Programme

Conductor: **Tsung Yeh**

Orchestra **Peking Opera Tune** Arranged by Gu Guan Ren

Qingyi & Orchestra  
**Farewell My Concubine -  
The Drunken Lord in the Tent & Advising the Lord** Traditional Peking Opera  
Vocalist: Li Guo Jing Arranged by Lu Huang

Laosheng & Orchestra  
**The Capture and Release of Cao Cao -  
Full Moon Shining on the Windows** Traditional Peking Opera  
Vocalist: Wang Pei Yu Arranged by Lu Huang

Hualian & Orchestra  
**Executing Chen Shi Mei - Justice Bao** Traditional Peking Opera  
Vocalist: An Ping Arranged by Lu Huang

Orchestra **Yun** Zhu Xiao Gu

Duet & Orchestra  
**Si Lang Visiting His Mother - Selection from In The Palace** Traditional Peking Opera  
Vocalists: Wang Pei Yu & Li Guo Jing Arranged by Lu Huang

Duet & Orchestra  
Selection from **The Premier and General in Harmony** Traditional Peking Opera  
Vocalists: Wang Pei Yu & An Ping Arranged by Lu Huang

Trio & Orchestra  
Selection from **Twice Entering the Palace** Traditional Peking Opera  
Vocalists: Wang Pei Yu, An Ping & Li Guo Jing Arranged by Lu Huang

~~~ Interval ~~~

Orchestra **The Surging of Turbulent Clouds** Contemporary Peking Opera
Arranged by Peng Xiu Wen

Qingyi & Orchestra
**Butterfly's Love for the Flower -
The Bright Ancient Path that Leads to Heaven** Contemporary Peking Opera
Vocalist: Li Guo Jing Arranged by Lu Huang

Laosheng, Hualian & Orchestra
**Taking Mount Weihu By Strategy -
These Soldiers, We are & Miss You Day and Night** Contemporary Peking Opera
Vocalists: Wang Pei Yu & Li Guo Jing Arranged by Lu Huang

Laosheng & Orchestra
**Taking Mount Weihu By Strategy -
Kill the Tiger Ascending the Mountain** Contemporary Peking Opera
Vocalist: Wang Pei Yu Arranged by Lu Huang

Guest Musicians from Shanghai Peking Opera Theatre: Zhu Lei (*Drum*), Chen Ping Yi (*Jinghu*),
Liu Shu (*Jing Erhu*) & Mao Shi Ming (*Yueqin*)
Local Peking Opera Guest Percussionists: Feng Ying, Zhuang Su Ning & Wang Ya Ping

叶聪 音乐总监

叶聪于二零零二年一月应邀出任新加坡华乐团的音乐总监，亦同时担任美国南湾交响乐团的音乐总监及香港小交响乐团的桂冠指挥，这使他成为世界上第一位同时担任华乐与西乐团音乐总监的指挥。一九九五年，叶氏和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。在华乐界，叶聪亦是北京华夏艺术团的首席指挥，曾带领该华乐小合奏团数次远征欧洲及美国，广受好评。

一九九一年四月，美国交响乐团联盟及芝加哥交响乐团合办“指挥家深造计划”，叶聪是获选参与的三名指挥之一，与芝加哥交响乐团、该乐团的音乐总监巴伦邦及首席客席指挥布莱兹紧密合作。九一年十一月，叶氏临危受命，代替抱恙的巴伦邦指挥一场音乐会，领导芝加哥交响乐团演出，同场还有布兰度担任钢琴独奏。叶氏曾担任西北印第安那州交响乐团音乐总监、圣路易交响乐团埃克森能源艺术赞助指挥及圣路易青年交响乐团首席指挥，八七至八九年出任以谭帕圣彼得堡为基地的佛罗里达州管弦乐团的驻团指挥，也曾担任纽约奥尔班尼交响乐团的首席客席指挥。

叶氏五岁开始学习钢琴，一九七九年上海音乐学院攻读指挥，两年后获纽约曼恩斯音乐学院颁赠全期奖学金往该校进修音乐学位课程，师从夏夫，毕业时更获得学术优异奖。八三年，他赴耶鲁大学攻读硕士课程，随梅勒学艺，亦曾跟随鲁道夫、史勒坚、薛林、韩中杰、黄贻钧及曹鹏深造指挥。

叶氏活跃于乐坛，曾与北美洲多个乐团合作，计有塔克逊管弦乐团、卡尔加里管弦乐团、罗切斯特管弦乐团、新港交响乐团及明尼苏达州交响乐团。

一九八九年六月，他于美国交响乐团联盟的年会中指挥三藩市管弦乐团，大获好评。他也经常应邀担任亚洲多个乐团的客席指挥，包括北京、上海、广州、深圳，还有香港、台北和台中等地的乐团。又不时与波兰、俄罗斯及捷克等地的乐团合作。不久前他又在法国献艺，包括在巴黎指挥2e2m合奏团。于九六年在奥尔良指挥法国电台管弦乐团，在巴黎的现代音乐节上指挥法国电台管弦乐团室内乐团，九七年又在里昂与华夏室内乐团合作演出。二零零零年八月，他首度赴日本，带领新星交响乐团于第二十一届亚洲作曲家联盟会议演出。最近，他应邀指挥了巴黎-上海卫星双向电视传播音乐会，法国国家交响乐团与上海广播交响乐团联合呈献演出，透过卫星电视传播，吸引了欧洲与亚洲上亿观众。



叶氏在指挥教育界声誉日隆。自一九九二年起，他已是捷克交响乐指挥工作坊的艺术总监，并曾数次在美国“指挥家联盟”工作坊担任讲员，自九七年始他更应邀每年在瑞士举行的国际现代音乐指挥大师班担任主讲。

Tsung Yeh Music Director

Maestro Tsung Yeh joined the Singapore Chinese Orchestra (SCO) as Music Director in January 2002. He is also the Music Director of the South Bend Symphony Orchestra in the United States and the Conductor Laureate in the Hong Kong Sinfonietta. He is the first conductor in the world to be appointed as the Music Director of both Chinese orchestra and the Symphony orchestra simultaneously. In 1995, he and the South Bend Symphony Orchestra were honoured with the ASCAP award. Tsung Yeh is also the Principal Conductor of the Beijing Huaxia Chamber Ensemble. Its America and Europe concert tours under the baton of Tsung Yeh received high acclaim.

In April 1991, Tsung Yeh was one of the three conductors chosen to participate in the Conductors' Mentor Programme, co-sponsored by the American Symphony Orchestra League and the Chicago Symphony Orchestra. He worked closely with the Chicago Symphony and their Music Director, Daniel Barenboim and the Principal Guest Conductor Pierre Boulez. In November 1991, Tsung Yeh successfully led the Chicago Symphony, covering the indisposed Daniel Barenboim at short notice in a concert featuring Alfred Brendal as soloist. He was the former Music Director of the Northwest Indiana Symphony Orchestra, Exxon/Arts Endowment Conductor of the Saint Louis Symphony Orchestra and the Principal Conductor of the Saint Louis Symphony Youth Orchestra. From 1987-1989, he served as the Resident Conductor of Florida Orchestra in Tampa/St. Petersburg. He was also the Principal Guest Conductor of Albany Symphony Orchestra of New York.

Having studied piano at the age of five, Tsung Yeh began to major conducting in 1979 at the Shanghai Conservatory of Music and won a full scholarship to the Mannes College of Music in New York in 1981. He earned his Bachelor of Music degree under Sidney Harth, and upon graduation, received the school's Academic Excellence Award. In 1983, he began to work towards a master degree at Yale University under Otto Werner-Mueller. He also studied conducting with Max Rudolf, Leonard Slatkin, Murry Sidlin, Han Zhong Jie, Huang Yi Jun and Cao Peng.

Tsung Yeh's past engagements in North America included: the Tucson, Calgary, Rochester Philharmonic, the New Haven Symphony, and the Minnesota Orchestra. He conducted the San Francisco Symphony to critical acclaim in June 1989 during the American Symphony Orchestra League Conference. He is also a frequent guest conductor for orchestras in Beijing, Shanghai, Guangzhou, Shenzhen, Hong Kong, Taipei, and Taichung. He regularly conducts orchestras in Poland, Russia, and the Czech Republic. He conducted in France with great success: with Ensemble 2e2m in Paris, with the Orchestre Philharmonique de Radio France in Orlean during 1996, with Ensemble de Orchestre Philharmonique de Radio France as part of the Festival Presence in Paris, and with Huaxia Ensemble in Lyon in 1997. In August 2000, Tsung Yeh made his conducting debut in Japan with the Shinsei Symphony Orchestra as part of the 21st Asian Composers League Conference. Recently, he conducted the Paris – Shanghai Duplex Concert with French National Symphony Orchestra and Shanghai Broadcasting Orchestra which was broadcasted through the satellite TV with millions of audiences in both Europe and Asia.

With growing reputation in the conducting teaching field, he has been one of the Artistic Directors of the Symphony Workshop Ltd in the Czech Republic since 1992, and has also taught the "Conductors" Guide Workshop in Chicago. He has been the master teacher of the international Conductors' Workshop for contemporary music in Zurich, Switzerland since 1997.

王珮瑜 老生

上海京剧院优秀青年老生演员。先后毕业于上海市戏曲学校和上海师范大学表演艺术学。受教于王思及、朱秉谦、孙岳、关松安、王世续等老师。她有扎实的传统戏基本功，嗓音宽亮、圆润，演唱古朴隽永，韵味十足；扮相俊秀，气质儒雅，颇具大家风范，是一位非常难得的京剧女老生。

曾获中国“宝钢杯”全国优秀少年京剧邀请赛专业组一等奖、中国“蓝岛杯”海峡两岸五戏校京剧邀请赛一等奖、中国“梨园杯”全国戏曲中专基本功大赛华东区一等奖、中国全国京剧优秀青年演员评比展演一等奖、中国全国青年京剧演员电视大赛最佳表演奖。

Wang Pei Yu *Laosheng*

Wang Pei Yu is a young artiste specialising in the *Laosheng* role of the Shanghai Peking Opera Troupe. She graduated from the Shanghai Opera School and the Art Institution of Shanghai Teachers University. She has studied Peking opera under teachers like Wang Si Ji, Zhu Bing Qian, Sun Yue, Guan Song An and Wang Shi Xu. Wang is well trained and has strong foundations in traditional opera. Her voice is sonorous and resonating, mellow and full, simple yet charming and appealing. Her dressing and makeup on stage is delicate and refined, carrying with her a scholarly air. As such, she is indeed a rare female Peking Opera *Laosheng* performer who carries with her a masterful stance.

Wang has won numerous awards, which include the first prize of the Professional Category in the China "Precious Steel Trophy" National Outstanding Young Peking Opera Artistes Invited Competition, first prize in the China "Blue Island Trophy" China-Taiwan Five Opera Schools Peking Opera Invited Competition, first prize in the China "Liyuan Trophy" National Opera Professional Schools (Eastern China) Essential Skills Competition, first prize in the China National Outstanding Young Peking Opera Artistes Appraisal Competition and Best Performer Award in the China National Young Peking Opera Artistes Television Competition.



安平 花脸

中国国家二级演员、上海京剧院优秀青年花脸演员。一九八六年毕业于天津戏曲学校，同年进入天津京剧院，一九九三年以一出《坐寨盗马》轰动香港，一九九八年作为优秀人才调入上海京剧院。

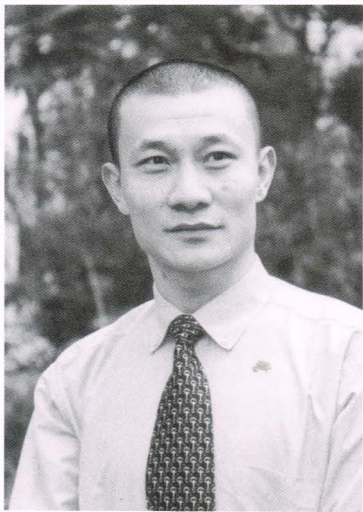
他曾向王正屏、方荣翔等多位前辈学艺，近年，又得袁世海、张世麟、厉慧良、尚长荣等名家指点，技艺更为长进，是当前京剧舞台上不可多得的花脸人才。他天资出众，嗓音高亢洪亮，运腔游刃有余，在继承裘派的基础上，博采众长，以情传声，以武传神，融铜锤、架子表演技巧于一炉，深得专家和观众的好评。

曾获一九九一年天津市京剧大赛青年组最佳表演奖、天津市第二届“文艺新星”称号、一九九四年天津市第三届戏剧节优秀配角奖、二零零一年中国全国京剧优秀青年演员评比展演一等奖、中国全国青年京剧演员电视大奖赛最佳表演奖净行组榜首等多种奖项。

An Ping *Hualian*

An Ping, currently a Second Grade Artiste in China, is an outstanding *Hualian* performer from the Shanghai Peking Opera Troupe. He graduated from Tianjin Opera School in 1986, and joined the Tianjin Peking Opera Troupe in the same year. In 1993, he created a sensation in Hong Kong when he performed the Peking opera *Zuo Zhai Dao Ma* there. Being an outstanding talent, he was transferred to Shanghai Peking Opera Troupe in 1998.

An has studied Peking Opera under senior artistes like Wang Zheng Ping and Fang Rong Xiang, and in recent years he received tutelage from Peking Opera masters like Yuan Shi Hai, Zhang Shi Lin, Li Hui Liang and Shang Chang Rong. As such, his performing skills have improved tremendously, and he is thus indeed a rare and talented *Hualian* performer in the contemporary stage of Peking opera. An Ping's voice is stentorian and sonorous, and is always performing with skill and ease on stage. His performing and singing techniques have their foundations based on the *Qiu* pact, while he successfully fuses the performing techniques of *Tongchui* and *Jiazi* into one. Being an emotive singer and a vigorous acrobatic fighting performer, he has won the praises of audiences and experts.



He has won numerous awards, which include the Best Performer Award of the Youth Category in the 1991 Tianjin Peking Opera Competition, Best Supporting Artiste in the Third Tianjin Drama Festival in 1993, Grade One Award in the China National Peking Opera Young Artistes Appraisal Competition in 2001, Best Performer Award of the Jing Category in the China National Young Peking Opera Artistes Television Competition, and was also conferred with the title of "New Star of the Arts" in 1991.

李国静 青衣

上海京剧院优秀青年旦角演员。一九九五年毕业于天津市艺术学校，一九九八年进入天津京剧院，一九九九年调入上海京剧院。

她主攻梅派，兼工尚派青衣及花衫行当。师承张芝兰、田玉珠、刘韵彤、杨荣环、杨秋玲等老师。她嗓音宽厚甜润、清亮动听；扮相秀丽端庄，台风稳重大方；基本功扎实、文武兼备，是一位颇有发展潜能的旦角演员。

曾获一九九三年首届中国全国少儿京剧大奖赛新苗奖、先后获天津市“文艺新人月”大赛一九九零年度新苗奖、一九九三年度新人奖、一九九五年度新秀奖。

Li Guo Jing Qingyi

Li Guo Jing is a young and outstanding *Dan* performer of the Shanghai Peking Opera Troupe. In 1995, she graduated from the Tianjin Art School. In 1998, she entered the Tianjin Peking Opera Troupe and since 1999, she has been with the Shanghai Peking Opera Troupe.

Li specialises in the Mei pact performing style, but is well versed in the Shang pact performing style at the same time. She has studied under teachers like Zhang Zhi Lan, Tian Yu Zhu, Liu Yun Xing, Yang Rong Huan and Yang Qiu Ling. Her voice is resonant, mellifluous and pleasant, and her dressing and make up is elegant and beautiful. With a strong foundation, she has the ability to be natural and poised on stage, and is able to perform both literary and acrobatic works.

Li has won numerous awards, which include "New Seedling Award" in the China National Children Peking Opera Competition held in 1993, "New Seedling Award", "New Comer Award" and "New Talent Award" in the Tianjin Literature and Art Competition held in 1990, 1993 and 1995 respectively.



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助理指挥: 蓝营轩 Assistant Conductor: Lum Yan Sing

| | | | |
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Xu Wen Jing
Zhang Bin
Tan Kim Lian
Shen Qin |
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郑景文
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吴泽源
陶凯莉
陈淑华 | Erhu II | Ann Hong Mui +
Chiang Kum Mun
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Chen Shu Hua |
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Chuan Joon Hee
Yee Choong Sing * |
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潘语录
李克华
姬辉明
蔡承志 * | Cello | Guo Su Wen ●
Poh Yee Luh
Lee Khiok Hua
Ji Hui Ming
Chua Seng Chee * |
| 低音提琴 | 李翊彰
瞿峰
朱文光 * | Double Bass | Lee Khiang
Qu Feng
Choo Boon Kwang * |
| 扬琴 | 瞿建青 ●
李晓元
邱来顺 | Yangqin | Qu Jian Qing ●
Li Xiao Yuan
Khoo Lye Soon |
| 琵琶 | 俞嘉 ●
陈运珍
侯跃华 | Pipa | Yu Jia ●
Tan Joon Chin
Hou Yue Hua |
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| 梆笛/曲笛 | 彭天祥 | Bangdi/Qudi | Phang Thean Siong |
| 曲笛 | 尹志阳 | Qudi | Yin Zhi Yang |
| 新笛 | 陈财忠
徐小鹏 | Xindi | Tan Chye Tiong
See Seow Pang |
| 笛子 | 陈育樑 * | Dizi | Tan Yok Liang * |
| 高音笙 | 郭长锁 ●
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李新桂 | Gaoyin Suona/Guan | Jin Shi Yi ●
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| 中音唢呐兼管 | 杨标敬 | Zhongyin Suona/Guan | Yong Phew Kheng |
| 次中音唢呐兼管 | 巫振加 | Cizhongyin Suona/Guan | Boo Chin Kiah |
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| 打击乐 | 郭令强 ●◆
张腾达
伍庆成
沈国钦
伍向阳
陈乐泉 | Percussion | Quek Ling Kiong ●◆
Teo Teng Tat
Ngho Kheng Seng
Shen Guo Qin
Wu Xiang Yang
Tan Loke Chuah |

没参与演出 Not in Concert

| | | | |
|----|-------|---------|----------------|
| 中胡 | 王怡人 | Zhonghu | Wong Yi Jen |
| 琵琶 | 吴友元 ◆ | Pipa | Goh Yew Guan ◆ |

- | | | |
|---|--------|-----------------------------------|
| ★ | 乐团首席 | Concert Master |
| ● | 乐团副首席 | Deputy Concert Master |
| ◆ | 声部长 | Sectional Leader |
| ■ | 代声部长 | Acting Sectional Leader |
| ● | 声部首席 | Sectional Principal |
| ◆ | 声部副首席 | Deputy Sectional Principal |
| ◇ | 代声部副首席 | Acting Deputy Sectional Principal |
| * | 客卿演奏员 | Guest Musician |

乐曲简介

京调

顾冠仁编曲

作者根据京剧中的西皮原板和流水板的音调编写成。乐曲由曲笛领奏，模拟人们熟悉的京剧唱腔，伴奏音型轻快流畅。全曲充满“乡音”，亲切动听，另有一番风味。

霸王别姬

传统京剧、吕黄编曲

楚汉相争之时，西楚霸王项羽被汉王刘邦困于垓下。楚军人心散乱，斗志全无。项羽的爱妃虞姬见大势已去，在军营之中为项羽舞剑之后，拔剑自刎。

《看大王醉卧帐中》是京剧艺术大师梅兰芳代表作《霸王别姬》的经典唱段，用[南梆子]和[西皮二六]两种板式委婉凄切地唱出虞姬悲凉的心境。乐队编配以柔美的弦乐复调织体为主，生动地刻画了虞姬肝肠寸断却要强颜欢笑的复杂情感。

捉放曹

传统京剧、吕黄编曲

曹操行刺董卓未遂，逃至中牟县被擒，县令陈宫同情其正义的行为，决定弃官随他逃走。途中偶遇吕伯奢，热情留其住宿，并杀猪款待。不料曹操却怀疑吕意欲通风报信，贪取黄金，遂杀死吕氏全家。陈宫后悔莫及，乘曹操熟睡时，留诗一首，毅然离去。

由[二黄慢板]、[原板]组成的《一轮明月照窗前》这段唱腔是京剧老生行中广为传唱的名段，将述陈宫发现曹操真实面目后的悔恨与无奈。

铡美案

传统京剧、吕黄编曲

宋朝，陈世美高中状元招为驸马后，背弃了父母和发妻秦香莲。秦香莲携儿女进京寻夫，陈拒不相认，将母子赶出府门，并命家将追杀灭口。家将得知真相不忍加害又无法覆命，只得自刎身死。包拯接状后，不顾黄姑、太后亲临大堂求情，以国法为重，毅然铡杀陈世美。

《包龙图打坐在开封府》由颇具气势的[西皮导板]引入，接[原板]、[快板]，唱出了“包青天”包拯判案时铁面无私的凛然正气。乐队编配以管乐、弹拨和乐队全奏为主，试图以华乐团的整体合力，表现花脸的阳刚之美。

韵

朱晓谷

乐曲以京剧风格写成。旋律采用京剧西皮唱腔作为素材，乐队中加入了京胡和京剧打击乐，曲式也采用板腔体戏曲大段唱腔所常用的“散（板）—慢—中—快—散”的结构，在这些人们熟悉的曲调、节奏的基础上加以创造和发展，以表现中国音乐特有的韵味。

四郎探母

传统京剧、吕黄编曲

宋朝杨四郎（延辉）在金沙灘之战被辽军擒获后，隐姓埋名与番邦铁镜公主成婚。十五年后，四郎之母佘太君压送粮草来到北番，思母心切的四郎想趁机与母亲会面，却苦于无法

出关。善解人意的铁镜公主点破丈夫的心思，四郎只好将实情告之。《坐宫》由[西皮流水]转[快板]，节奏层层推进，表现了杨四郎与铁镜公主对话时各自复杂的内心活动，环环相扣，真切感人。

将相和

传统京剧、吕黄编曲

战国时，蔺相如完璧归赵，赵王大喜，拜相如为相。老将廉颇居功自傲，心中不服，几次在长街羞辱相如。相如恐将、相不和，使强秦乘机攻赵，故一再相让。廉颇听虞卿分析利害后翻然悔悟，身负荆仗向相如谢罪。由此将、相和好。

该唱段先由老生唱[二黄三眼回龙]接[原板]、[垛板]，花脸接唱[二黄原板]，再接老生、花脸同唱，表现了蔺相如和廉颇两人尽释前嫌后的动人情谊。

二进宫

传统京剧、吕黄编曲

李良谋篡，封锁昭阳院，使内外隔绝。李妃始悟其奸，独居悔叹。徐彦昭、杨波二次进宫进谏，李妃感悟，遂以国事相托。随后杨波领兵杀李良，国始安宁。

由老生、旦角、花脸三种不同行当的对唱连缀而成的这套[二黄原板]，表现的是社稷濒危之际君臣密议救国大计，充分展现了京剧声腔艺术的魅力。

乱云飞

现代京剧、彭修文编曲

根据现代京剧《杜鹃山》中同名唱段改编而成。原曲由二黄导板-回龙-慢板-原板组成，表现了剧中女主人公起伏跌宕的复杂心情，是京剧唱腔推陈出新的成功典范。改编者以精致的配器手法，充分发掘和调动乐队的潜力，使之成为一首独具特色的中乐合奏曲。

蝶恋花

现代京剧、吕黄编曲

一九三零年，毛泽东的妻子杨开慧离开他回到湖南板仓后，湘赣边界地下武装斗争得到迅速发展。后因叛徒告密，杨开慧被捕入狱。审讯时，杨开慧临危不惧，侃侃而谈，揭露敌人的阴谋，使在场听审的军阀何建惊恐万分，一筹莫展。杨开慧最终惨遭杀害。

《绵绵古道连天》一段由新创造的京剧板式[二黄清板]引入，接[原板]、[快二六]、[快板]，抒发了杨开慧与她朝夕相处的乡亲们告别时的依恋之情，具有强烈的艺术感染力。

智取威虎山

现代京剧、吕黄编曲

解放战争初期，东北地区解放军某部小分队，深入林海雪原，攻打威虎山座山雕匪。因威虎山地势险恶，敌我力量悬殊，侦察排长杨子荣巧扮土匪，以献“联络图”为名，打入威虎山。小分队根据杨子荣历经百般艰险获取的情报，趁座山雕大设百鸡宴之机，全歼匪众。

Synopsis

Peking Opera Tune

Arranged by Gu Guan Ren

The arranger adopted two of the Peking opera tunes *xipiyuanban* and *liushuiban*. The leading instrument *qudi* to imitates a Peking opera aria. The accompaniment is set in a lively and flowing mode. This piece has a special appeal to those who are familiar with the Peking opera.

Farewell My Concubine

Traditional Peking Opera, Arranged by Lu Huang

During the times of contention between Chu and Han, the Overlord of Chu, Xiang Yu, was trapped by the Overlord of Han, Liu Bang, in Gaixia. Therefore, the Chu soldiers had low morale and lost all their will to fight. Realising that there is no turning back for Xiang Yu, Xiang Yu's beloved concubine, Yu Ji, killed herself in the camp after her performance of a Sword Dance for Xiang Yu.

The Drunken Lord in the Tent is a classical excerpt from *Farewell My Concubine*, a representative work of the famous Peking Opera master, Mei Lan Fang. Using the traditional Peking Opera tunes of *Nan Bangzi* and *Xipi Erliu* which are restrained yet mournful, the sorrow of Yu Ji is expressed. The accompanying orchestra uses the bowed string section to bring out a polyphony which vividly portrays the complex feelings of Yu Ji as she has to put up an air of cheerfulness when she indeed is in deep sorrow.

The Capture and Release of Cao Cao

Traditional Peking Opera, Arranged by Lu Huang

After a failed attempt to assassinate the tyrant Dong Zhuo, Cao Cao fled to the county of Zhongmo and was captured by the county official Chen Gong. Empathising with Cao's righteous actions, Chen decided to abandon his official post and fled with Cao. Half way through the journey, they coincidentally ran into Lu Bo She who warmly invited them to stay in his house. Being hospitable, the Lu family decided to slaughter a pig for the welcoming of their guest. But unexpectedly, Cao suspected them of sharpening weapons to kill the two of them in exchange for a reward from their enemies, and therefore killed the entire Lu family. Seeing the dark side of Cao Cao, Chen felt extremely regretful and thus decided to leave him while he is in deep sleep, only leaving behind a poem.

The excerpt *Full Moon Shining on the Windows*, which is a famous and popular *Laosheng* excerpt, constitutes of *Erhuang Manban* and *Yuan Ban*. It depicts the deep remorse and helplessness Chen Gong felt after seeing through Cao Cao.

Executing Chen Shi Mei

Traditional Peking Opera, Arranged by Lu Huang

During the Song Dynasty, Chen Shi Mei was conferred the title of Imperial Scholar when he came in first in the imperial exam. He later abandoned his parents and wife Qin Xiang Lian in order to marry the emperor's daughter. Bringing their children along, Qin went to the capital in search of her husband. Chen refused to acknowledge them. He chased them out of his official residence and ordered his subordinate to kill them. Knowing the truth, Chen's subordinate could not bear to hurt them,

yet could not defy the orders. Facing such dilemma, the subordinate killed himself. When Justice Bao took over the case, he did not consider Chen's background or the Empress's pleas, but executed Chen according to the law.

Justice Bao begins with the *Xipi Daoban* which is imposing, following by *Yuanban* and *Kuaiban*, creating the dignified and majestic atmosphere of the court when Justice Bao is sentencing the crime. The accompanying music utilises the wind section, plucked string section and the entire orchestra, hoping to showcase the *Hualian's* masculinity with the force of the entire orchestra.

Yun

Zhu Xiao Gu

This composition is composed in Peking Opera style and is rich in flavour. The melody uses *Xipi* music of Peking Opera as its material. On top of that, Peking Opera instruments like *Jinghu* and percussion instruments are also blended into the orchestra. Even the format of the composition is based on the singings of *Banqiang*-style Opera (Peking Opera belongs to this style) which is in the sequence of *largo* - *largo* - *allegretto* - *allegro* - *largo*. Composed and expanded on the basis of numerous familiar tunes and rhythms, this composition expresses the charms that are unique and distinctive to Chinese folk music.

Si Lang Visiting His Mother

Traditional Peking Opera, Arranged by Lu Huang

In the story of *Generals of the Yang Family* which took place in the Song Dynasty, Yang Si Lang (Yan Hui) was captured by the Liao soldiers in the Battle of the Golden Sands. He later hid his real identity and married Princess Tie Jing of the Liao country. Fifteen years later, when Si Lang, who had longed for his mother all the while, learnt that his mother, Lady She, was delivering army provisions to the North, he ardently wished to meet her, but could not do so because of his status. Detecting her husband's thoughts, the kind and understanding Princess Tie Jing pointed it out, and Si Lang eventually revealed everything to her.

In the Palace is quick-paced and propelling, unimpeded and heart moving. It portrays the complex innermost feelings of Yang Si Lang and Princess Tie Jing while they converse.

The Premier and General in Harmony

Traditional Peking Opera, Arranged by Lu Huang

In the era of the Warring States, Lin Xiang Ru returned a piece of ceremonial jade to the State of Zhao in perfect condition, delighting the King of Zhao, who appointed him as the Premier. The veteran General Lian Po having rendered outstanding services, positioned himself in conceitedness. Refusing to accept Lin as the Premier, Lian humiliated Lin on many occasions. However, Lin gave in to him repeatedly for fear that the discord between him and the General will affect the state's safety, giving the powerful State of Qin an opportunity to invade them. Upon hearing the analysis from Official Yu one day, Lian Po suddenly realised his misdeeds and went to seek forgiveness from Premier Lin with a flogging stick. From then onwards, the Premier and General reconciled.

This excerpt starts off with the *Laosheng* singing, followed by the *Hualian*, and finally with both of them singing together, symbolising the harmonious relationship between Lin Xiang Ru and Lian Po after the dissipation of their misunderstandings.

Twice Entering the Palace

Traditional Peking Opera, Arranged by Lu Huang

Conspiring to usurp the throne, Li Liang sealed up and isolated Zhao Yang Court. Realising his evil deeds, Concubine Li regretted deeply in isolation. Xu Yan Zhao and Yang Bo entered the palace twice to offer advices to Concubine Li, who later saw the truth and entrusted them with all state affairs. Li Liang was subsequently subdued and killed by Yang Bo and his troops, and the country finally enjoyed peace once more.

With the repartee of the three characters, namely the *Laosheng*, *Huadan* and *Hualian*, this excerpt illustrates the secret discussion held between the officials and generals in hope of saving the country, showcasing completely the charm of vocal art in Peking opera.

The Surging of Turbulent Clouds

Contemporary Peking Opera, Arranged by Peng Xiu Wen

This piece is adapted from a renowned excerpt from the contemporary Peking Opera *Mount Dujuan*. The original music is made up of a series of Peking Opera tunes, depicting the undulated and mixed feelings of the opera's heroine. This excerpt is a successful example of the continuous creation of new Peking Opera tunes. Using exquisite instrumentation, the arranger has fully excavated and utilised the orchestra's potential, thus creating a Chinese orchestral work that is unique and characteristic.

Butterfly's Love for the Flower

Contemporary Peking Opera, Arranged by Lu Huang

In 1930, after Mao Ze Dong's wife, Yang Kai Hui, decided to leave him and return to Bancang, Hunan, the underground battle in the Hunan-Hubei border began to develop at an astonishing speed. Due to a renegade's betrayal, Yang was captured and imprisoned. During the interrogation, Yang remained calm in the face of danger and spoke with fervour and confidence, disclosing the enemies' conspiracy, which caused alarm to the interrogator, He Jian. Yang was eventually killed by the enemies.

The Bright Ancient Path that Leads to Heaven is an artistically influential contemporary Peking Opera excerpt, which expresses Yang Kai Hui's feelings when she was reluctantly leaving her beloved fellow villagers.

Taking Mount Weihu by Strategy

Contemporary Peking Opera, Arranged by Lu Huang

During the early days of the Liberation War, a small platoon of Liberation Army in the Northeast entered a thick forest which was covered with snow and attacked the bandits in Mount Weihu. Due to the perilous terrain of the mountain and the great disparity of strength between the Liberation Army and its enemy, Platoon Leader Yang Zi Rong disguised himself ingeniously as a bandit and infiltrated into Mount Weihu in the name of presenting the bandits with a map of liaison. With the information obtained by Yang Zi Rong through much hardship and dangers, the platoon attacked and defeated the bandits while they were holding a banquet.

新加坡华乐团音乐会预告 SCO Forthcoming Concerts

| 日期/时间
Date/Time | 音乐会名称
Concert Title | 指挥/艺术指导
Conductor/
Artistic Advisor |
|--|---|---|
| 11/08/2002
(星期日/Sun)
下午3时正/3.00pm | 听音乐 全家乐系列 一
Family Concert Series I
孙悟空三打白骨精
Adventures of the Monkey King | 陈能济
Chen Ning-chi |
| 23-24/08/2002
(星期五及六/Fri & Sat)
晚上8时正/8.00pm | 大师系列 七
Masterworks Series VII
彭修文纪念音乐会
In Commemoration of Peng Xiu Wen | 夏飞云
Xia Fei Yun |
| 07-08/09/2002
(星期六及日/Sat & Sun)
晚上8时正/8.00pm | 流行系列 三
POP@SCO Series III
刘星与新时代音乐
Liu Xing & New Age Music | 叶聪
Tsung Yeh |
| 20-21/09/2002
(星期五及六/Fri & Sat)
晚上8时正/8.00pm | 大师系列 八
Masterworks Series VIII
五胡兴华
Two-string Fiddle Fantasy | 叶聪
Tsung Yeh |

| | 票价*
Ticket Prices | 优惠票价*
Concession Ticket Prices |
|---|--------------------------|-----------------------------------|
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Family Concert Series I
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Adventures of the Monkey King | \$16 \$12 \$8 | \$14 \$10 \$7 |
| 大师系列 七
Masterworks Series VII
彭修文纪念音乐会
In Commemoration of Peng Xiu Wen | \$32 \$26 \$19 \$16 \$12 | \$30 \$24 \$17 \$14 \$10 |
| 流行系列 三
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刘星与新时代音乐
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SCO Fund-raising Concert

粤韵传情
An Evening of Cantonese Opera Music

客卿指挥兼艺术总监: 丘永基
Guest Conductor cum Artistic Director: Qiu Yong Ji

04-05/10/2002 (星期五及六/Fri & Sat)

Ticket Prices: \$200 \$100 \$80 \$50 \$40 \$30

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* 票价包括1元的SISTIC收费及消费税。
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We wish to thank Tian Yun Beijing Opera Society, the media and all who have contributed to the Orchestra in one way or another.

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新加坡华乐团

充满青春及理想的新加坡华乐团，迁入新加坡大会堂的新居后，以信心和华乐迈入新世纪。作为新加坡国家华乐团，在保留传统的同时更极力发掘新领域，通过音乐总监叶聪的策划与引导，把华乐介绍给更广大的观众。

国家华乐团的根源

新加坡华乐团的前身是人民协会文工团属下的一个演出单位。1996年，在新加坡总理吴作栋先生的推荐下，新加坡华乐团有限公司宣布成立来管理新加坡华乐团，希望乐团能成为一个具有国际水准的国家乐团。李显龙副总理被委任新加坡华乐团赞助人。1998年，首任音乐总监胡炳旭带领乐团远赴北京、上海与厦门呈献巡回音乐会，深获好评。迎接千禧年，新加坡华乐团在2000年1月1日与近万名观众包括演奏员在新加坡室内体育馆一起呈献“千禧千人大乐”音乐会。动用千多名演奏员同奏华乐的这一盛事，不但是本地创举，也可说是一项世界记录。同年2月，新加坡华乐团与台北市立国乐团联合组成120人的乐队在台北国家音乐厅为“台北市传统艺术季”掀开序幕。2001年，乐团呈献“双庆音乐会”以欢庆乐团五周岁及欢庆新加坡大会堂重新开幕。

新方向

华乐界首创的音乐会系列：大师系列、流行系列、小合奏系列及听音乐会全家乐系列，在音乐总监叶聪的引导下将一一搬上舞台，为华乐爱好者开拓另一种新面貌、新尝试。

除了在音乐厅把华乐经典介绍给广大的艺术爱好者，乐团也在社区、户外公园及学校呈献普及推广性的音乐会，竭尽所能的把华乐推广到组屋区、公园及地铁站去。身为一个非牟利团体，乐团也不遗余力地筹款，增加营运资金；乐团已设有自己的网站(www.sco-music.org.sg)、备有电脑化储存系统的资料中心及乐谱室，充分利用和发挥现代科技的优势。

展望未来，发掘新领域，继续提高新加坡华乐团在音乐界的专业地位，使其成为世界级的华乐团。

Singapore Chinese Orchestra

Dynamic, youthful and visionary, the Singapore Chinese Orchestra (SCO), recently established at the refurbished Singapore Conference Hall (SCH), is Singapore's only national Chinese orchestra. Under the baton of its charismatic, newly appointed music director, Tsung Yeh - aspires to introduce Chinese orchestral music to an ever-broadening audience.

The roots of a national Chinese orchestra

The SCO was formerly a performing unit of the People's Association Cultural Troupe. At the recommendation of Prime Minister Goh Chok Tong, the Singapore Chinese Orchestra Company Limited was established in 1996 to transform the SCO into a national orchestra of international standing. Deputy Prime Minister, Mr Lee Hsien Loong was named its Patron. In 1998 - under the baton of its first music director, Hu Bing Xu - the Orchestra toured China to critical acclaim. To welcome the new millennium, the SCO broke world records by featuring 1,400 musicians in a concert on 1 January 2000! Then, the Taipei Municipal Chinese Classical Orchestra invited it to perform at the Traditional Arts Festival in Taipei. In 2001, the SCO moved into the SCH. To mark this significant milestone, as well as to celebrate its fifth anniversary and the re-opening of the Singapore Conference Hall, it staged a Twin Celebration Concert.

New directions

A major thrust of music director, Tsung Yeh's outreach programme is his new concert series. The Orchestra also reaches out through Community Series concerts at Community Clubs, Arts Education Programmes at schools and Outdoor Concerts at National Parks. As a non-profit organisation, it spares no effort in raising funds. The cutting-edge orchestra has also established a web site (www.sco-music.org.sg), a resource centre and a score library with a computerised database.

Looking ahead, the SCO is poised to explore new frontiers as it strengthens its position as one of the leading professional orchestras in the Chinese orchestral world and beyond.

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