

Music Director **Tsung Yeh**
音乐总监 **叶聪**

新加坡
华乐团
Singapore
Chinese
Orchestra



Orchestral Flair

华 乐 盛 宴

—与陈澄雄之约

Date: 3 July 2004

Time: 8.00pm

SCO Concert Hall
(Singapore Conference Hall)

新加坡华乐团音乐厅
(新加坡大会堂)

Guest Conductor **Chen Tscheng-Hsiung**
客卿指挥 **陈澄雄**




大乐队系列 II
华乐盛宴 - 与陈澄雄之约
客卿指挥：陈澄雄



朗月耀九州
陈永华曲



水墨·气韵
刘斌曲



白蛇传
张之良曲
笙独奏：郭长锁




休息



梅花操
罗伟伦编曲



永恒之城
钟耀光曲



梦蝶
陈能济曲



Grand Orchestra Series II

Orchestra Flair

Guest Conductor : Chen Tscheng-Hsiung



Moon Over Bounteous Land

Composed by Chan Wing-Wah



Ink Force

Composed by Liu Bin



Madam White Snake

Composed by Zhang Zhi Liang
Sheng Solo : Guo Chang Suo



Intermission



The Plum Blossom's Story

Arranged by Law Wai Lun



The Eternal City

Composed by Dr Chung Yiu-Kwong



Dream of Butterfly

Composed by Chen Ning-chi

新加坡华乐团

随着迁入新加坡大会堂的新居后，新加坡华乐团带领华乐迈入新世纪。在保留传统的同时，我们更极力发掘新领域，从而把华乐介绍给各个阶层的群众。

国家华乐团的根源

新加坡华乐团是一个非牟利的文化机构，它的前身是人民协会文工团属下的一个演出单位。1996年在吴作栋总理的建议下，把新加坡华乐团提升为一支具有国际水平的国家华乐团，并邀请李显龙副总理为新加坡华乐团赞助人。首演音乐会在1997年首任音乐总监胡炳旭的指挥下掀开序幕。为了维护华族传统文化、普及华族音乐及发展我国多元文化交流，我们除了在音乐厅举行音乐会，也在社区组屋、学校及公园等场所演出。1998年，乐团首次汇集多名新加坡吹打乐好手，呈献一场气势磅礴的《锣鼓喧天金狮腾》音乐会。同年，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，受到当地听众的欢迎。乐团也应国际扶轮社的邀请，于1999年假新达城展览厅为来自国外的1800多名嘉宾呈献了一场富有本地色彩并深获好评的音乐会。翌年，为迎接千禧，新加坡华乐团呈献一场由1400多名演奏家的“千禧千人大乐”音乐会。同年2月，乐团受邀为“台北市传统艺术季”掀开序幕，联合台北市立国乐团，组成120人的乐队在台北国家音乐厅演出。2001年，乐团呈献“双庆音乐会”，以欢庆乐团成立五周年纪念及新加坡大会堂重新开幕。在2002年的滨海艺术中心开幕艺术节上，新加坡华乐团新任音乐总监叶聪构思了一场富有梦幻色彩，同时具有真实历史事迹的交响幻想史诗—《马可波罗与卜鲁罕公主》，为新加坡华乐团发展立上另一个里程碑。在2003年的新加坡艺术节上，我们也与本地杰出多元艺术家陈瑞献先生一同呈献别开生面的音乐会，突破了单一艺术呈献形式。

展望未来

自2001年推出的音乐会系列深受大家爱戴，我们在今年再接再厉，呈献大合奏、流行、小合奏及听音乐全家乐系列。乐团立志为新加坡听众在音乐上带来更多的惊喜，与此同时也盼望观众能与新加坡华乐团一同成长。



Singapore Chinese Orchestra



Dynamic, youthful and visionary, the Singapore Chinese Orchestra (SCO), established at the refurbished Singapore Conference Hall (SCH), is Singapore's only national Chinese orchestra. Under the baton of its charismatic music director, Tsung Yeh, it 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 featured 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 SCH, it staged a *Twin-Celebration Concert*. In November 2002, the orchestra performed *Marco Polo and Princess Blue*, a symphonic fantasy epic, as part of the Opening Festival of Esplanade - Theatres on the Bay. This spectacular work featured, not only the orchestra, but also a chorus performing in Chinese and Mongolian, was a resounding success. The Orchestra's musical conversation with Singapore's most celebrated multi-disciplinary artist, Mr Tan Swie Hian in the 2003 Singapore Arts Festival was yet another watershed in the Chinese orchestral genre.

New Directions

A major thrust of music director Tsung Yeh's outreach programme is the 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 website (www.sco.com.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.

叶聪 音乐总监



叶聪于2002年1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。1995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銜。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，广获好评。

1991年4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-紧密合作。1991年11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，1987至1989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5岁开始学习钢琴，1979年在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。1983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、史勒坚及薛林、韩中杰、黄贻钧及曹鹏深造指挥。

叶氏活跃于乐坛，曾与北美州多个乐团合作，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。

1989年6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、台北和台中等地方的乐团。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1996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，1997年又在里昂与华夏室内乐团合作演出。2000年8月，他首度赴日本，带领新星交响乐团于第21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1992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1997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 the 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 1987-89, he served as 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 Orléan during 1996, with Ensemble de Orchestre Philharmonique de Radio France as part of the Festival Presence in Paris, and with Hua Xia 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 the 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' Guild Workshop in Chicago. He has been the master teacher of the International Conductors' Workshop for contemporary music in Zurich, Switzerland since 1997.

陈澄雄 客席指挥



台湾宜兰人，先后毕业于国立台湾艺专、奥地利国立莫扎特音乐学院。曾执教于国立台湾艺专，中国文化学院、东海大学、实践大学及台北市立师院，并屡任国内交响乐团、国乐团、管乐团、合唱团指挥。

陈氏潜修音律，驾馭中西音乐，独具艺术睿见与文化气质。曾多次应邀客席指挥美国、英国、加拿大、俄罗斯、匈牙利、罗马尼亚、哥伦比亚、墨西哥、日本、韩国、新加坡、香港、中国大陆等著名交响乐团及国乐团演出，树典文化新页。

1976年、1980年先后训练“自强”、“幼狮”管乐团，代表中华民国参加美国和平公园国际管乐大赛、均荣获“三A”及首奖。

1984年6月奉命出任台北市立国乐团团长兼指挥，在任七年间致力中国音乐倡导及改革，功不可没。

1991年4月奉命接掌台湾省立交响乐团（现更名国立台湾交响乐团），落实基乐教，推动精致艺术，拉进城乡文化距离，乐泽广杯。次年10月举办“台湾省音乐艺术季”，演奏地点遍布全省各地，倡导风气典范树立。

陈氏于1992年创立“台湾省青少年交响乐团”，成员均来自全国各地，年龄自十至二十岁之青少年，并先后率领此团于1995年赴英国；1997年亚洲新、马、港三区；1999年赴欧洲奥、匈、法、罗马尼亚四国；2001年赴南非、史瓦齐兰；2002年赴美加温哥华、多伦多、波士顿、纽约、华盛顿首府巡回演出所到处佳评如潮。

陈氏先后推动国人创作作品演出，及中国歌剧“原野”、“西施”，歌舞剧“走西口”，芭蕾舞剧“敦煌梦”之台湾首演，以及西洋歌剧等巡回全省各地，对落实“文化均衡及拉进城相距离”有极深且远之影响。

陈氏于2003年2月正式退休，成为自由指挥家，并已被好几个国家的乐团争聘为常任客席指挥家。

Chen Tscheng-Hsiung
Guest Conductor

Chen Tscheng-Hsiung was born in Yilan Province, Taiwan. He graduated from the Taiwan National Arts College and Austria Mozart Conservatory of Music. He was a lecturer of the Taiwan National Arts College, Chinese University of Culture, Donghai University, etc. Chen has served as the Conductor of the symphony orchestra, the Chinese orchestra, Wind orchestra and chorus in Taiwan. Chen has conducted many symphonic orchestras in Japan, Korea, Russia, Hungary, Romania, Toronto, China, Singapore and Hong Kong.



Chen also prepared the Ziqiang and Youshi Philharmonic Troupes for participation in the Peace Garden International Music Competition in United States in 1976 and 1980 respectively and on both occasions emerged as the top winner in the 3A category. In June 1984, he was appointed the Director cum Conductor of the Taipei Municipal Chinese Classical Orchestra. He led the Orchestra to perform in America in 1986 and 1987 respectively.

He has been the Director cum Conductor of the Taiwan Symphony Orchestra since April 1991 and is active in promoting orchestral music to the masses. In October the same year, he organised the Taiwan Music Festival.

He started the Taiwan Youth Philharmonic Orchestra in 1992, attracting youths from all over the country aging from 10 to 12 years old. He led them for a concert tour to Britain in August 1995; Singapore, Malaysia and Hong Kong in 1997; Europe in 1999; Africa in 2001; Canada and America in 2002, garnering high acclaim.

He has actively encouraged performance of local works as well as China opera such as *Yuan Ye*, *Xi Shi* and *Zou Xi Kou*. He also performed Western works such as the ballet suite, *Dream of Dunhuang*.

He officially retired in February 2003, becoming a freelance conductor, and has been highly sought after by foreign orchestras as a special guest conductor.

郭长锁 笙演奏家



郭长锁，1963年生于北京，自幼喜好音乐。九岁时师从吴兴水老师学习笙专业。于1979年以优异成绩考入中央音乐学院附中，师从林富贵，后于1981年转入中国音乐学院附中。1982年进入中国音乐学院大学民乐系，随张之良教授学习。在校期间，曾代表中国音乐学院赴香港演出，受到好评。1986年，录取为中央民族乐团演奏员。曾随团多次出访了日本、新加坡、香港、澳门等国家及地区。于1997年文化部文艺专业考核中以高分名列吹打组榜首。同年下旬，加入新加坡华乐团担任笙演奏家，现为乐团笙部首席。

郭君的笙演奏风格细腻、技巧娴熟、音乐感人，曾获各方专家的一致好评，并给予肯定。

Guo Chang Suo Sheng Soloist



Guo Chang Suo was born in Beijing in 1963. He loves music since young. He started learning *sheng* from Wu Xin Shui at the age of nine with excellent results. He gained entry into the secondary school affiliated to the Central Conservatory of Music in 1979 and studied under the tutelage of Lin Fu Gui. He was later transferred to the secondary school affiliated to the China Conservatory of Music in 1981. Guo entered the Chinese Music Department of China Conservatory of Music in 1982 and studied under Professor Zhang Zhi Liang. He represented the conservatory to perform in Hong Kong and was well commended. He joined the China Central Chinese Orchestra as a *sheng* performer in 1986 and has performed in Japan, Singapore, Hong Kong and Macau. He scored highest marks in the woodwind and percussion category in the arts examination conducted by the China Cultural Department in 1997. He then joined the Singapore Chinese Orchestra as a *sheng* performer in end 1997 and is currently the *sheng* sectional principal.

Guo's performance is delicate, skillful and touching. He received commendations for his many performances.

Synopses 乐曲介绍

朗月耀九州 | Moon Over Bounteous Land

陈永华 | Chan Wing-Wah

中秋节是中国人民的传统大节日，当日人月团圆是一个美好意愿。古时社会交通不便，外出工作及应考的家人都会攀山涉水返家共度中秋。现今社会交通发达，传统人月庆团圆的意愿逐较易实现。

本曲以动感的敲击开始，伴着几次变奏的主题旋律不断前进，越来越热闹，有若人群陆续在皎洁的月色下游玩。音乐发展至多部主题重叠时，就带来一段辉煌的结束。寓意在朗月高挂，光华四射之下，世界各地的中国人同盼望国运昌隆，九州一统，世人和睦相处，共创一个和谐繁荣的新纪元。按《尚书》记载，黄帝分天下为九州，及后洪水为患，遂有大禹治水。治水成功后，大禹更获帝舜禅让帝位，并重划九州。自此九州遂指一个完整的中国。

The Mid-Autumn Festival is by tradition, an important occasion for the Chinese as the full moon symbolises harmonious union or reunion, and bodes well for the family or lovers. In the olden days when it was difficult to travel and communicate, family members working and studying in places faraway would make it a point to return home that day despite the long roads and harsh conditions. Our advanced transportation network today makes it much easier to fulfil that wish and enjoy being with our loved ones on that moonlit night.

This music piece opens with the percussion in driving rhythm, followed by the main theme which appears in various combinations of instrumental sounds. It depicts the gathering of people carrying colourful lanterns and wandering about under the bright moon. The manifolds of the melody bring in a majestic, climactic close. The music is a suggestion of the one wished shared by Chinese people all over the world as they look forward to a prosperous and unified China, glowing in brilliance like the moon above, and harmony that will bring us all a better tomorrow.

水墨·气韵 | Ink Force

刘斌 | Liu Bin

盖气者，有笔者，有默契，有色气，而又有气势，有气度，有气机，此间即谓之韵，而生动处则又非韵之可代也。生者生生不穷，深远难近，动者动而不板，活泼迎人，要皆可默会而不可名言。——明·唐志契

如果说乐曲的第一部分是一幅深远的山水写意画的话，那第二部分则可说是一幅活泼的人物写实画了。第三部分的开始再现了部分“山水”的乐思，但音乐渐渐趋向不断变化，仿佛画家在他的笔墨恣意纵横（“泼墨”）之间，引入对人生哲理的思索：有为？无为？

If the first part of the song can be described as a massive painting of mountains and rivers, the second part would most definitely be one that depicts a character that is active and lively. The third part returns to the more tranquil mood of the first but begins to change haphazardly as though an artist thinking between different brushstrokes, bringing in more profound and deeper life philosophy and thoughts with every stroke.

Synopses 乐曲介绍

白蛇传 | Madam White Snake 张之良 | Zhang Zhi Liang

乐曲歌颂了白素珍对许仙坚贞不移的崇高爱情。以及不畏封建势力强暴的大无畏英雄气节。

乐曲为单乐章协奏曲，共分四段：（一）下凡人间美；（二）断桥会；（三）水漫金山；（四）断桥惜别。

The song depicts the pure and powerful love Madam White Snake, Bai Su Zhen, has for her husband, Xu Xian, as well as her bravery and courage against those who oppose to their love.

The entire piece is made up of 4 parts, *Beauty of the Human World, Meeting at Broken Bridge, Flooding of Mount Jin and Parting at Broken Bridge.*

梅花操 | The Plum Blossom's Story

罗伟伦编曲 | Arranged by Law Wai Lun

与《四时景》、《八骏马》、《归巢》誉为四大南音名谱。该曲以古朴简练而又形象的音乐语汇描写了梅花迎风斗雪而傲然盛开的各种形态，是一首高品味，高格调的古代标题性器乐曲。

Four Seasons, Eight Stallions and Return to the Nest were known as the four famous *nanyin* scores. This piece uses simple and unsophisticated music tones to portray the firm and indomitable plum blossoms flourishing proudly in adversity. It is an ancient music piece with high savour and style.

永恒之城 | The Eternal City 钟耀光 | Dr Chung Yiu Kwong

2000年3月香港中乐团21世纪国际作曲大赛原创组冠军作品。像香港的历史和生活一样，变化快速多元，流畅自然，是此作品的特色。都市现代化并没有使香港抛弃其中国传统。维多利亚港四周的摩天大楼，旧式的舢舨，九广铁路的钟楼永远显示出古今与中西文化在香港得以和谐共存。此作品从多种音乐的角度，如有节拍与无节拍、调性与非调性的素材的混合，传统音乐语法与西方前卫音响的混合、国乐器天然特性与人工理性的配器使用，来表现香港这种不常见的文化共存现象，并希望透过这种西方现代作曲手法与传统中国语法的结合参生一种新的音响领域与音乐风格。

The Eternal City was completed in December 1999, Taipei. Incessant change, rapid and multifarious, yet smooth and imperceptible, just like Hong Kong's history and city life, is the main characteristic of this piece. The modernisation of Hong Kong has not prevented it from retaining its Chinese tradition. The towering skyscrapers, traditional sampans, and the KCR clock tower--the most unforgettable symbols of the Victoria Harbor, offer a permanent display of harmony between past and future, east and west. This composition expresses such an unusual co-existence of two cultures in many directions: element that is metrical along with a metrical, tonal with atonal, traditional musical phraseology with avant-garde dissonant sound mass and natural instrumental physicality with intellectual "orchestration". It is thus expected that such integration of western contemporary compositional technique and traditional Chinese sound elements could establish a new sound horizon and musical identity.

梦蝶 | Dream of Butterfly

陈能济 | Chen Ning-chi

此曲乃庄子《齐物论》之《庄周梦蝶》而引发的音乐联想。在《梦蝶》中，庄子既把自己的形体看作是蝴蝶中的幻想，又把身外的蝴蝶看作是自己梦中的偶现。音乐凭想象变化，在虚幻的冥想世界中，把世俗的烦恼抛去，将难以完成的事在梦中实现。

第一段：一只美丽的蝴蝶在虚幻的世界中任意遨游，仿佛身在梦中，无拘无束，自由自在。此段的音乐主要在意境的描绘，并无完整的音乐主题出现，只是一些片断的旋律而已。

第二段：一个优美的主题从低音升起，又在高音延续著，象不断变化的蝴蝶，慢慢的化成千万只蝴蝶在空中闪烁，绚丽的光芒，虚幻的景象让音乐进入更大的灵空世界。此段音乐是第一段的延续，并一气呵成。

第三段：高昂的主题音乐由唢呐奏出……“我”惊觉自己也成了蝴蝶，在空中飞翔，由惊慌、害怕转为欣喜、欢畅。在这里“人”是“蝶”已不可分，也不再重要。在这奇妙的空间只要恣意的享受，摆脱尘世的牵绊。

第四段：愉快的、奇妙的画面突然消失，音乐再度回到虚无飘渺的灵幻世界。第一段音乐再现，最后在宁静中结束全曲。就象常人所说，美景虽然不再，但回忆却一幕幕呈献于眼前，常弄不清是梦醒还是在梦中。

Zhuang Zhou *Dream of Butterfly*, an essay from *On Equality of Things* by Zhuang Zi, has inspired this piece of music. In the essay, he dreamt of himself as a butterfly. Regarding the butterfly as an independent entity, he felt that it reflected himself. In an illusory, imaginative world, this fanciful music piece discards all mundane worries and attempts to fulfill one's dreams in this dreamlike music.

Part I: A carefree, beautiful butterfly flies wantonly in a world of phantasm. This part emphasizes conceptual descriptions. There is no complete subject, but only some fragmentary tunes.

Part II: A song-like theme which starts in the lower register gradually develops to the higher register. The constant changes are like thousands of colourful butterflies flying in the air with variegated radiance. The changing images lead the music into an illusory world. This section is the continuation of the last one without letting up.

Part III: The high-spirited theme is played by the suona..... The “I” is surprised to find that he has become one of the butterflies flying in the air. Shocked at first, he turns happy. At this juncture, it is insignificant to distinguish “a man” or “butterfly”. In this wonderful realm, one should enjoy the freedom without any mundane shackles.

Part IV: The delightful, miraculous image suddenly disappears and the music returns to its earlier state, as if a single butterfly is flying in a dreamy world. The first section re-emerges. In conclusion, the previous joyous and fast materials reappear in a slow tempo and the whole piece concludes in a serene atmosphere.

Musicians

音乐总监：叶聪
Music Director：Tsung Yeh
助理指挥：郭令强
Assistant Conductor：Quek Ling Kiong

高胡 GAOHU

李宝顺 (乐团首席)
Li Bao Shun (Concert Master)
陶凯莉 (高胡首席兼板胡)
Tao Kai Li (*Gaobu* Principal cum Banhu)
黄晨达 (高胡副首席)
Wong Sun Tat (*Gaobu* Associate Principal)
郑景文
Chiang Kum Mun
刘慈勇
Low Cher Yong
许文静
Xu Wen Jing

二胡 ERHU

赵剑华 (二胡I首席)
Zhao Jian Hua (*Erhu I* Principal)
朱霖 (二胡II首席)
Zhu Lin (*Erhu II* Principal)
林傅强 (二胡副首席)
Ling Hock Siang (*Erhu* Associate Principal)
翁凤梅
Ann Hong Mei
陈淑华
Chen Shu Hua
郑重贤
Cheng Chung Hsien
周经豪
Chew Keng How
吴泽源
Goh Cher Yen
沈芹
Shen Qin
陈金练
Tan Kim Lian
陈彦聪 #
Chin Yen Choong #

中胡 ZHONGHU

张彬 (代副首席)
Zhang Bin (Acting Associate Principal)
全运驹
Chuan Joon Hee
梁永顺 *
Neo Yong Soon *
黄文财 ^
Ng Boon Chai ^
沈文友
Sim Boon Yew
王怡人
Wong Yi Jen

大提琴 CELLO

陈仰光 (代副首席)
Chen Yang Guang (Acting Associate Principal)
潘语录 (代副首席)
Poh Yee Luh (Acting Associate Principal)
姬辉明
Ji Hui Ming
李克华
Lee Khiok Hua
李华
Li Hua
巫志奇 #
Voo Chee Kee #

低音提琴 DOUBLE BASS

表明仪 (首席) ^
Wang Meng Ngee (Principal) ^
李翊彰 (代副首席)
Lee Khiang (Acting Associate Principal)
瞿峰
Qu Feng
吴非 #
Wu Fei #

扬琴 YANGQIN

瞿建青 (首席)
Qu Jian Qing (Principal)
李晓元
Li Xiao Yuan

琵琶 PIPA

俞嘉 (首席)
Yu Jia (Principal)
吴友元
Goh Yew Guan
侯跃华
Hou Yue Hua
陈运珍
Tan Joon Chin

柳琴 LIUQIN

司徒宝男
Seetoh Poh Lam

中阮 ZHONGRUAN

张蓉晖 (首席)
Zhang Rong Hui (Principal)
冯翠珊
Foong Chui San
林惠龙
Ling Hwee Loong
杨培贤
Yeo Puay Hian

三弦兼中阮 SANXIAN / ZHONGRUAN

黄桂芳
Huang Gui Fang

大阮 DARUAN

许金花
Koh Kim Wah

笙篪兼古筝 KONGHOU / GUZHENG

马晓蓝
Ma Xiao Lan

古筝兼打击 GUZHENG / PERCUSSION

许徽
Xu Hui

曲笛 QUDI

尹志阳 (笛子首席)
Yin Zhi Yang (*Di Zi* Principal)
彭天祥
Phang Thean Siong

梆笛 BANGDI

林信有
Lim Sin Yeo
陈财忠
Tan Chye Tiong

新笛 XINDI

徐小鹏
See Seow Pang
王添德 #
Ong Thiam Teck #

高音笙 GAOYIN SHENG

郭长锁 (笙首席)
Guo Chang Suo (*Sheng* Principal)
王毅鸿 ^
Ong Yi Horng ^
王彭彬 +
Ong Peng Bin +

中音笙 ZHONGYIN SHENG

谢傢辉
Seah Kar Wee
陈英杰
Tan Eng Kiat

低音笙 DIYIN SHENG

林向斌
Lim Kiong Pin

高音唢呐 GAOYIN SUONA

新世义 (唢呐兼管首席)
Jin Shi Yi (*Suona/Guan* Principal)
李新桂
Lee Heng Quee

中音唢呐 ZHONGYIN SUONA

杨标敬
Yong Phew Kheng

次中音唢呐 CIZHONGYIN SUONA

巫振加
Boo Chin Kiah

高音 / 中管 / 低音

GAO GUAN / ZHONG GUAN / DI GUAN
吴晓钟
Wu Xiao Zhong

打击乐 PERCUSSION

郭令强 (首席)
Quek Ling Kiong (Principal)
伍庆成
Ngho Kheng Seng
沈国钦
Shen Guo Qin
陈乐泉
Tan Loke Chuah
张腾达
Teo Teng Tar
伍向阳
Wu Xiang Yang

* 合约演奏家	Contract Musician
# 客卿演奏家	Freelance Musician
^ 没参与演出	Not in concert
+ 新加坡武装部队	Member of SAF
文工团华乐团团员	MDC Chinese Orchestra

所有演奏家 (除声部首席与副首席)
名字依英文字母顺序排列。

All musicians' names (except principal & associate principal) are listed according to alphabetical order.

指挥助理 Conducting Assistant

林向斌
Lim Kiong Pin
刘慈勇
Low Cher Yong

驻团编曲 Arranger-in-Residence

全运驹
Chuan Joon Hee
林向斌
Lim Kiong Pin
沈文友
Sim Boon Yew
杨培贤
Yeo Puay Hian

声部协调 Sectional Coordinator

李翊彰 (弦乐)
Lee Khiang (String)
陈财忠 (管乐/打击乐/弹拨)
Tan Chye Tiong (Woodwind/Percussion/Plucked String)

董事局 SCO PATRON & BOARD OF DIRECTORS

赞助人

李显龙先生
副总理兼财政部长

Patron

Mr Lee Hsien Loong
Deputy Prime Minister &
Minister for Finance

名誉主席

庄升俦先生

Honorary Chairman

Mr Chng Heng Tiu

主席

周景锐先生

Chairman

Mr Chew Keng Juea

副主席

谢万森先生

Deputy Chairman

Mr Chia Ban Seng

董事

易有伍先生
赵祚友先生
周丽青女士
张齐娥女士
朱添寿先生
许廷芳先生
王才侨先生
赖学明先生
李泉香先生
王励谦先生
傅春安先生
苏启祯博士

Directors

Mr Aik Yew Goh
Mr Cheow Tak Yew
Ms Chew Lee Ching
Ms Claire Chiang See Ngoh
Mr Choo Thiam Siew
Mr Hee Theng Fong
Mr Heng Chye Kiou
Mr Lai Hock Meng
Mr Lee Suan Hiang
Mr Ong Lay Khiam
Mr Poh Choon Ann
Dr Soh Kay Cheng

行政部

行政总监

张振源

MANAGEMENT

Executive Director

Ken Chang Chin Yuen

经理

何伟山
梁碧云

Manager

Terence Ho Wee San
Neo Phaik Hoon

助理经理

张羽晴
(行政与财政)
陈添华
(产业管理)

Assistant Manager

Madeleine Chong Yeu Chyn
(Administration & Finance)
Edmund Tan Tian Wah
(Venue Management)

高级执行员

谢荣宝
(国际关系)
李俊成
(舞台监督)
罗美云
(音乐事务)
张美兰
(乐团事务)
杨方仪
(观众拓展)

Senior Executive

Nigel Chia Yong Poh
(International Relations)
Lee Chun Seng
(Stage Manager)
Loh Mee Joon
(Artistic Affairs)
Teo Bee Lan
(Orchestra Affairs)
Elaine Yeoh Hong Ghee
(Audience Development)

执行员

谢毓淋
(财务)
陈雯音
(行销传播)
林敏仪
(教育管理)
吴家玲
(产业管理)
黄晓慧
(业务发展)
尹玮凌
(行政)
姚美莲
(会场行销)

Executive

Angie Chia Giat Leng
(Finance)
Chin Woon Ying
(Marketing Communications)
Lum Mun Ee
(Education Management)
Grace Ng Jia Ling
(Venue Management)
Sylvia Ng Siow-Hui
(Business Development)
Lisa Wan Wei Ling
(Administration)
Jascinta Yew May Lynn
(Venue Marketing)

吴奕明
(资料管理)

Goh Ek Meng
(Education Specialist)

许荔方
(乐谱管理)

Koh Li Hwang
(Orchestra Scores Librarian)

杨汉强
(高级技工)

Yeo Han Kiang
(Senior Technician)



Xu Hui 许徽
Singapore Chinese Orchestra Musician

全



Quek Ling Kiong 郭令强
Singapore Chinese Orchestra Assistant Conductor

民



Yu Jia 俞嘉
Singapore Chinese Orchestra Musician

共



Tao Kai Li 陶凯莉
Singapore Chinese Orchestra Musician

乐

30 July 2004
8.00pm
Singapore Indoor Stadium
\$18, \$28, \$48, \$200

Tickets are available at all SISTIC authorised agents. Call 6348 5555 now!

Official Airline



Official Credit Card



Official Hotel



Official Newspaper



Official Radio Station



Official TV Programme



MEDIA CORP

