

新加坡
华乐团
Singapore
Chinese
Orchestra



ASCENDING

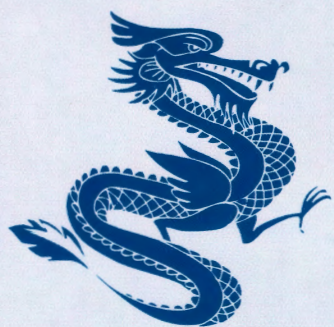
新世纪

Music Director **Tsung Yeh** 音乐总监 **叶聪** Guest Conductor **Kuan Nai-Chung** 客卿指挥 **关迺忠**

20 & 21 August 2004 8.00pm

SCO Concert Hall (Singapore Conference Hall) **新加坡华乐团音乐厅** (新加坡大会堂)

The Shaw Foundation Pte & Ltd has kindly sponsored this concert for the visually handicapped



节目

客卿指挥：关迺忠

剑器 III 号 2004

徐昌俊

飞天*

关迺忠

(一) 梦

(二) 岁月

(三) 飞天

琵琶独奏：俞嘉

~~ 休息 ~~

儿时三月天

潘耀田

龙年新世纪

关迺忠

打击乐独奏：郭令强、陈乐泉



*首演



Programme

Guest Conductor: Kuan Nai-Chung

Swords III 2004

Composed by Xu Chang Jun

Flying Asparas*

Composed by Kuan Nai-Chung

1. Dream
 2. Moment
 3. Flying Asparas
- Pipa Solo: Yu Jia

~~~ Interval ~~~

## **Reminiscence of March**

*Composed by Phoon Yew Tien*

## **The New Millennium of the Dragon Year**

*Composed by Kuan Nai-Chung*

Percussion Solo: Quek Ling Kiong, Tan Loke Chuah







## 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年在吴作栋资政的建议下，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。今年，新加坡华乐团在庆祝国家建国39年之即，呈献了有史以来最庞大的华乐演出“全民共乐”，总参与表演者超过2300名。

### 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.

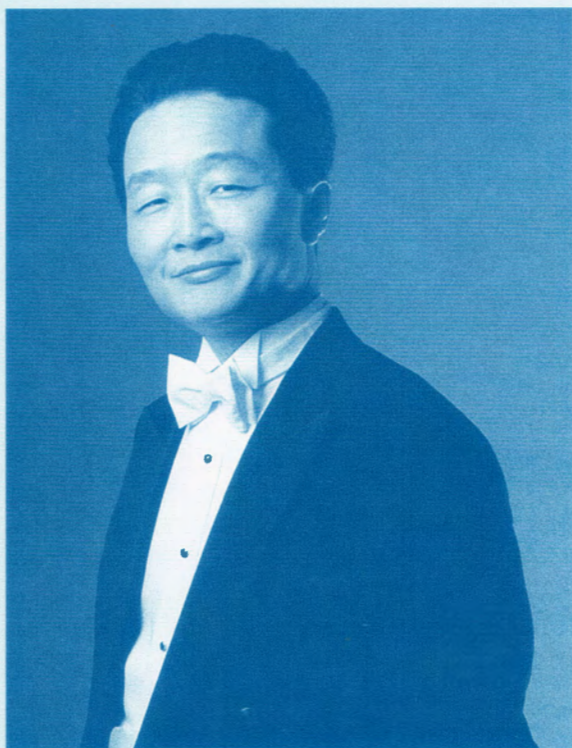
## **The Roots of a National Chinese Orchestra**

The SCO was formerly a performing unit of the People's Association Cultural Troupe. At the recommendation of Senior 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. Prime Minister 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. In 2004, the SCO celebrated the nation's 39th birthday by staging a spectacular concert featuring 2300 over performers entitled *SCO National Day Concert – Our People, Our Music*.

## **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](http://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

**Tsung Yeh**

Music Director



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。

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。



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 21<sup>st</sup> 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.





## 关迺忠

客卿指挥

### Kuan Nai-Chung

Guest Conductor

关迺忠，1939年出生于北京，父亲关紫翔是当时知名小提琴家。他自幼受父亲及德国钢琴教授古普克的严格音乐教育，17岁进入中国中央音乐学院，1961年毕业于作曲系。

关氏曾担任中国东方歌舞团指挥及驻团作曲家、中国艺术团驻团作曲家、北京艺术团及中国歌舞团指挥。1979年移居香港，曾担任丽风唱片公司制作人。关氏于1986年至1990年为香港中乐团第二任音乐总监。1990年移居台湾高雄担任高雄市国乐团指挥。关氏曾与许多乐团合作演出及录制唱片，包括中国中央乐团、上海民族乐团、香港小交响乐团、及台北实验国乐团等。

任香港中乐团音乐总监期间，关氏着重“平衡”之艺术观—古典与前卫、严肃与通俗、地方性与交响性、娱乐性与教育性；在曲目方面他以艰深及不同类型之大型乐曲去磨练乐团。他也不断的探求不同的表演形式—如大型普及音乐会、现场唱片录音演奏会等等，使乐团在演奏技巧及表达能力方面大大提升。

关氏作品风格在早期多写实和富民族风格，如《拉萨行》、《管弦丝竹知多少》等。中期则探索乐曲型式和乐队色彩的变化，代表作如《白石道人词意组曲》、《山地印象》等。其后他转为追求纯音乐的表现，如大提琴协奏曲《路》、《第二交响乐》等。他指挥、作曲和编曲的唱片超过三十五张。

关氏1994年移居加拿大后，继续从事音乐创作并经常到中国内地、香港、台湾等地指挥演出和录制唱片。他近年的主要作品有交响大合唱《高雄之恋》、小提琴协奏曲《北国情怀》、《第三交响乐》、《新疆民歌十首》、《大提琴小协奏曲》、交响音画《孔雀》、钢琴和国乐团《山歌》、《第五钢琴协奏曲》、《龙年新世纪》等。

Kuan Nai-Chung was born in Beijing in 1939. As a young boy, he received stringent training under his father, Kuan Zi Xiang, a well-known violinist at that time. He was also trained by Professor Kubelik, a German pianist. He entered the China Central Conservatory of Music at seventeen and graduated in 1961, majoring in Composition.

Kuan was the Conductor and Resident Composer of the China Oriental Song and Dance Troupe, the Resident Composer of the China Arts Ensemble; the Conductor of the Beijing Arts Ensemble and the China Song and Dance Troupe. He migrated to Hong Kong in 1979 and was the producer of the Life Records Company. Kuan was the second Music Director of the Hong Kong Chinese Orchestra between 1986 and 1990. In 1990, he moved to Kaohsiung, Taiwan and was the Conductor of Kaohsiung Chinese Orchestra. Kuan has performed and done recordings with various orchestras including the China Central Philharmonic Orchestra, Shanghai Chinese Orchestra, Hong Kong Sinfonietta and Taipei Municipal Chinese Orchestra etc.

When he was the Music Director of the Hong Kong Chinese Orchestra, his artistic perspective was to provide a 'balanced' programme between the classical and the avant garde, the popular and the serious, the regional and the symphonic as well as entertaining and educational. Engaging his orchestra with the presentation of repertoire of various types of highly demanding, full-scale works, he led the Orchestra from strength to strength.

Kuan's early works are realism-based, such as *Journey to Lhasa* and *Lingering Memories - A Chinese Instrumental Guide*. His works during middle period can be represented by *Jiang Kui's Poetry Suite* and *Highland Impressions*. His later works are majority expressions of pure music, such as *Symphony No. 2 for Chinese Orchestra* and *Cello Concerto Road*.

In 1994, Kuan migrated to Canada and continues to compose. He frequently conducts and does recordings in China, Hong Kong and Taiwan. His recent works include *Choir and Orchestra Love in Kaohsiung*, *Violin Concerto Feelings for the Northern State*, *Symphony No. 3*, *Ten Xinjiang Folk Songs*, *Concertino for Cello*, *Symphonic Picture the Peacock*, *Piano and Chinese Orchestra Folk Song*, *Piano Concerto No. 5* and *The New Millennium of the Dragon Year*.



俞嘉

琵琶演奏家

**Yu Jia**

Pipa Solo



俞嘉出生于北京。4岁随父俞松林学习琵琶和钢琴。7岁开始屡屡获奖，崭露头角。9岁考入中央音乐学院附小，1993年升入中央音乐学院，先后师从李光华、刘德海及林石诚诸教授。在校期间，多次获得各项奖学金及获得“三好学生”称号。1997年毕业，获学士学位。同年加入新加坡华乐团，现任琵琶声部首席。

俞嘉曾获1989年ART杯中国乐器国际比赛琵琶少年组第二名、1994年中央音乐学院首届民族器乐独奏比赛第一名、1995年华夏中国乐器国际比赛琵琶第二名、1999年台北民族器乐大赛琵琶亚军。她曾赴新加坡、马来西亚、日本、香港及台湾地区演出。1997年在台湾的台北及花莲成功的举办了个人独奏音乐会。录制出版了三张个人独奏激光唱片专辑。近年来，俞嘉也多次受邀参与香港艺术节及新加坡艺术节演出，获得好评。



Yu Jia was born in Beijing. She started learning *pipa* and piano at the age of four from her father, Yu Song Lin. She gained entry to the primary school affiliated to the China Central Conservatory of Music at the age of nine and entered the Central Conservatory of Music in 1993. She studied under the tutelage of Professors Li Guang Hua, Liu De Hai and Lin Shi Cheng. In 1997, she graduated from the conservatory with a degree. She joined the Singapore Chinese Orchestra in October 1997 and is currently its *Pipa* Sectional Principal.

Yu Jia won the second prize in the China ART Cup Competition *Pipa* Section in 1989, the first prize in the Central Conservatory of Music First Chinese Instrumental Solo Competition in 1994, the second prize in the China Hua Xia Chinese Instrumental Competition *Pipa* Section in 1995 and the second prize in the 7<sup>th</sup> Taipei Chinese Musical Instrumental Competition *Pipa* Section in 1999.

She has performed in Singapore, Malaysia, Japan, Hong Kong and Taiwan. She held *pipa* recitals at Taipai and Hualian in Taiwan in 1997. She also participated in numerous arts festivals and radio station events in China. She recorded three *pipa* solo compact discs. In recent years, Yu Jia has been invited to perform for Hong Kong Arts Festival and Singapore Arts Festival.





## 郭令强

打击乐演奏家

### Quek Ling Kiong

Percussion Solo

郭令强，2002年新加坡青年文化奖得主、杰出青年打击乐演奏家及指挥。他目前是新加坡华乐团助理指挥。

在打击演奏艺术方面，1994年获新加坡国家艺术理事会、李氏基金及新加坡福建会馆文化艺术奖学金往中国上海音乐学院学习、师从李民雄及薛宝伦教授、研习中西打击乐。此外，也曾获李真贵教授、安志顺先生及朱啸林先生的指点。1997年考获文学士毕业。

除了活跃于本地艺术界，郭令强也曾到过泰国、香港、台湾、埃及及中国及马来西亚各城市巡回演出。参加过在台湾、美国及中国举行的国际打击乐交流会或研讨会。

Quek Ling Kiong, 2002 Singapore Young Artist Award Recipient, a young and renowned homegrown percussionist, conductor. He is currently the Assistant Conductor for the Singapore Chinese Orchestra.

In 1994, Quek was awarded a scholarship from the Singapore National Arts Council, Lee Foundation and Singapore Hokkien Huay Kuan, to study in the Shanghai Conservatory of Music, China. He was then under the instruction of Prof. Li Min Xiong and Prof. Xue Bao Lun, specializing in both Chinese and Western Percussion. Besides, he also learned from other masters including Prof. Li Zhen Gui, Mr. An Zhi Shun and Mr. Zhu Xiao Lin. He graduated with a Degree in Performing Arts in 1997.

Besides active involvement in local arts scene, Quek has performed in Thailand, Taiwan, Hong Kong, Egypt, China and Malaysia. He not only collaborated with local artists and arts groups, but also with international artists. He has attended International Percussion Conventions held in Taiwan, China and American.



## 陈乐泉

打击乐演奏家

### Tan Loke Chuah

Percussion Solo

陈乐泉毕业于加拿大多伦多大学。曾参与本地多个团体的演出，在加拿大与美国时曾参加多个团体。

他也参与多伦多常年近代音乐作品节。他曾是 Nexus 的组员，如 Russell Hertenberger 和 Robin Engelman，Beverly Johnston（独奏家），John Rudolf（多伦多交响乐打击乐首席），John Brownell（北约克交响乐打击乐首席）及 Gregorz Markewicz（新加坡交响乐定音鼓手）等前辈大师学习。1999年考获音乐教育荣誉学士学位之后，2000年1月加入新加坡华乐团成为全职打击乐演奏家。

Tan Loke Chuah is a versatile musician armed with a Bachelor of Music Education (Hons) from the University of Toronto. Besides performing full-time with the Singapore Chinese Orchestra (SCO), he contributes to the Arts as a performer of both Western and Chinese percussion ensemble, an instrumental teacher, a percussion educator through master classes and clinics, a conductor of percussion groups and symphonic bands, as well as an arts administrator who saw the inception of the National Youth Percussion Festival.

Loke Chuah received tutelage from Gregorz Markewicz (former Singapore Symphony Orchestra Percussion Principal), Russell Hartenberger (Nexus member), Robin Engelman (Nexus member), John Rudolf (Toronto Symphony Percussion Principal), Beverly Johnston (Solo Percussion Artist) and John Brownell (North York Symphony Timpanist) amongst others. He has been involved in the local music scene from young, through participation in the Singapore Youth Orchestra, NUS Orchestra, NUSS-SLT Orchestra, SSO and its Percussion Group, Singapore Armed Forces Chinese Orchestra and various other bands. He has performed overseas with North York Symphony, Scarborough Philharmonic, Toronto Wind Symphony, University of Toronto Symphony Orchestra and Concert Band, University of Toronto Percussion Ensemble, as well as Nishikawa Ensemble. He was also involved in several released recordings with SSO, SCO and Nishikawa Ensemble.



剑器Ⅲ号 2004 - 为民族管弦乐队而作 (1999)  
徐昌俊

八十年代中后期柳琴独奏曲《剑器》(1986, 徐昌俊作曲)一经问世,即以其新一独特的风格迅速成为民族音乐文献中的精品。最近,作曲家本人又根据该作品的基本素材创作了《剑器Ⅱ号》(1999, 弹拨约五重奏),《剑器Ⅱ号B》(1999, 丝弦五重奏)以及现在的《剑器Ⅲ号》(民乐合奏)。在这些后来的作品中,作曲家力求逐步趋发掘那些已经存在于独奏曲中但是尚未被展现出来的潜在的可能性,因此他们无疑因该被看成是一系列新的创作。

“剑器”一词来源于著《剑器舞》,相传唐宋舞蹈《剑器舞》,相传唐代公孙大娘善舞剑器,诗圣杜甫观其表演后诗兴大发,写下了“如意射九日落,矫如群帝龙翔。来如雷霆受震怒,罢如江海凝清光”的著名诗句。

**Swords III 2004 - per l'orchestra tradizione cinese (1999)**  
*Composed by Xu Chang Jun*

Immediately after the first performance in 1986, *The Swords* (for *Liuqin* Solo) has been well received by the public and has become one of the most frequently performed music work of many concerts because of its fresh and elegant style.

Recently the composer has composed *Swords II* (for five Chinese pluck-string instruments), *Swords II-b* (for five Chinese string and pluck-string instruments) and the *Swords III* (for traditional Chinese orchestra) following the main materials of the original *Swords*. Both *Swords II* and *Swords III* are newly composed but not only arranged. The composer himself regards that like the varied layers of the onion, the later has further developed more musical possibilities that contained in the earlier but couldn't be expressed through itself.

The title *Swords* comes from the name of an ancient Chinese dance of Tang Dynasty. In Tang, there was a famous woman dancer named Gong-Sun Daliang whom is been known by playing swords dance. One day, after looking at her performance, poet Du Fu of Tang Dynasty was totally impressed and wrote a poem following that feeling.



## 飞天

关迺忠

第一乐章是写梦，这在古代在敦煌石窟的一个梦。用了敦煌琵琶谱中的第一首的遗韵的素材。这个素材几乎是原样的引用了，但是用了各种节奏的变化。中间的一段富有舞蹈性。这一乐章我完全没有用轮指，就是希望在右手的演奏法上尽量保持古代横持琵琶时的音色。

第二乐章“岁月”是写我们中华民族的历史。用了“又慢曲子伊州”的素材。我们的历史中苦难是多于欢乐的。中间的一段用了“拉弦”的手法，望注意。

第三乐“飞天”是写我们现代人的，尤其是近年我们中华民族的腾飞。这“飞天”不只是飞船上天，而是我们民族从精神的深处摆脱了自卑，充满了自信奔向明天。乐章用了“撒金砂”的素材。

这一首乐曲是新加坡华乐团委约作曲的，并于《飞天新世纪》音乐会首演。

—关迺忠

### Flying Asparas

Kuan Nai-Chung

The first movement speaks of a dream, the dream of a cave in the ancient times of *Dunhuang*. It uses source material from a piece of *Dunhuang pipa* music, "Nong Ping". The source material is almost wholly used except for the additional rhythm changes. The middle portion of this movement is upbeat and dance-like.

The second movement "Moment" (*Sui Yue*), illustrates the long Chinese history. Throughout history, the Chinese have suffered more than they have enjoyed or rejoiced. Hence, the source material used for this movement is "the slow and sorrowful song of Yi". A point to note is that this movement uses the *laxian* technique.

The third movement "Flying Asparas" refers to the people now, especially in recent years where there has been rapid improvement in the Chinese society. The title represents the ascent of the Chinese spirit from depression and the flight to a brighter tomorrow. The source material for this movement is the "scattering of gold powder".

This piece is specially commissioned by the Singapore Chinese Orchestra for the concert *Ascent*.  
- Kuan Nai-Chung

### 几时的三月天

潘耀田

小时候常听到黄友棣先生所作的著名歌曲《杜鹃花》，如今每次重温都勾起无限回忆。曲名里的“三月天”即取自歌词的第一句“淡淡的三月天”，今以歌曲的主旋律为基本素材加以各种变奏手法串连以及发展各别乐句，是一首富有即兴意味的乐曲。这首曲是国家艺术理事会特委约作曲家潘耀田为1999年新加坡艺术节而创作的。

### Reminiscence of March

Phoon Yew Tien

During his childhood days, the composer often listened to the song entitled *Azalea* composed by Mr Huang Yew Di. It evokes memories of his childhood when he listens to the same old tune now. The word "March" is taken from the first sentence of the lyric. *Reminiscence of March* adopted the source materials from the above-mentioned song by applying variation technique to its main melody with further expansion of each individual sentence of the lyric. This piece was specially commissioned by the National Arts Council for the 1999 Singapore Arts Festival.



龙是中华民族图腾，二十一世纪的第一年刚好是中国的龙年，据说这样的机会不是千载难逢而是三千年才会有一次，而我是这个机会的幸运儿。新的世纪带给人们新的希望和期许，我想作为一个作曲家还是把自己希望和期许化为音符吧！在这《龙年新世纪》中我用了中、西两位敲击乐的独奏家担任主奏，希望可以表现出我们中华民族的精神和魂魄。

乐曲分四个乐章：第一乐章是太阳。太阳是光和热的源泉，它也代表著信念和力量。第二乐章是月亮。月光如水，她让人们寄托了无限的深情。第三乐章是星辰。闪闪的星光引人遐想，它给了无数贤者以智慧，它代表了机敏和希望。第四乐章是大地。大地是我们的母亲，地球是全世界人们的家乡，相信在新的世纪中地球会越来越小，而人们的心会越来越近。而这也就是我在新世纪即将来临的唯一祈望吧！

—关迺忠

## The New Millennium of the Dragon Year

Kuan Nai Chung

The dragon is a totem of the Chinese race, and the first year of the 21st century happens to be the Year of the Dragon on the Chinese horoscope. This happens, it has been said, not once in a thousand but once in three thousand years. A new millennium brings new hopes and expectations. As a composer, I think I would rather translate my hopes and expectations into music. In *The Age of the Dragon*, I have put two soloists in the lead: one in Chinese percussion and the other, western, in an attempt to demonstrate the soul and the spirit of the Chinese people.

The music piece consists of four movements. The first movement is *The Sun* - a symbol of light and heat and of faith and power. The second movement is *The Moon* - the watery moonlight is a reflection of the deepest feelings. The third movement is *The Stars* - twinkling and fascinating, they symbolize the hope and have brought wisdom to numerous sages. The fourth movement is *The Earth* - our mother and the home of all the people in the world. It is believed the Earth will get smaller and smaller in the new millennium while people's hearts will grow closer and closer to one another. I would count this as my only wish on the eve of the new age.

- Kuan Nai-Chung





## 新加坡华乐团演奏家

# Singapore Chinese Orchestra 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 (Gaohu Principal cum Banhu)  
黄晨达 (高胡副首席)  
Wong Sun Tat (Gaohu 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 Mui  
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

### 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  
Wang Yi Jen

### 大提琴 CELLO

陈仰光 (代副首席)  
Chen Yang Guang (Acting Associate Principal)  
姬辉明  
Ji Hui Ming  
李克华  
Lee Khioh Hua  
李 华  
Li Hua  
林运丰#  
Lin Ying Fong#

### 低音提琴 DOUBLE BASS

袁明儀 (首席)^  
Wang Meng Ngee (Principal)^  
李翊彰 (代副首席)  
Lee Khiang (Acting Associate Principal)  
瞿 峰  
Qu Feng

### 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

### 箏篪兼古筝 KONGHOU / GUZHENG

马晓蓝  
Ma Xiao Lan

### 竖琴 HARP

陈慧雯#  
Katryna Tan Huey Wen#

### 古筝兼打击 GUZHENG / PERCUSSION

许 徽  
Xu Hui

### 曲笛 QUDI

尹志阳 (笛子首席)  
Yin Zhi Yang (Dizi 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

### 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

靳世义 (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 管 / 中 管 / 低 管

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

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Ngho Kheng Seng (Acting Associate Principal)  
沈国钦  
Shen Guo Qin  
陈乐泉  
Tan Loke Chuah  
张腾达  
Teo Teng Tat  
伍向阳  
Wu Xiang Yang  
杨星华\*  
Yeo Sin Hua\*  
魏 巍#  
Wei Wei#

\* 合约演奏家  
\* Contract Musician  
# 客卿演奏家  
# Freelance Musician  
^ 没参与演出  
^ Not in concert

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All musicians' names (except principal & associate principal)  
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|      |                      |
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| 全运驹  | Chuan Joon Hee        |
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| 沈文友  | Sim Boon Yew          |
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# **Singapore Association of the Visually Handicapped**

The Singapore Association of the Visually Handicapped (SAVH), formerly known as the Singapore Association for the Blind (SAB), is a voluntary welfare organization, founded in 1951. The association is affiliated to the National Council of Social Service (NCSS) and is supported by the Community Chest of Singapore. Our Mission is to help the visually handicapped help themselves.

We serve people with low vision as well as those who are totally blind. SAVH provides skills training and rehabilitation, social work and library services and organizes social and recreational activities for the vision impaired, to lead more independent lives.



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