



轻松听华乐 CASUAL CLASSICAL

音乐总监: 葉聰  
Music Director: Tsung Yeh

# 神秘的管子

## THE MYSTIC GUANZI

25 April 2009 (Sat) 8 pm

新加坡华乐团音乐厅

Singapore Chinese Orchestra Concert Hall



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新加坡华乐团是人民的乐团。我们在华乐艺术的领域上追求卓越，以成为世界顶尖的华乐团为目标

## 我们的使命

新加坡华乐团通过启发、推动、影响和教育的方式来传达我们的音乐理念

## 我们的价值观

追求卓越表现  
发挥团队精神  
不断创新学习

## Our Vision

The Singapore Chinese Orchestra strives to be an orchestra for everyone. We will set exceptional standards in our performing arts that will position us as a leading Chinese orchestra in the world.

## Our Mission

To inspire, motivate, influence, educate and communicate with its thousands of notes.

## Our Values

Strive for excellence in our performances  
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Open to innovation and learning

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# 节目 PROGRAMMES

## 轻松听华乐 – 神秘的管子 CASUAL CLASSICAL – THE MYSTIC GUANZI

指挥/司仪 Conductor/Host: 葉聰 Tsung Yeh  
司仪/演唱/叙述 Host/Vocalist/Narrator: 吴罗宾 Robin Goh  
管独奏 Guan Solo: 韩雷 Han Lei

《嘉年华》  
*Carnival*

崔权作曲  
Composed by Cui Quan

《丝绸之路》之《龟兹舞》  
*The Silk Road Fantasia Suite*  
管独奏 Guan Solo: 韩雷 Han Lei

赵季平作曲  
Composed by Zhao Ji Ping

《江河水》  
*River Waters*  
管独奏 Guan Solo: 韩雷 Han Lei

古曲、沈文友编曲  
Folk Song, Arranged by Sim Boon Yew

《几内亚舞曲》  
*Guinea Dance*  
演奏：韩雷（高音管）、靳世义（中音管）、  
孟杰（低音管）、巫振加（倍低音管）

几内亚民歌、韩雷编配  
Guinea Folk Song, Arranged by Han Lei

Performance by: Han Lei (Gaoying Guan), Jin Shi Yi (Zhongying Guan),  
Meng Jie (Diyong Guan), Boo Chin Kiah (Beidi Guan)

《丰收乐》  
*Harvest Dance*  
管独奏 Guan Solo: 韩雷 Han Lei

韩雷、曾加庆作曲  
Composed by Han Lei and Zeng Jia Qing

《夏日皇宫》  
*Summer Palace*  
管独奏 Guan Solo: 韩雷 Han Lei

孔宏伟作曲、罗伟伦配器  
Composed by Kong Hong Wei, Orchestrated by Law Wai Lun

-- 休息 Interval --

# 节目 PROGRAMMES

## 《姑娘十八一朵花》

*Eighteen Year Old Girl Like a Flower*

演唱 Vocal: 吴罗宾 Robin Goh

求如作曲、乃萍作词、陈家荣改编

Composed by Qiu Ru, Lyrics by Nai Ping,

Arranged by Tan Kah Yong

## 《管弦丝竹知多少》

*Lingering Memories - A Chinese Instrumental Guide*

叙述 Narration: 吴罗宾 Robin Goh

关迺忠作曲

Composed by Kuan Nai Chung

## 《星尘》

*Stardust*

演唱 Vocal: 吴罗宾 Robin Goh

赫奇·卡尔迈基作曲、米切尔·帕里什作词、陈家荣改编

Composed by Hoagy Carmichael, Lyrics by Mitchell Parish,

Arranged by Tan Kah Yong

## 《爵士连奏曲》

*Jazz Legato*

安德森作曲、沈文友改编

Composed by Leroy Anderson, Arranged by Sim Boon Yew

## 《爵士拨奏曲》

*Jazz Pizzicato*

安德森作曲、沈文友改编

Composed by Leroy Anderson, Arranged by Sim Boon Yew

## 《新加坡的小街上》

*On a Little Street in Singapore*

演唱 Vocal: 吴罗宾 Robin Goh

彼得·狄罗斯, 比利·希尔作曲/作词、陈家荣改编

Composed and Lyrics by Peter De Rose and Billy Hill,

Arranged by Tan Kah Yong



# 新加坡华乐团

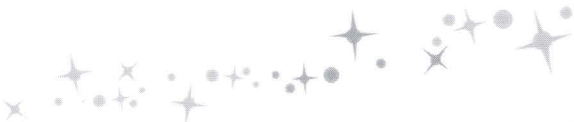
## SINGAPORE CHINESE ORCHESTRA

拥有75名演奏家的新加坡华乐团是本地唯一的专业华乐艺术团体。自1997年首演以来，其富特色的演奏已让它在华乐界占有一席之地。新加坡华乐团常驻演出场地是修建后的新加坡大会堂，而乐团赞助人为李显龙总理。

自成立以来，新加坡华乐团不断制作素质高且多元性的节目。其日益扩大观众群也目睹了华乐团这几年的成长。2002年的滨海艺术中心开幕艺术节上，带给观众一部富有梦幻色彩，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》，为乐团发展史上开创另一个里程碑。乐团与本地杰出多元艺术家陈瑞献，于2003年新加坡艺术节上，一同呈献了别开生面的音乐会《千年一瞬》，突破了单一艺术呈献形式。2004年，在国家庆祝建国39年之际，乐团亦号召了2300名表演者，举行了有史以来最庞大的华乐队演出《全民共乐》，为国家庆生。为纪念郑和下西洋600周年纪念，乐团于2005年集合了多方面的力量，邀请到国际知名歌唱家同台呈献音乐剧史诗《海上第一人--郑和》。2006年与新加坡舞剧团于新加坡艺术节演出的《寻觅》，再一次体现乐团多元特色。2007年，新加坡华乐团与新加坡交响乐团，以及本地其他上百位演奏家组成了联合大乐团，共同参与了新加坡国庆典礼的演出，为国庆典礼掀开新的一章。2008年新加坡艺术节，新加坡华乐团与Theatreworks剧场合作，突破性地将莎士比亚名著与昆曲经典《牡丹亭》在演出《离梦》中相会。

向来以高演奏水平呈献节目，新加坡华乐团曾多次受邀在重大场合中演出，包括2003年举行的世界经济论坛和国际艺术理事研讨会，以及近期的国际货币基金组织会议等。1998年于北京、上海和厦门、2000年于台湾的演出让亚洲区域开始注视新加坡华乐团。2005年，新加坡华乐团首次到文化气息浓郁的匈牙利、伦敦和盖茨黑德作欧洲巡回演出，成功得到观众与音乐评论家的一致赞赏。2007年，新加坡华乐团在北京国际音乐节及中国上海国际艺术节的邀请下，配合新加坡节在北京及上海演出。乐团也参与了澳门国际音乐节，并在广州星海音乐厅、中山市文化艺术中心及深圳音乐厅中亮相演出。这些海外音乐会不仅大大提升了乐团在国际音乐界的名声，也奠定了它在华乐界的领导地位。

新加坡华乐团也以“人民乐团”为宗旨，通过社区音乐会、学校艺术教育计划、户外音乐会等活动来推广华乐。为使其他种族的朋友也能欣然地欣赏华乐，乐团在委约的作品及举办的第一届华乐创作比赛中都注入“南洋”元素，借此创立本地独有的音乐风格。新加坡华乐团将通过启发、推动、影响和教育的方式来传达它的音乐理念。



A distinctive Chinese orchestra that is fast establishing itself among similar counterparts in the world, the Singapore Chinese Orchestra (SCO) is the only professional Chinese orchestra in Singapore. Inaugurated in 1997, the 75-strong orchestra has the patronage of Prime Minister Lee Hsien Loong and finds its performing home at the Singapore Conference Hall.

Since its inception, the SCO has constantly impressed its ever-broadening audiences by a number of blockbuster presentations. In 2002, it staged a symphonic fantasy epic *Marco Polo and Princess Blue*, as part of the opening festival of Esplanade – Theatres on the Bay. In the following year, it engaged in a musical and visual conversation with Singapore's most eminent multi-disciplinary artist Tan Swie Hian in the Singapore Arts Festival 2003. The orchestra further celebrated Singapore's 39th National Day with a spectacular concert – *Our People, Our Music* – featuring over 2,300 local music enthusiasts at the Singapore Indoor Stadium which is by far, unprecedented in

this region. As part of the Singapore Arts Festival 2005 and 2006, SCO produced a mega musical production, *Admiral of the Seven Seas* and collaborated with the Singapore Dance Theatre in the opening gala performance *Quest* respectively. In 2007, the SCO was seen performing as part of the 240-strong combined orchestra, at the Singapore National Day Parade. In the Singapore Arts Festival 2008, Singapore Chinese Orchestra worked with Theatreworks to present the groundbreaking production *Awaking*, which brought together *kunqu* opera music and Elizabethan music.

Touted for its high performing standards, the SCO had performed under invitation at various major occasions including the World Economic Forum and International Summit of Arts Council in 2003 and the 2006 International Monetary Fund (IMF) Annual Meeting. On the overseas front, the orchestra toured Beijing, Shanghai and Xiamen in 1998 and Taiwan in 2000. The SCO was invited to perform in The Budapest Spring Festival, London-Singapore Season and Gateshead in 2005. In October 2007, the SCO

performed in Beijing and Shanghai under the invitation of the Beijing Music Festival and China Shanghai International Arts Festival, as part of the Singapore Season. It was also invited to perform in Macau under the Macau International Music Festival, as well as major concert halls in Guangzhou, Zhongshan and Shenzhen. These overseas exposures had launched the SCO further into the international music arena.

Dedicated to its vision of becoming an orchestra for everyone and building new audiences, the SCO reaches out to the masses through its outreach and outdoor concerts at national parks, schools and Singapore heartlands. As part of the initiative to develop repertoire with Nanyang style and create its own distinctive music, SCO commissions new works regularly and organised its first music composition competition in 2006 that focused on incorporating music elements from Southeast Asia region. It is in this vision that the SCO continues to inspire, influence, educate and communicate with its music.



# 音乐总监 葉聰

## MUSIC DIRECTOR TSUNG YEH



葉聰于2002年1月应邀出任新加坡华乐团的音乐总监。在葉聰的领导下，新加坡华乐团的演奏曲目迅速扩展开来。他策划的大型音乐会包括了交响幻想史诗《马可波罗与卜鲁罕公主》、《千年一瞬一与陈瑞献的音乐对话》、《大唐风华》、《雷雨》及《海上第一人—郑和》等。同时，在《离梦》中把昆曲及莎士比亚名著融为一炉的初步概念也来自他的构思。这些成功的制作不但广受好评，也把华乐艺术推向了另一层次。

2007年，葉聰被委任为新加坡国庆典礼的音乐总监，并为庆典节目构思了全新的音乐概念。在国家领袖、27,000名热情的观众和上百万名透过现场直播观礼的国人面前，葉聰成功指挥了一个由新加坡华乐团、新加坡交响乐团、马来和印度乐队、南音小组及合唱团所组成的联合乐团。

身为一个真正的乐团建筑师，葉聰在音乐上的坚持与努力让乐团达到节奏、音色、力度及音乐性的优质音响效果。2005年，葉聰随新加坡华乐团远涉伦敦、盖茨黑德及布达佩斯春季艺术节，成功指挥了一系列的欧洲巡回演出。2007年10月，葉聰与新加坡华乐团展开了中国巡回演出之旅，

在北京国际音乐节、上海国际艺术节、澳门国际音乐节、广州星海音乐厅、中山市文化艺术中心及深圳音乐厅中亮相演出。

除了担任新加坡华乐团的音乐总监，葉聰同时也是美国南湾交响乐团音乐总监。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，葉聰与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。此外，葉聰也曾担任香港小交响乐团的音乐总监。

1991年4月，葉聰在芝加哥交响乐团赞助的“指挥家深造计划”中，与其音乐总监巴伦邦及首席客席指挥布莱兹紧密合作。随后，他代替抱恙的巴伦邦指挥一场音乐会，成功领导芝加哥交响乐团演出。葉聰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、佛罗里达州管弦乐团的驻团指挥、纽约奥尔班尼交响乐团的首席客席指挥。葉聰亦是北京华夏艺术团的首席指挥，并是上海新小合奏的发起人之一。

5岁开始学习钢琴的葉聰于1979年在上海音乐学院攻读指挥，并获纽约曼恩音乐学院颁赠全期奖学金往该校进修音乐学位

课程。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。

葉聰曾与北美州多个乐团合作，计有三藩市、塔克逊、纽黑文交响乐、卡尔加里及罗切斯特管弦乐团等。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。欧洲方面，他指挥过巴黎2e2m合奏团、法国电台管弦乐团和波兰、俄罗斯及捷克的乐团等。葉聰亦曾赴日本，指挥新星交响乐团。2001年5月，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。

葉聰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。他时常应邀到瑞士举行的国际现代音乐指挥大师班担任主讲。目前，他已在雨果及Delos标签下灌录了不少专辑。



Maestro Tsung Yeh joined the Singapore Chinese Orchestra (SCO) as Music Director in January 2002. Under Yeh's vision, SCO's repertoire has undergone rapid expansion. He is credited with initiating and designing successful productions such as *Marco Polo and Princess Blue - A Symphonic Epic*, *Instant is a Millennium - A Musical Conversation with Tan Swie Hian*, *The Grandeur of Tang*, *Thunderstorm* and *Admiral of the Seven Seas*, and also for conceptualizing the original idea of fusing *kunqu* opera music and Elizabethan music in *Awaking*. These innovative concerts have brought Chinese orchestral music to a whole new level.

Tsung Yeh was appointed as the Music Director of Singapore's National Day Parade 2007, and he conceptualised a new presentation format for the music of the performance. Under Yeh's baton was a 240-strong combined musical force comprising the SCO, Singapore Symphony Orchestra (SSO), Singapore Armed Forces (SAF) Central Band, Malay and Indian ensemble, Nanyin ensemble and a chorus. Together, they performed to the cabinet, 27,000 enthusiastic audience and millions of viewers over live television broadcast.

As a true orchestral builder, Yeh's persistence and hard work on the orchestra's performance quality has produced audible results in rhythm, tone quality, dynamic range and musicality. Under Yeh's baton, the SCO successfully toured Europe in March & April 2005 at Barbican Center in London, The Sage Gateshead and the Budapest Spring Festival. In October 2007, SCO performed at the Beijing Music Festival,

China Shanghai International Arts Festival, Macau International Music Festival, as well as major concert halls in Guangdong, Zhongshan and Shenzhen.

In addition to his appointment as SCO's Music Director, Tsung Yeh is also the Music Director of the South Bend Symphony Orchestra in the United States, making him the first conductor 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 honored with the ASCAP Award. Tsung Yeh was also the Music Director of the Hong Kong Sinfonietta.

In April 1991, as part of Conductors' Mentor Programme sponsored by the Chicago Symphony Orchestra, he worked closely with Music Director Daniel Barenboim and Principal Guest Conductor Pierre Boulez. He led the Chicago Symphony Orchestra, successfully replacing the indisposed Barenboim at short notice. He was the former Music Director of the Northwest Indiana Symphony Orchestra and Exxon/Arts Endowment Conductor of the Saint Louis Symphony Orchestra. He served as Resident Conductor of Florida Orchestra and was also the Principal Guest Conductor of Albany Symphony Orchestra of New York. He has been the Principal Conductor of the Hua Xia Ensemble in Beijing and is one of the founders of the Shanghai New Ensemble.

Having been studying piano since the age of five, Tsung Yeh began to learn 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. Upon graduation he received the Academic Excellence Award. In 1983, he began to work towards a Master's degree at Yale University under Otto Werner-Mueller. He also studied conducting with Max Rudolf, Leonard Slatkin, Murry Sidlin, Sidney Harth, Han Zhong Jie, Huang Yi Jun and Cao Peng.

Tsung Yeh's past engagements in North America included the San Francisco, Tucson and New Haven Symphonies, the Calgary and Rochester Philharmonics. He is also a frequent guest conductor for orchestras in Beijing, Shanghai, Guangzhou, Shenzhen, Hong Kong, Taipei and Taichung. In Europe, he conducted Ensemble 2e2m and Orchestre Philharmonique de Radio France, and orchestras in Poland, Russia and Czech Republic. Tsung Yeh was engaged to conduct the Shinsei Symphony Orchestra in Japan. In May 2001, 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 viewers in both Europe and Asia.

With a growing reputation in the conducting and teaching field, he has been one of the Artistic Directors of the Symphonic Workshop Ltd in the Czech Republic since 1992. He has also taught the Conductors Guild Workshops in Chicago and Indianapolis. Yeh has been teaching frequently at the Musik Hochschule in Zurich Switzerland. He has also made various recordings under Hugo and Delos.

# 司仪/演唱/叙述 吴罗宾

## HOST/VOCALIST/NARRATOR ROBIN GOH

吴罗宾是一个演员，歌手，舞者，节目主持人和电台DJ，他在SAF音乐与戏剧公司接受培训。他的舞台成就包括郭宝昆的戏剧《老九》英语版、《暮与英》、《嘎！》、《紫禁城》等。

除了在音乐剧中演唱，吴罗宾最喜欢无时无刻展现他的爵士风格表演。他最难忘的是在滨海艺术中心的Happy Robin音乐会，一个七件爵士乐队为他伴奏。目前，吴罗宾在88.3JiaFM主持一个新加坡唯一的双语早晨节目。

An actor, singer, dancer, compere and radio DJ, Robin received training in the SAF Music & Drama Company. His stage credits include the first English run of Kuo Pao Kun's *Lao Jiu* (TheatreWorks), *Chang and Eng* (ACTION Theatre), *Forbidden City* (Singapore Repertory Theatre), *Landmarks: Asian Boys Vol. 2*, *Happy Endings: Asian Boys Vol.3*.

Besides devoting in musicals, Robin also sings his favorite jazz standards whenever and wherever he can, the most memorable being the *Happy Robin* concert at the Esplanade Theatre Studio where he was backed by a 7-piece band. Robin currently co-hosts Singapore's only bi-lingual morning drive time show, on 88.3JiaFM.



# 管子 韩雷

## GUANZI HAN LEI

韩雷是新加坡华乐团管子演奏家和中国音乐家协会会员，1984至1994年先后在中央音乐学院附中及民乐系本科深造，师从著名管子教育家胡志厚教授，以吹管专业第一名的优异成绩毕业并考入上海民族乐团，获1995年在北京举办的国际中国民族器乐大赛管子专业组第二名。

2000年9月，韩君作为首批为上海申请世博会的中国艺术家代表团成员，参加了德国汉威的世博会演出及欧洲和德国的巡演。后受邀和上海广播交响乐团合作参加了第二届上海国际艺术节开幕式演出，近年来先后出访过瑞士、德国、法国、捷克、香港、台湾、英国等地，获得了观众及业内人士的好评。

Han Lei is a *guanzi* performer with the Singapore Chinese Orchestra and a member of the China Musicians' Association. From 1984 to 1994, Han studied under the famous *guanzi* educationist Professor Hu Zhi Hou at the Central Conservatory of Music Middle School and later at the Faculty of Traditional Music. In the same year, he graduated from the Conservatory as the top woodwind student and gained entry into the Shanghai Chinese Orchestra. He went on to clinch the 2nd prize in the *guanzi* professional category of the China International Instrumental Competition 1995 held in Beijing.

Han was a member of the first batch of Chinese representatives supporting Shanghai's bid to host the World Expo in September 2000, and subsequently performed at the World Expo held in Hanover, Germany. He was later invited to collaborate with the Shanghai Broadcasting Symphony in the opening concert of the 2nd Shanghai International Arts Festival. In recent years, Han has performed in Switzerland, Germany, France, Czech Republic, Hong Kong, Taiwan and England, and has gathered positive reviews from audiences and professionals from the music scene.



# 乐曲介绍

## PROGRAMME NOTES

### 《嘉年华》 *Carnival*

崔权作曲  
Composed by Cui Quan

“嘉年华”音译自英文 *Carnival*，是起源于欧洲的一种民间狂欢活动，最早可以追溯到1294年的威尼斯。多年以来，“嘉年华”逐渐从一个传统的节日，到今天成为公众娱乐盛会的代名词。本曲的作者借中国传统民族乐器再现狂欢盛况，为听众创造一种积极享乐的互动环境，希望听众投身于这个营造出来的欢乐气氛中，尽情享受一切。

*Carnival* originates from a type of European folk recreational activity which can be traced back to 1294 in Venice. For many years, *Carnival* has gradually transformed from a tradition festival to today's synonym for a public entertainment event. The composer made use of Chinese traditional instruments to restage the grand occasion and create an interactive environment for audiences to have fun and enjoy to their hearts' content.

### 《丝绸之路》之《龟兹舞》 *The Silk Road Fantasia Suite*

赵季平作曲  
Composed by Zhao Ji Ping

举世闻名的丝绸之路，是两千多年前开拓的横贯亚欧的商路，亦是促进东西方古国文化交流的重要渠道。丝绸之路，神秘莫测、充满传奇色彩，作曲家选用幻想组曲的形式，使这新奇的作品更具罗曼蒂克。龟兹(Qiuci)是古代西域国名，在今新疆库车县一带。

The Silk Road, well known around the world, has two thousand over years of history. It was a trade route that traversed Asia and Europe and became a key channel for cultural exchange between travellers from different countries. The Silk Road – mysterious, unpredictable and full of legends. The composer made use of the fantasy suite format to portray the romantic atmosphere in this piece.

### 《江河水》 *River Waters*

民间器乐曲、沈文友编曲  
Folk Song, Arranged by Sim Boon Yew

根据东北地区流传的民间乐曲改编。一对恩爱夫妻，丈夫被官府抓去服劳役，遭受千辛万苦死于他乡；妻子至当时送别丈夫的江边遥祭，哭诉著人间的苦难及悲痛。

In this concerto based on the folk music of north-eastern China, the composer explored a new acoustic arrangement and *erhu* performing techniques. The music is about an ancient folk legend of an ill-fated woman separated from her husband who was forced to serve in the army and ultimately died in a foreign land. The woman searched everywhere for her husband despite being plagued by hunger and chill, and combed the riverbank where she bade farewell to her husband but alas, she heard only the sobs of the flowing river.

### 《几内亚舞曲》 *Guinea Dance*

几内亚民歌、韩雷编配  
Guinea Folk Song, Arranged by Han Lei

乐曲改编自几内亚民歌，具有很强的非洲音乐风格。曲调欢快，节奏鲜明，充满活力，表达了非洲人民对家乡的美丽风光和幸福生活的赞美之情。

This piece is adapted from Guinea Folk Music and has a strong African style. With a cheerful melody, distinctive rhythm and full of energy, it depicts Africans' praises for their beautiful hometown and happiness in life.



# 乐曲介绍

## PROGRAMME NOTES

### 《丰收乐》 *Harvest Dance*

韩雷、曾加庆作曲  
Composed by Han Lei and Zeng Jia Qing

这是一首具有浓郁的朝鲜族音乐特点的乐曲。作者巧妙地将南韩、北韩的长调唱腔和节奏特点揉合在一起，以筚篥和朝鲜长鼓，这两种最具代表性的传统乐器，把朝鲜民族丰收时的欢歌载舞和喜庆场面描绘得淋漓尽致，生劲活泼。

*Harvest Dance* has a strong Korean style. The composer cleverly blended North and South Korean's vocal techniques and rhythmic patterns and featured traditional instruments - *Bili* (ancient pipe instrument) and Korean long drum. This piece depicts the harvesting period where the Korean ethnic groups sing and dance happily in a pleasant atmosphere.

### 《夏日皇宫》 *Summer Palace*

孔宏伟作曲、罗伟伦配器  
Composed by Kong Hong Wei,  
Orchestrated by Law Wai Lun

夏日炎炎，酷暑难耐，找个皇宫美美地纳凉，享受微风扑面而来的惬意和清凉，实乃人生之快事。乐曲原为中国最著名的爵士钢琴家孔宏伟先生的钢琴作品，经本地著名作曲家罗伟伦配器，以华乐队和管子的形式表演，令人耳目一新。本场音乐会为华乐改编后的首演。

Hot summer, unbearable heat. What an enjoyable moment it is to keep cool at a beautiful palace and enjoy the gentle breeze. This music originates from China's famous jazz pianist Kong Hong Wei's piano work. Adapted by local famous composer Law Wei Lun, this arrangement features orchestra and *guanzi* in a refreshing manner. This is the debut performance of the newly-orchestrated version of the original work.

### 《姑娘十八一朵花》 *Eighteen Year Old Girl Like a Flower*

求如作曲、乃萍作词、陈家荣改编  
Composed by Qiu Ru, Lyrics by Nai Ping,  
Arranged by Tan Kah Yong

这首歌描写了一位十八岁的妙龄少女，如花儿一般娇艳美丽，到处寻找她理想的情人。歌词如下。

十八的姑娘一朵花，一朵花，眉毛弯弯，眼睛大，  
眼睛大，红红的嘴唇，雪白牙，雪白牙，粉色小脸，  
粉色小脸赛晚霞。啊！姑娘十八，一朵花，一朵花。  
十八的姑娘一朵花，一朵花，每个男人都想她，  
都想她，没钱的小伙儿，她不爱，她不爱，有钱老头儿，  
有钱老头儿她不嫁。啊！姑娘十八，一朵花，一朵花。  
十八的姑娘一朵花，一朵花，美丽青春好年华，好年华，  
姑娘长大不可留，不可留，留来留去，留来留去成冤家。  
啊！姑娘十八一朵花，一朵花。

This song describes an eighteen-year-old young lady, beautiful and elegant like a flower, searching for her ideal partner.



# 乐曲介绍

## PROGRAMME NOTES

### 《管弦丝竹知多少》 *Lingering Memories – A Chinese Instrumental Guide*

关迺忠作曲  
Composed by Kuan Nai Chung

### 《星尘》 *Stardust*

赫奇·卡尔迈基作曲、  
米切尔·帕里什作词、  
陈家荣改编  
Composed by Hoagy Carmichael,  
Lyrics by Mitchell Parish,  
Arranged by Tan Kah Yong

本曲是一首介绍华乐乐器的作品，以江苏民歌《茉莉花》为主题，创作成一首乐队变奏曲。乐曲分五个段落，前四个段落分别介绍了吹管乐器，弹拨乐器，打击乐器，胡琴组。最后的段落也即是乐曲的尾声，作曲家把之前所介绍过的所有乐器放在乐团的合奏中，让它们依次再现，让观众更好的了解各个乐器在乐团里的重要性和功能。

This piece introduces traditional Chinese instruments and is a variation of the Jiangsu folk song *Jasmine*. Divided into five sections, each section highlights a specific group of instruments, namely the wind instruments, plucked-strings instruments, percussion instruments and the bowed-string instruments. In the coda of the music piece, the composer combined all the instruments that he has introduced in the orchestral music to let the audience learn the importance and functions of various instruments in an orchestra.

《星尘》是在印第安纳州，Bloomington的一架旧立式钢琴上完成的。1927年，第一次由Gennett 唱片公司在Richmond、印第安纳州录音，卡尔迈基的乐队热情洋溢的演绎了这首爵士器乐曲。作曲家受毕克斯·贝德贝克的即兴创作所启发。这首歌一开始反应平平，称好的只有音乐同行，有些同行根据卡尔迈基的版本进行翻录。米切尔·帕里什又以他和卡尔迈基灵感的填上歌词，并于1929年出版。1928年10月，慢版录音推出。但这真正的转机在1930年5月16日，爵士乐队的领军人物艾沙姆·琼斯把它录制成一首感性的民谣，从此大放异彩。

*Stardust* was written at the Book Nook in Bloomington, Indiana on an old upright piano, and first recorded in Richmond, Indiana for Gennett Records by Carmichael's band in 1927 as a peppy jazz instrumental. Carmichael was inspired by the types of improvisations made by Bix Beiderbecke. The tune at first attracted only moderate attention, mostly from fellow musicians, a few of whom recorded their own versions of Carmichael's tune. Mitchell Parish wrote lyrics for the song, based on his own and Carmichael's ideas, which were published in 1929. A slow version had been recorded in October 1928, but the real transformation came on May 16, 1930, when bandleader Isham Jones recorded it as a sentimental ballad.



# 乐曲介绍

## PROGRAMME NOTES

### 《爵士连奏曲》 *Jazz Legato*

安德森作曲、沈文友改编  
Composed by Leroy Anderson,  
Arranged by Sim Boon Yew

这首曲子是爵士拨奏曲的姐妹版本，以弓弦连接的演奏。

Played with the bow in legato style, this was written as a companion piece for *Jazz Pizzicato*.

### 《爵士拨奏曲》 *Jazz Pizzicato*

安德森作曲、沈文友改编  
Composed by Leroy Anderson,  
Arranged by Sim Boon Yew

这是安德森的第一首作品，一发表就造成巨大影响。这次大胆试用弦乐演绎爵士拨奏曲。

A study in jazz rhythms played pizzicato by the strings, this was Anderson's first composition and an immediate hit.

### 《新加坡的小街上》 *On a Little Street in Singapore*

彼得·狄罗斯，比利·希尔作曲/作词、陈家荣改编  
Composed and Lyrics by Peter De Rose and  
Billy Hill, Arranged by Tan Kah Yong

《新加坡的小街上》是由彼得·狄罗斯和比利·希尔创作的爵士歌曲。虽然现在已不甚流行，但在1930年到1940年间，这首风行一时的歌曲曾有不少轰动的演出。演绎过这首曲目的歌手包括弗兰克·西纳杜拉，格伦·米勒，伯特·肯普菲尔特 and 吉米·多斯等等。曼哈顿行者爵士在1978年也把再次把这首歌搬上舞台。这首歌以小调的形式描述了一种萦绕不已、慵懒倦怠的情愫，用了不少减和弦。整首歌弥漫着淡淡的忧愁，让人无限缅怀。

*On a Little Street in Singapore* is a jazz song written by Peter De Rose and Billy Hill. Though now obscure, it had some measure of popularity in the 1930s and 40s, marked by a number of high-profile performances. Artists to cover the song included Frank Sinatra, Glenn Miller, Bert Kaempfert and Jimmy Dorsey among others. Manhattan Transfer covered it again in 1978. The song features a haunting, lazy hook in a minor key, with numerous diminished chords. The overall impression is both languid and wistful.



# 新加坡华乐团演奏家

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音乐总监：葉聰

Music Director: Tsung Yeh

副指挥：郭勇德

Associate Conductor: Quek Ling Kiong

驻团合唱指挥：譚秀英

Chorus Director-in-Residence: Jennifer Tham

### 高胡

李宝顺 (乐团首席)  
黄晨达 (高胡副首席)  
刘慈勇  
余伶  
许文静  
张彬  
赵莉  
周若瑜

### 二胡

赵剑华 (二胡 I 首席)  
朱霖 (二胡 II 首席)  
林傅强 (二胡副首席)  
翁凤梅  
陈淑华  
郑重贤  
周经豪  
郑景文  
顾怀燕  
刘智乐  
沈芹  
陈金练

### 二胡兼板胡

陶凯莉

### 中胡

田笑 (首席)  
全运驹  
吴泽源  
梁永顺  
黄文财  
沈文友  
王怡人

### 大提琴

徐忠 (首席)  
陈盈光  
姬辉明  
李克华  
李华

### 低音提琴

李翊彰 (代副首席)  
瞿峰  
王璐瑶

### Gaohu

Li Bao Shun (Concert Master)  
Wong Sun Tat (Gaohu Associate Principal)  
Low Cher Yong  
She Ling  
Xu Wen Jing  
Zhang Bin  
Zhao Li  
Zhou Ruo Yu

### Erhu

Zhao Jian Hua (Erhu I Principal)  
Zhu Lin (Erhu II Principal)  
Ling Hock Siang (Erhu Associate Principal)  
Ann Hong Mui  
Chen Shu Hua  
Cheng Chung Hsien  
Chew Keng How  
Chiang Kum Mun  
Gu Huai Yan  
Liu Zhi Yue  
Shen Qin  
Tan Kim Lian

### Erhu / Banhu

Tao Kai Li

### Zhonghu

Tian Xiao (Principal)  
Chuan Joon Hee  
Goh Cher Yen  
Neo Yong Soon  
Ng Boon Chai  
Sim Boon Yew  
Wang Yi Jen

### Cello

Xu Zhong (Principal)  
Chen Ying Guang  
Ji Hui Ming  
Lee Khiok Hua  
Li Hua

### Double Bass

Lee Khiang (Acting Associate Principal)  
Qu Feng  
Wang Lu Yao



# 新加坡华乐团演奏家

## SCO MUSICIANS

<b>扬琴</b> 瞿建青 (首席) 庄莉娜*	<b>Yangqin</b> Qu Jian Qing (Principal) Chng Lee Na*	<b>新笛/曲笛</b> 曾志	<b>Xindi / Qudi</b> Zeng Zhi
<b>琵琶</b> 俞嘉 (首席) 吴友元 侯跃华 陈运珍	<b>Pipa</b> Yu Jia (Principal) Goh Yew Guan Hou Yue Hua Tan Joon Chin	<b>高音笙</b> 郭长锁 (笙首席) 王奕鸿	<b>Gaoyin Sheng</b> Guo Chang Suo (Sheng Principal) Ong Yi Horng
<b>柳琴</b> 司徒宝男	<b>Liuqin</b> Seetoh Poh Lam	<b>中音笙</b> 谢家辉 陈英杰	<b>Zhongyin Sheng</b> Seah Kar Wee Tan Eng Kiat
<b>柳琴兼中阮</b> 张丽	<b>Liuqin / Zhongruan</b> Zhang Li	<b>低音笙</b> 林向斌	<b>Diyin Sheng</b> Lim Kiong Pin
<b>中阮</b> 张睿晖 (首席) 郑芝庭 冯翠珊 韩颖	<b>Zhongruan</b> Zhang Rong Hui (Principal) Cheng Tzu-Ting Foong Chui San Han Ying	<b>高音唢呐</b> 靳世义 (唢呐兼管首席) 李新桂	<b>Gaoyin Suona</b> Jin Shi Yi (Suona / Guan Principal) Lee Heng Quee
<b>三弦兼中阮</b> 黄桂芳	<b>Sanxian / Zhongruan</b> Huang Gui Fang	<b>中音兼低音唢呐</b> 刘江 孟杰	<b>Zhongyin / Diyin Suona</b> Liu Jiang Meng Jie
<b>大阮</b> 许金花	<b>Daruan</b> Koh Kim Wah	<b>次中音唢呐</b> 巫振加	<b>Cizhongyin Suona</b> Boo Chin Kiah
<b>大阮兼中阮</b> 景颇	<b>Daruan / Zhongruan</b> Jing Po	<b>管</b> 韩雷	<b>Guan</b> Han Lei
<b>箜篌兼古筝</b> 马晓蓝	<b>Konghou / Guzheng</b> Ma Xiao Lan	<b>打击乐</b> 王建华 (名誉首席) 陈乐泉 (代首席) 伍庆成 沈国钦 张腾达 伍向阳 徐帆*	<b>Percussion</b> Wang Jian Hua (Honorary Principal) Tan Loke Chuah (Acting Principal) Nghoh Kheng Seng Shen Guo Qin Teo Teng Tat Wu Xiang Yang Xu Fan*
<b>古筝兼打击</b> 许徽	<b>Guzheng / Percussion</b> Xu Hui	<b>驻团编曲</b> 全运驹 林向斌 沈文友 陈家荣	<b>Arranger-in-Residence</b> Chuan Joon Hee Lim Kiong Pin Sim Boon Yew Tan Kah Yong
<b>曲笛</b> 尹志阳 (笛子首席)	<b>Qudi</b> Yin Zhi Yang (Dizi Principal)		
<b>梆笛</b> 林信有	<b>Bangdi</b> Lim Sin Yeo		
<b>梆笛 / 曲笛</b> 彭天祥	<b>Bangdi / Qudi</b> Phang Thean Siong		
<b>新笛</b> 陈财忠	<b>Xindi</b> Tan Chye Tiong		

\* 合约演奏家 Contract Musician

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.

# 新加坡华乐团艺术咨询团

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# 行政部

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罗伟伦	Law Wai Lun
林丽音	Mona Lim
王丽凤	Ong Lay Hong
郭永秀	Quek Yong Siu
黄韩彬	Tan Wie Pin
余共华	Yee Kong Hwa
余登凤	Mimi Yee
张念冰	Zhang Nian Bing

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罗艺峰	Luo Yi Feng
松下功	Isao Matsushita
朴东生	Piao Dong Sheng
乔建中	Qiao Jian Zhong
徐孟东	Xu Meng Dong
杨立青	Yang Li Qing
于庆新	Yu Qing Xing

何伟山  
总经理

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助理总经理 (艺术行政)

张羽晴  
高级经理 (财务与行政)

戴国光  
经理 (产业管理)

罗美云  
助理经理 (音乐事务与教育管理)

黄晓慧  
助理经理 (行销与赞助)

丘金玉  
高级执行员 (财务与会计)

李雋城  
舞台监督

李望全  
采购员

戴瑶综  
音响工程师

谢慧秋  
执行员 (行销传播)

黄子雁  
执行员 (产业管理)

卢传文  
执行员 (行政)

林敏仪  
执行员 (教育管理)

施燕虹  
执行员 (资料业务)

辛茉莉  
执行员 (乐团事务)

陈韦璇  
执行员 (会场行销)

张淑蓉  
执行员 (音乐事务)

叶蕴  
执行员 (行销传播)

李光杰  
助理舞台监督

吴奕明  
资料管理

许荔方  
乐谱管理

Terence Ho  
General Manager

Neo Phaik Hoon  
Assistant General Manager (Artistic Administration)

Chong Yeu Chyn, Madeleine  
Senior Manager (Finance & Administration)

Tai Kwok Kong, Dominic  
Manager (Venue Management)

Loh Mee Joon  
Assistant Manager (Artistic Affairs & Education Management)

Ng Siow Hui, Sylvia  
Assistant Manager (Marketing & Sponsorship)

Khiew Kim Geok  
Senior Executive (Finance & Account Management)

Lee Chun Seng  
Stage Manager

Lee Mor Chuang, Glen  
Purchaser

Jackie Tay  
Sound Engineer

Chia Hui Chew  
Executive (Marketing Communications)

Huang Zi Yan, Zeeon  
Executive (Venue Management)

Loo Chuan Moon, John  
Executive (Administration)

Lum Mun Ee  
Executive (Education Management)

See Yanhong  
Executive (Resource Services)

Sing Moh Li  
Executive (Orchestra Affairs)

Tan Wei Xuan  
Executive (Venue Marketing)

Teo Shu Rong  
Executive (Artistic Affairs)

Ye Yun, Scarlett  
Executive (Marketing Communications)

Lee Kwang Kiat  
Assistant Stage Manager

Goh Ek Meng  
Librarian (Resource Centre)

Koh Li Hwang  
Librarian (Music Score)



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