

乐旅四方 A Scenic Musical Trail



SCO

新加坡华乐团

9 三月 March 2013
星期六
Saturday
8pm

新加坡华乐团音乐厅
SCO Concert Hall



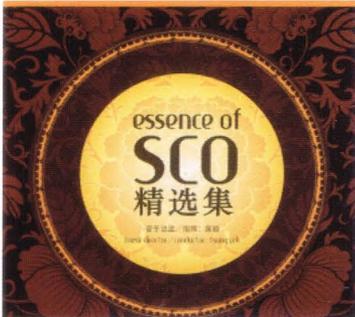
指挥: 刘沙
Conductor: Liu Sha

古筝: 许徽
Guzheng: Xu Hui

笛子: 曾志
Dizi: Zeng Zhi

新专辑上架 New CD Releases!

SCO精选集 Essence of SCO



音乐总监/指挥: 葉聰
Music Director / Conductor: Tsung Yeh

Essence of SCO is a collection of SCO's best music, specially selected from the past albums. This 2-CD album consists of SCO classic repertoire such as *The Celestial Web* by Tan Swie Hian (poem) and Law Wai Lun (music), the famous *The Great Wall Capriccio* by Liu Wen Jin, and jazz numbers – *Take Five* and *Koto Song* – by Chris Brubeck's Triple Play.

《SCO精选集》是个双CD专辑，收录了新加坡华乐团精挑细选的精选作品。专辑里不乏华乐团的经典曲目如：由陈瑞献作诗，罗伟伦作曲的《天网》、刘文金的著作《长城随想》与及 Chris Brubeck's Triple Play 爵士乐精选《Take Five》和《Koto Song》。

东瀛雅乐 Treasures of Japan



指挥: 葉聰
Conductor: Tsung Yeh

尺八: 山本邦山、山本真山
Shakuhachi: Yamamoto Hozan, Yamamoto Shinzan

和太鼓: 林英哲
Taiko: Eitetsu Hayashi

Treasures of Japan features three Japanese masters on the *shakuhachi* and *taiko*. This album, rich in Japanese flavour and zen, includes Japanese composer Isao Matsushita's *Hi-Ten-Yu* and *Dance of Firmament*, with famous Chinese composer Zhao Ji Ping's magnificent piece *Monk Jianzhen Sailing Eastward*. This concert was staged by the SCO on 17 April 2009.

《东瀛雅乐》灌录了三位日本大师演奏日本尺八与太鼓的乐曲。专辑洋溢了浓郁的日本与禅的风味，收录了日籍作曲家松下功的两首作品《飞天游》与《天空之舞》，和中国著名作曲家赵季平以“东渡”为创作题材的《东渡·鉴真大和尚》。新加坡华乐团于2009年4月17日呈献了此音乐会。

Available at \$16 each / \$14 for Friends of SCO (U.P: \$20/\$16)

(CDs are on sale at SCO concert nights and Singapore Conference Hall Box Office. Promotion Period till March 2013)

我们的展望

出类拔萃, 别具一格的新加坡华乐团

我们的使命

优雅华乐, 举世共赏

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

We aspire to be a world renowned Chinese Orchestra
with a uniquely Singaporean character

Our Mission

To inspire Singapore and the World with our music

Our Values

Strive for excellence in our performances

Committed to teamwork

Open to innovation and learning

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September 2012 > September 2014

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乐旅四方

A Scenic Musical Trail

指挥: 刘沙 Conductor: Liu Sha
古筝: 许徽 Guzheng: Xu Hui
笛子: 曾志 Dizi: Zeng Zhi

秋江花月夜 4'50"

Flowers on a Moonlit Autumn River

郝维亚
Hao Wei Ya

大漠风尘 Desert Dust 12'

莫凡
Mo Fan

古筝 Guzheng: 许徽 Xu Hui

弦上秧歌 Strings on Yangko Dance 11'55"

王丹红
Wang Dan Hong

休息 Intermission 15'

山谣随想 12'55"

The Capriccio of the Mountain Folk Song

王东旭
Wang Dong Xu

笛子 Dizi: 曾志 Zeng Zhi

拉萨行 A Trip to Lhasa 24'30"

关迺忠
Kuan Nai-chung

第一乐章: 布达拉宫
1st Movement: The Potala Palace
第二乐章: 雅鲁藏布江
2nd Movement: The Yalu Tsangpo River
第三乐章: 天葬
3rd Movement: Celestial Burial
第四乐章: 打鬼
4th Movement: Vanquishing Demons

全场约1小时30分钟。

Approximate concert duration: 1hr 30 mins

新加坡华乐团

Singapore Chinese Orchestra

拥有 80 名演奏家的新加坡华乐团是本地的旗舰艺术团体，更是唯一的专业国家级华乐团。自 1997 年首演以来，在肩负起传统文化的传承之际，也以发展和创新为重任；更通过汲取周边国家独特的南洋文化，发展成具多元文化特色的乐团。新加坡华乐团拥有得天独厚的条件，它坐落于新加坡金融中心，常驻演出场地是修建后的新加坡大会堂——一座见证新加坡历史的坐标；而乐团赞助人是李显龙总理。各种资源和优势相互交融，使新加坡华乐团成长为一支风格独具的优质华乐团。

自成立以来，新加坡华乐团不断策划与制作素质高又多元性的节目，使它在华乐界占有一席之地，而日益扩大的观众群也目睹了华乐团这几年来的成长。2002 年的滨海艺术中心开幕艺术节上，乐团带给观众一部富于梦幻色彩，又具真实历史事迹的交响幻想史诗《马可波罗与卜鲁罕公主》，为乐团发展史开创新的里程碑。2003 年的新加坡艺术节，乐团与本地多元艺术家陈瑞献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的音乐会形式。2004 年新加坡建国 39 年，乐团召集了 2300 名表演者，以有史以来最庞大的华乐队演出《全民共乐》，堪称壮举。2005 年，为纪念郑和下西洋 600 周年，乐团集合多方力量，邀请多位国际知名歌唱家同台演出音乐剧史诗《海上第一人——郑和》。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的联合大乐团，共同参与了新加坡国庆庆典演出，为国庆典礼增添艺术色彩。2008 年新加坡艺术节，华乐团与剧艺工作坊合作，突破性地让莎士比亚名著与昆曲经典《牡丹亭》在演出《离梦》中相会。2009 年，乐团成为历史上第一支应邀在爱丁堡艺术节开幕周演出的华乐团，并于 2010 年参与新加坡艺术节在法国巴黎的演出。

Inaugurated in 1997, the Singapore Chinese Orchestra (SCO), comprising of 80 musicians, is Singapore's only professional Chinese orchestra as well as a flagship local arts group. Its patron is Prime Minister Lee Hsien Loong. Taking on the twin role of preserving traditional arts and culture and establishing new frontiers through the incorporation of exotic Southeast Asian cultural artefacts, its home is the Singapore Conference Hall, a prime performance venue in the financial district.

Since its inception, SCO has impressed a broadening audience with its blockbuster presentations and is fast establishing itself among its counterparts around the world. 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. The following year, SCO produced a musical and visual conversation with Singapore's most eminent multi-disciplinary artist Tan Swie Hian at the Singapore Arts Festival 2003. The Orchestra celebrated Singapore's 39th National Day in 2004 with a spectacular concert – *Our People, Our Music* – featuring over 2,300 local music enthusiasts at the Singapore Indoor Stadium. In 2005, it produced a mega musical production, *Admiral of the Seven Seas*, as part of the Singapore Arts Festival 2005. In 2007, SCO was part of the 240-strong combined orchestra that performed at the Singapore National Day Parade. In the Singapore Arts Festival 2008, SCO joined hands with Theatretworks to present the groundbreaking production *Awaking*, which brought together Kunqu opera music and Elizabethan music. In 2009, SCO made history by becoming the first Chinese orchestra to perform in the opening week of the Edinburgh Festival, and in 2010, performed in Paris as part of the Singapore Festivals.

Well-known for its high performance standards and versatility, the SCO has performed at numerous prestigious events such as the World Economic Forum and International Summit of Arts Council in 2003, and the 2006 International Monetary Fund (IMF) Annual Meeting. The orchestra also toured Beijing, Shanghai and Xiamen in 1998 and Taiwan in 2000. In 2005, it performed at the Budapest Spring Festival, the Singapore Season in London and Gateshead. In 2007, SCO performed at the Beijing Music Festival, as well as in Shanghai as part of the Singapore Season in the China Shanghai International Arts Festival. SCO was also invited to perform at the

新加坡华乐团以高演奏水平，曾受邀在多个重要场合中演出，包括 2003 年的世界经济论坛和国际艺术理事会研讨会，以及 2006 年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，让亚洲地区开始注视着新加坡华乐团。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，成功获得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和中国上海国际艺术节的邀请下，配合新加坡节在北京与上海的演出。此外，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，为其他种族的朋友也能欣然地欣赏华乐。乐团也委约作品，于不同音乐会中首演新作品。2006 与 2011 年，新加坡华乐团主办了国际华乐作曲大赛。此大赛注入了“南洋”元素，借此创立本地独有的音乐风格。乐团也于 2012 年主办了新加坡首次为期 23 天的全国华乐马拉松；31 支本地华乐团体在新加坡各地呈献 44 场演出，吸引了约两万名观众。新加坡华乐团通过启发、推动、影响和教育的方式来传达它的音乐理念。



Macau International Music Festival, as well as at major concert halls in Guangzhou, Zhongshan and Shenzhen. These international platforms provided SCO with the opportunities to showcase its talents, propelling it to the forefront of the international music arena.

In line with its vision to be a world-renowned people's orchestra, SCO widens its outreach by performing regularly at various national parks, communities and schools. SCO also commissions its own compositions and in 2006 and 2011, organised the Singapore International Competitions for Chinese Orchestral Composition that incorporates Nanyang musical elements from Southeast Asia. In 2012, SCO organised Singapore's first 23-day National Chinese Orchestra Marathon, a spectacular feat that drew the participation of 31 local Chinese orchestras participated with over 44 performances and an audience of 20,000. It is with this vision that SCO continues to inspire, influence, educate and communicate through its music.

葉聰 – 音乐总监

Tsung Yeh – Music Director

葉聰于2002年1月应邀出任新加坡华乐团的音乐总监。在他的领导下，新加坡华乐团迅速拓展其演奏曲目。由他策划的大型音乐会包括交响幻想史诗《马可波罗与卜鲁罕公主》、《千年一瞬——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》中把汤显祖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更高的层次。

2007年，葉聰担任新加坡国庆典礼的音乐总监，他为这个举国欢腾的庆典节目作了全新的音乐设计。在国家领袖、2万7000名热情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。

这些年来，葉聰在乐团演奏质量上的不断坚持与努力，使乐团在音乐性、技术性，以及总体音响上都达到了一个前所未有的新高度。2005年，他带领乐团远赴伦敦、盖茨黑德，以及布达佩斯春季艺术节，成功指挥了一系列的欧洲巡演。2007年10月，乐团在他的领导下，展开了中国巡演之旅，先后在北京国际音乐节、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和深圳音乐厅中成功演出。2009年8月，乐团成为历史上第一支应邀在爱丁堡艺术节开幕周演出的华乐团。

葉聰同时担任美国南湾交响乐团音乐总监。1995年，他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誉。此外，他也曾担任香港小交响乐团的音乐总监。

葉聰曾被挑选参加由芝加哥交响乐团赞助的“指挥家深造计划”，并接受其音乐总监巴伦邦及首席客座指挥布莱兹的指导，1991年4月，他临时代替抱恙的巴伦邦登上指挥台，成功领导芝加哥

Tsung Yeh joined the Singapore Chinese Orchestra (SCO) as Music Director in January 2002. Under his direction, SCO expanded its repertoire with innovative works 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*, *Admiral of the Seven Seas* and *Awaking*. In *Awaking*, he melded Shakespeare and Tang Xianzu's plays into one, elevating Chinese orchestral music to a higher level.

As Music Director of Singapore's National Day Parade 2007, Tsung Yeh conceptualised a symphonic music structure with supreme, textured virtuosity that incensed the national pride in the air. 240 musicians from the SCO, Singapore Symphony Orchestra (SSO), Singapore Armed Forces (SAF) Central Band, Malay and Indian ensemble, Nanyin ensemble and a chorus performed under his baton before an audience of 27,000 and millions of television viewers.

His perseverance and diligence have brought SCO's performances to new heights, both musically and technically. Between March and April 2005, he led the orchestra on a tour to Europe 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 at major concert halls in Guangzhou, Zhongshan and Shenzhen. In August 2009, SCO made history by becoming the first Chinese orchestra to perform in the opening week of the Edinburgh Festival.

Tsung Yeh is also the Music Director of the South Bend Symphony Orchestra in the United States. In 1995, he was honoured with the ASCAP Award together with the South Bend Symphony Orchestra. In addition, he has served as the Music Director of the Hong Kong Sinfonietta.

As part of the Conductors' Mentor Programme sponsored by the Chicago Symphony Orchestra, he worked with Music Director Daniel Barenboim and Principal Guest Conductor Pierre Boulez. In April 1991, he replaced the indisposed Barenboim at short notice. He is also the former Music Director of the Northwest Indiana Symphony Orchestra and Hong Kong Sinfonietta, and the Exxon/Arts

交响乐团的演出。此外，葉聰曾担任西北印第安那州交响乐团音乐总监、圣路易交响乐团助理指挥、佛罗里达州管弦乐团驻团指挥、纽约奥尔班尼交响乐团的首席客座指挥。他也是北京华夏艺术团的首席指挥、上海新音乐重奏团的发起人之一。

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，1981年获纽约曼尼斯音乐学院颁发的全额奖学金往该校进修音乐学位课程，毕业时更获学术优异奖。1983年，他赴耶鲁大学攻读硕士课程，成为指挥大师梅勒门生，并先后跟随鲁道夫·史勒坚，以及薛林、韩中杰、黄贻钧、曹鹏等名指挥家学习。

葉聰曾与北美多个乐团合作，计有三藩市、塔克逊、纽黑文交响乐、卡尔加里和罗彻斯特管弦乐团等。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、台北和台中等地方的乐团。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。葉聰也曾赴日本，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。

葉聰在指挥教育界亦极富盛誉。他现任中国音乐学院与上海音乐学院客席教授。自1992年起，他已是捷克交响乐指挥工作坊的艺术总监，并曾在美国“指挥家联盟”与北美交响乐团联合会举办的工作坊担任讲师，以及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。另外，他曾同雨果、Delos与Naxos等公司合作录制了多张音乐光碟专辑。

Endowment Conductor of the Saint Louis Symphony Orchestra. He served as Resident Conductor of Florida Orchestra and was the Principal Guest Conductor of Albany Symphony Orchestra of New York. He is the Principal Conductor of the Hua Xia Ensemble in Beijing and is one of the founders of the Shanghai New Ensemble.

Tsung Yeh started learning the piano at the age of five. He began his study of conducting at the Shanghai Conservatory of Music in 1979, and two years later won a full scholarship to the Mannes College of Music in New York where he received the Academic Excellence Award upon graduation. In 1983, he began his post-graduate study 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.

In May 2001, Tsung Yeh conducted the Paris-Shanghai Duplex Concert – a collaboration of the French National Symphony Orchestra and Shanghai Broadcasting Orchestra – that was broadcast via satellite to millions of viewers in Europe and Asia. His previous engagements include San Francisco, Tucson and New Haven Symphonies, Calgary and Rochester Philharmonic, and orchestras from Beijing, Shanghai, Guangzhou, Shenzhen, Hong Kong, Taipei, Taichung, Japan, France, Poland, Russia and Czech Republic.

With his growing reputation as a conducting teacher, Tsung Yeh is currently guest professor in both the China and Shanghai Conservatory of Music. He has been one of the Artistic Directors of the Symphonic Workshop Ltd in the Czech Republic since 1992, and has also taught conducting workshops hosted by the Conductors Guild, The League of American Orchestras and the Musik Hochschule of Zurich. As a recording artist, Tsung Yeh has made various recordings under the HUGO, Delos and Naxos labels.



刘沙 – 指挥

Liu Sha – Conductor



刘沙是中央民族乐团常任指挥、中央音乐学院中国青年民族乐团常任指挥，中国歌剧舞剧院客席常任指挥、中央音乐学院、西安音乐学院特聘指挥、泰山文化顾问以及俄罗斯圣彼得堡国立音乐学院访问学者。

毕业于中央音乐学院指挥系交响乐队指挥专业，导师是徐新和王甫建，曾受到小泽征尔、罗斯特罗波维奇、约玛·帕努拉等大师的指导。自2011年开始，在俄罗斯圣彼得堡国立里姆斯基·科萨科夫音乐学院随世界著名指挥教育家、俄罗斯功勋艺术家——亚历山大·帕里舒克教授学习。

近年来除涉及交响乐、歌剧以外，潜心致力于中国民族音乐事业，与众多青年作曲家、演奏家积极探索中国民族乐队的训练、演奏标准和音响的实验创新以及培养民族乐队指挥，而广泛受到国内外以及东南亚地区业界同行的瞩目。

Liu Sha is the conductor-in-residence of the China National Orchestra and the China Youth Chinese Orchestra of the Central Conservatory of Music, and the guest conductor-in-residence of the Orchestra of Chinese Opera and Dance Drama Theatre. He is an invited conductor with the China Conservatory and Xi'an Conservatory of Music, and has served as consultant to Taishan Culture as well as visiting scholar to the St Petersburg State Conservatory in Russia.

Graduated from Conducting Department of the Central Conservatory of Music with tutelage from Xu Xin and Wang Fu Jian, Liu Sha has also learnt from Seiji Ozawa, Mstislav Rostropovich and Jorma Panula. Since 2011, he has been working at Russia's St Petersburg State Conservatory with world-renowned educator, Alexander Polishchuk.

In recent years, Liu Sha has dedicated himself to symphonic and operatic music, while also promoting the cause of Chinese orchestral music through his education work with young composers and musicians. He has built a reputation for improving performance standards, experimenting with innovative techniques and grooming of conductors in the Chinese orchestral world, bringing on acclaims from within China as well as industry peers beyond, in Southeast Asia.

多年来与中央民族乐团的紧密合作中，积极倡导、推荐首演了数十部当代优秀作品，并连续三次指挥国家文化部举办的《全国民族管弦乐作品比赛》。多次指挥中央民族乐团出访法国、俄罗斯、韩国、瑞士、意大利等国家。在2011年指挥中央民族乐团出访欧洲参加了世界著名的萨尔茨堡音乐节。期间多次受到文化部的嘉奖，2010年指挥《中央民族乐团建团50周年庆典音乐会》并受到国家领导人的接见和赞扬。自2008年至今在国家大剧院与众多乐团合作演出了一系列现代作品和普及音乐会，积极广泛的培养了民族音乐听众，受到高度评价。

2008年指挥中国歌剧舞剧院演出经典歌剧《原野》并作为奥运重大文化系列演出，随后又指挥中国歌剧舞剧院交响乐团出访汤加王国，参加乔治·图普五世国王加冕仪式音乐会，受到各国王室成员的赞赏。

曾与中国电影乐团、中国歌剧舞剧院、香港青年中乐团、武汉爱乐、中国广播民族乐团、台北市立国乐团、上海民族乐团以及中央音乐学院、中国音乐学院、西安音乐学院青年民族乐团、重庆交响乐团、圣彼得堡室内乐团等乐团合作。多次受邀在中央电视台以及东南亚地区出任评委。

For many years, his close collaboration with the China National Orchestra has led him to promote and premiere the works of rising contemporary composers. Working with the China Cultural Ministry, he has conducted the *National Competition for Orchestral Composition* three times in a row. Leading the China National Orchestra, Liu Sha has visited France, Russia, Korea, Switzerland and Italy, among other countries. In 2011, he led the group to a successful performance at the world famous Salzburg Music Festival over a trip to Europe. Liu Sha is also a recipient of several awards, including an accolade at the *China National Orchestra's 50th Anniversary Concert* in 2010 organised by the China Cultural Ministry, where he was met and praised by several state leaders. Since 2008, he has also been working with the National Theatre to promote contemporary pieces, bringing Chinese orchestral works to new listeners, who have, in turn, rewarded him with critical acclaim.

In 2008, he conducted the China Opera and Dance Drama Theatre in a production of the opera classic, *Wilderness*. This was part of the 2008 Olympics cultural showcase series. In the same year, Liu Sha also led the theatre's symphony orchestra in an appearance at the coronation of George Tupou V in Tonga, where he received praise from members of the Tonga royal family.

Liu Sha has worked with the China Film Orchestra, China Opera and Dance Drama Theatre, Hong Kong Youth Chinese Orchestra, Wuhan Philharmonic, China Broadcast Orchestra, Taipei Chinese Orchestra and Shanghai National Orchestra, Central Conservatory of Music, China Conservatory of Music, Xi'an Conservatory of Music's Youth National Orchestra, Chongqing Symphony and St Petersburg Chamber Orchestra, among others. In addition to his conducting engagements, he has been frequently invited to adjudicate at competitions in Southeast Asia and on behalf of China Central Television.

许徽 – 古筝

Xu Hui – Guzheng



许徽自幼学习古筝。于1997考入上海音乐学院，师从郭雪君，同时师从杨茹文学习打击乐并参与组建上海打击乐团。学习期间连续四年获得人民奖学金。许徽于2001年毕业，现任新加坡华乐团古筝、打击乐演奏家。

许徽曾获1992年第二届海内外江南丝竹比赛中获得一等奖，并在同年获得上海市少儿古筝比赛一等奖。1993及1994年，她均两次于华东地区少儿民乐比赛中获得一等奖。1995年，许徽更获全国文化部群星银奖。

许徽曾出访过欧美亚多个国家。2001年，许徽受法国电视台邀请参加上海—巴黎卫星传送演出，并于同年举办了《秋问》打击乐专场音乐会，深受好评。她亦曾与瞿小松、陈其钢、王锡麟、杨立青、贾达群等中国国内外知名音乐家合作，并获得高度评价。

Xu Hui started learning the guzheng at a tender age. She was admitted to the Shanghai Conservatory of Music in 1997. Under the tutelage of Guo Xue Jun, Xu Hui studied the guzheng, and concurrently studied percussion under Yang Ru Wen. During her course of study, she was awarded scholarships for four consecutive years. Xu Hui graduated in 2001 and is currently a guzheng musician and percussionist with the SCO.

Xu Hui was the champion at the 1992 International Jiangnan Sizhu Competition. In the same year, she won the first prize at the Shanghai Young Talents Guzheng Competition. Xu Hui was also the first-prize winner at the Huadong Youth Chinese Music Competition for two consecutive years in 1993 and 1994. In addition, she was awarded a silver medal at the National Cultural Stars Award in 1995.

Xu Hui has staged many performances throughout Asia, Europe and America. In 2001, Xu Hui was invited by French television to participate in the Shanghai – Paris satellite TV broadcast performance which was viewed by millions. In the same year, she staged a highly-acclaimed percussion concert titled *Qiu Wen*. Xu Hui has also collaborated with renowned musicians and composers such as Qu Xiao Song, Chen Qi Gang, Wang Xi Lin, Yang Li Qing and Jia Da Qun.

曾志 – 笛子

Zeng Zhi – Dizi



Zeng Zhi started learning the piano at a young age and began studying the dizi since 12 years old. He participated in the first Chinese Folk Instrument Competition in 2002 and received the Outstanding Performance Award. In 2004, he was admitted to the instrumental music department of the China Conservatory of Music under the tutelage of renowned dizi, xiao musician and pedagogue, Zhang Wei Liang. In 2007, Zeng Zhi joined the Chinese National Orchestra, embarking on well-received tours in Switzerland, Austria, Germany, Luxembourg, Italy and Egypt. He joined the UK group Dragon Arts in 2008, toured the UK and Spain, as well as participated in arts festivals in London, Newcastle, Stockton and other cities. He has also performed at the Zaragoza World Expo. Zeng Zhi joined the SCO as a dizi musician since 2008.

曾志自幼学习钢琴，并于12岁开始学习竹笛。2002年参加第一届中国民族器乐大赛并获得优秀演奏奖。2004年考入中国音乐学院器乐系，师从著名笛箫演奏家与教育家张维良。2007年加入华夏民族乐团，巡演瑞士、奥地利、德国、卢森堡、意大利、埃及并受到好评。2008年随英国飞龙艺术团巡演英国、西班牙，参加伦敦、纽卡斯尔、斯特克顿等城市的艺术节及萨拉戈萨世界博览会会场演出。2008年加入新加坡华乐团为笛子演奏家。

曲目介绍

Programme Notes

秋江花月夜 *Flowers on a Moonlit Autumn River*

郝维亚
Hao Wei Ya

改编自2012年作曲家本人创作的音乐剧场《西游梦》的音乐。在这个华人都熟悉的故事里有一场唐僧在女儿国“流连忘返”的场景，这段音乐后改编为民族管弦乐队的夜曲。

This piece is adapted from the composer's musical of 2012, *Dream to the West*, which is in turn based on the classic epic novel known to all lovers of Chinese literature, *Journey To The West*. In the particular episode, the monk Tripitaka is held captive in the Kingdom of Daughters where he lingers in amnesiac stupor. The mysteriousness of the night is evoked in this musical setting of a nocturne for a string and wind orchestra.

郝维亚1971年出生于陕西省西安市。1999年毕业于吴祖强教授作曲专业博士班，现为中央音乐学院作曲系教授。主要作品包括：民族管弦乐队作品《传奇II》、《关山月》、笛子协奏曲《陌上花开》和乐队作品《黄河情》等与及众多歌剧、舞台剧和影视作品。

Hao Wei Ya was born in Xi'an, Shanxi Province. Hao Wei Ya studied composition under Wu Zu Qiang and obtained his doctoral degree at the China Central Conservatory of Music in 1999. Hao Wei Ya is a professor at the Composition Department at the Central Conservatory of Music. His compositions include Chinese orchestral work *Legend II, Moon of Guan Mountain*, concerto for the dizi *Blossoms in Wild Place* and orchestral piece *Yellow River Fantasie* with many other works in theatre, stage and film.

大漠风尘 *Desert Dust*

莫凡
Mo Fan

曲目根据唐代诗人王昌龄四首边塞诗《从军行》而创作。全曲分为两部分：

第一部分：“烽火城西百尺楼，黄昏独上海风秋。更吹羌笛关山月，无那金闺万里愁”，“琵琶起舞换新声，总是关山旧别情。撩乱边愁听不尽，高高秋月照长城。”描写边塞悲壮苍凉的景色，新声别情，秋月长城，抒写征旅闺怨，无尽边愁。

第二部分：“青海长云暗雪山，孤城遥望玉门关。黄沙百战穿金甲，不破楼兰终不还”，“大漠风尘日色黄，红旗半卷出辕门。前军夜战洮河北，已报生擒吐谷浑。”描写边塞战场肃杀的环境气氛，戍边战士浓烈的豪情壮志，充满了报国热情与英雄气概。

作品以中型乐队协奏首演于2001年5月，此次由新加坡华乐团委约修改，今晚于此音乐会以大型乐队协奏世界首演。

This work is inspired by four verses from Tang dynasty poet Wang Chang Lin's poem *Joining the Army*, in turn based on experiences of fighting on the frontier. This piece is divided into two main sections:

The first section: Reflection of the verses "Warning flames rise high above the city wall, in dusk I sit alone bathed in an autumn ocean wind. A foreign dizi brings in the night over Guanshan, ten thousand miles away she sits forlorn in her gold boudoir." and "The pipa rises in dance with new sounds, always bringing the parting of old love to Guanshan. Disorderly sounds and worries swirl

past my ear to no end, the autumn moon shines high upon the Great Wall.” The poem is reinterpreted through sonic depictions of Northern frontier of China’s grand and desolate border landscape, bringing the listener to the inner world of the poet’s musings on the parting of lovers, the cool moon over the Great Wall; the woman in her gilded chamber fraught with worry for her soldier’s fate.

The second section: Concern of the following verses “Clouds from Qinghai cast shadows over snow-capped mountains, the pass of Jade Gate is viewed from a distant lonely town. Yellow sand buffs the armour of a hundred battles, we will not return until the buildings are sacked.” and “Desert wind and dust have turned day into dusk, red flags are half unfurled as we pass through our camp gate. After a battle through the night at North of the River Tao, our armies finally apprehend the enemy state’s leader.” Musically, the violence and loss of life through war is presented in sound, even as soldiers’ spirits are roused with the eventual capture of the enemy’s chief. They prepare to return home in victory as lauded heroes.

This work was premiered in May 2001 as a concerto for zheng supported by a mid-size orchestra; it is revised for the larger forces of the SCO and this rewritten full orchestra version will world premiere in tonight’s concert.

莫凡是浙江杭州人，国家一级作曲家。毕业于上海音乐学院，任职于北京中国广播艺术团，至今已积累了上百部不同类型的作品。主要作品有：歌剧《雷雨》、舞剧《二泉映月》、《西施》、歌舞剧《清明上河图》、管乐协奏曲《敦煌印象》、琵琶协奏曲《长恨歌》、二胡协奏曲《云的传说》、胡琴协奏曲《京风》等。

Mo Fan was born in Zhejiang, Hangzhou, Mo Fan has been ranked a National Class One Composer in China and graduated from the Shanghai Conservatory of Music. He is currently with the China Broadcasting Performing Arts Troupe in Beijing. To date, he has penned more than a hundred works, writing for a range of ensembles and performers. His representative pieces include opera *Thunderstorm*; ballets *Moon on River Erquan*, *Xi Shi*; dance drama *Riverside Scene of Qingming Festival*, wind concerto *Dunhuang Impressions*; pipa concerto *Song of Everlasting Sorrow*; erhu concerto *Legend of the Cloud* and huqin concerto *Breeze*.

弦上秧歌 *Strings on Yangko Dance*

王丹红
Wang Dan Hong

在中国北方广袤的土地上，孕育出了秧歌这种火热，粗犷的民间艺术形式。生活在那里的人们每逢农历正月十五就要扭起那让他们魂牵梦绕、难以割舍的秧歌。只有在这片土地上生活了一辈子的人才能领会秧歌，理解秧歌。秧歌是他们生活的缩影，是他们苦中作乐的寄托。只有在那一时刻，一切苦难都已化解，每一个舞姿都使人颤栗在浓烈的艺术享受中。人们用激情的舞蹈表达着对人生的豁达和超越。就这样，秧歌跳出了感动、舞出了生活。

The vast lands of Northern China have given birth to the genre of *yangko*, a popular folk dance steeped in the celebratory earthy and jolly flavours of rural life. On the 15th of every first lunar month, communities in the North gear up to present the intoxicating *yangko*. It is believed that only those born and bred of village life in the North can truly lead and comprehend the true meaning of *yangko*, for *yangko* is the spiritual comfort and emotional counterpoint of their otherwise hard and laborious life. While dancing, the sufferings are temporarily forgotten; each split-second of a pose becomes an artistic transcending of hard rural life. Through *yangko*, dancers allegedly remake and reconstruct their existence with passion and inspiration.

王丹红是中国当代最为活跃的年轻作曲家之一，既是中央民族乐团驻团作曲家。主要作品有：管弦乐作品《蕊香漩馥》、舞剧《1935之舞》、交响合唱《魂系山河之硝烟如虹》、民族管弦乐《云山雁逸》和《动感弹拨》等。

Wang Dan Hong is currently one of the most active young composers in China and is China Central Chinese Orchestra’s composer-in-residence. Her works include *Swirling Fragrance* (orchestral work), *Dance of 1935* (dance drama), *Soul of the Land: Arching Flames and Smoke* (symphonic chorus), *Remote Mountains in the Clouds* (Chinese orchestral work) and *Dynamic Plucked Strings*.

此曲目是为竹笛与民族管弦乐队而作的协奏曲。福建音乐是南洋音乐的重要组成部分，而山歌也是福建音乐中较具特色的代表。本曲以一首福建清流地区的民歌《山歌不唱愁闷多》作为创作背景，力图展现不同意境与画面的山谣印象。作品共有五个部分：

第一部分：行板。乐曲以笛子独奏的方式渐入，打击乐节奏框架作为全曲的重要素材，不断穿插在这一段落里。打击乐隆重沉稳的音响与笛子空旷的声音相互辉映，表现出一种质朴、淳厚的音调。

第二部分：小快板。带有颗粒性的弹拨乐音色与打破重音的节奏，使音乐具有舞蹈般的旋律。笛子的旋律充满阳光与活力。

第三部分：中速。竖琴用流动的节奏型作为背景铺垫，笛子旋律悠扬的歌唱，像似一幅山水画。

第四部分：快板。音乐转为紧张的情绪，弹拨乐与打击乐紧凑的节奏贯穿其中，笛子吹出短小急促的音组，在强劲的推动力下将音乐发展到高潮。高潮采用了乐队齐奏的方式，将民歌《山歌不唱愁闷多》的旋律完整的呈现出来。之后进入笛子的华彩乐段，展现笛子的技巧。

第五部分：尾声。运用了乐曲开始的材料，同时也是象征意义上的再现。

作品通过这五部分不同的配器手法、不同层次的音色对比以及速度和力度的变化来实现音乐的整体组织结构与表现。

This piece is a concerto for the dizi and Chinese orchestra. Music from Fujian is one of the important genres of diasporic Nanyang musical culture, and folksongs from Fujian are unique representations of the region. This piece is based on the melody of one particularly well-known folksong, *Can't Be Happy Without Singing Folk Songs*. The tune originates from the Qingliu area of Fujian. The composition consists of five sections.

The first section – Andante. A solo dizi gradually introduces the main theme, while a percussion section reinforces pillars of musical structure, emphasizing and punctuating important sections. The contrast and counterpoint between the somber, official percussive beats and long, broad phrases on the dizi is dramatic and effective, bringing forth a sense of the pure and pristine.

The second section – Allegretto. Focus on the particular timbres of the string section in syncopated off beat, bringing melodies into life in dance and spirited movement. Here, the dizi is full of sunshine and vitality.

The third section – Adagio. Cascading passages on the harp provide the flowing backdrop to long, lyrical melodies on the dizi; the effect is that of a landscape painting.

The fourth section – Allegro. A ramping up of pulse as the atmosphere becomes tenser, plucked-strings interact with percussion beats to create an urgent counterpoint to short and sharp bursts on the dizi. A developmental climax is reached where the original Fujian tune *Can't Be Happy Without Singing Folk Songs* is represented fully in its finest and grandest moment. It requires the virtuoso dizi performer to showcase the fullest range of tone colours.

The fifth section – Postlude. Earlier musical material from the previous sections is re-interpreted again symbolically, bringing the entire piece to a close.

Using different forms of instrumentation, different layers of timbre for contrast and colour, variations in tempo and dynamics, composer has put together a near-perfect piece of carefully structured bravura composition.

王东旭1990年出生，2004年考入中国音乐学院附中，2007年考入中国音乐学院作曲及作曲技术理论专业。先后师从于施万春、阮昆申。2010年琵琶独奏曲《墨五色》获得中国音乐学院第七届“新生代”作曲比赛民族器乐（独奏）作曲三等奖，也是2011年新加坡国际华乐作曲大赛青年作曲家获奖者。

Wang Dong Xu was born in 1990. She was enrolled into The Middle School affiliated to The China Conservatory of Music in 2004 and progressed to the composition and theory major in the same conservatory in 2007. Wang Dong Xu was received tutelage from Shi Wan Chun and Ruan Kun Shen. In 2010, she received the third prize for the solo pipa composition, *Ink in Five Colours*, at the 7th New Generation Composing Competition held at the China Conservatory of Music. She also won the Young Composer Award at the Singapore International Competition for Chinese Orchestral Composition 2011.

西藏高原是一个传奇的地方，像一个谜一样地吸引着世人。此曲共分为四个乐章：

第一乐章：《布达拉宫》描绘喇嘛教的圣地，是活佛达赖的居所；宫殿依山而建，雄伟而神秘。

第二乐章：《雅鲁藏布江》描绘这条位于拉萨以南的西藏的第一大江。

第三乐章：《天葬》描绘着项特殊的藏民的风俗。藏民在人死后于山脚设台，将尸体切成小块，由天葬师傅召秃鹰来吃，骨肉被吃尽，即表示人上了天堂。

第四乐章：《打鬼》描绘每逢正月十五日，寺院的喇嘛扮成恶鬼舞蹈，而后由神人打之，以求驱邪祈福之意。

Tibet is a place of mystery and legend that has drawn the attention of many around the world. This piece comprises of four movements.

The first movement – *The Potala Palace* sonically depicts the sacred shrine of Tibetan Lamas and is the residence of the Dalai Lama. Erected on a mountain slope, the building is magnificent and mysterious.

The second movement – *The Yalu Tsangpo River* brings to musical life the biggest river in Tibet which lies in southern Lhasa.

The third movement – *Celestial Burial* portrays the unique Tibetan funerary custom in which a bier is set at the foot of a mountain, and a corpse is cut into small chunks and spread out for circling vultures that will swoop down at the summon of the burial priest. If all the pieces are devoured, the dead is believed to have gone to paradise.

The fourth movement – *Vanquishing Demons* describes an event that happens on the 15th day of the first lunar month. Here, the Lamas sing and dance, dressed as demons who are to be driven away by deities, also masqueraded by Lamas. This dance is believed to exorcise evil spirits and bring blessings unto the New Year.

关迺忠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、香港中乐团音乐总监、高雄市国乐团驻团指挥。主要作品包括：《拉萨行》、《丰年祭》、《云南风情》和《千禧序曲》。

Kuan Nai-chung was formerly the Conductor and Composer-in-Residence of the China Oriental Song and Dance Troupe. He has also held down posts including the Composer-in-Residence of the China Arts Troupe, Music Director of Hong Kong Chinese Orchestra and Conductor-in-Residence of Kaohsiung City Chinese Orchestra. His major works include *A Trip to Lhasa*, *Harvest Festival*, *Charms of Yunnan* and *Prelude to the Millennium*.

演奏家 Musicians

音乐总监: 葉聰

Music Director: Tsung Yeh

驻团指挥: 郭勇德

Resident Conductor: Quek Ling Kiong

常任客席指挥: 顾宝文

Guest Conductor Chair: Ku Pao-wen

指挥助理: 倪恩辉、黄佳俊

Conducting Assistants: Moses Gay En Hui,
Wong Kah Chun

驻团作曲家: 罗伟伦

Composer-in-Residence: Law Wai Lun

驻团合唱指挥: 桂乃舜

Chorus Director-in-Residence: Nelson Kwei

高胡 Gaohu

李宝顺 (乐团首席) Li Bao Shun (Concertmaster)

周若瑜 (高胡副首席)

Zhou Ruo Yu (Gaohu Associate Principal)

李玉龙 Li Yu Long

刘智乐 Liu Zhi Yue

余伶 She Ling

许文静 Xu Wen Jing

赵莉 Zhao Li

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

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王佳垚 Wang Jia Yao

张彬 Zhang Bin

二胡 / 板胡 Erhu / Banhu

陶凯莉 Tao Kai Li

中胡 Zhonghu

田笑 (首席) Tian Xiao (Principal)

吴可菲 (副首席) Wu Ke Fei (Associate Principal)

全运驹 Chuan Joon Hee

吴泽源 Goh Cher Yen

梁永顺 Neo Yong Soon Wilson

沈文友 Sim Boon Yew

王怡人 Wang Yi Jen

大提琴 Cello

徐忠 (首席) Xu Zhong (Principal)

陈盈光 Chen Ying Guang Helen

姬辉明 Ji Hui Ming

李克华 Lee Khiok Hua

潘语录 Poh Yee Luh

汤佳 Tang Jia

低音提琴 Double Bass

张浩 (首席) Zhang Hao (Principal)

李翊彰 Lee Khiang

瞿峰 Qu Feng

王璐瑶 Wang Lu Yao

扬琴 Yangqin

瞿建青 (首席) Qu Jian Qing (Principal)

马欢 Ma Huan

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

张银 Zhang Yin

柳琴 Liuqin

司徒宝男 Seetoh Poh Lam

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.

柳琴 / 中阮 Liuqin / Zhongruan

张丽 Zhang Li

中阮 Zhongruan

张蓉晖 (首席) Zhang Rong Hui (Principal)

郑芝庭 Cheng Tzu Ting

冯翠珊 Foong Chui San

韩颖 Han Ying

许民慧 Koh Min Hui

三弦 / 中阮 Sanxian / Zhongruan

黄桂芳 Huang Gui Fang

大阮 Daruan

许金花 Koh Kim Wah

大阮 / 中阮 Daruan / Zhongruan

景颇 Jing Po

竖琴 / 箜篌 / 古筝 Harp / Konghou / Guzheng

马晓蓝 Ma Xiao Lan

古筝 / 打击 Guzheng / Percussion

许徽 Xu Hui

曲笛 Qudi

尹志阳 (笛子首席) Yin Zhi Yang (Dizi Principal)

梆笛 Bangdi

林信有 Lim Sin Yeo

梆笛 / 曲笛 Bangdi / Qudi

彭天祥 Phang Thean Siong

新笛 Xindi

陈财忠 Tan Chye Tiong

洪鼎量 Ang Ting Leong Tony**

新笛 / 曲笛 Xindi / Qudi

曾志 Zeng Zhi

高音笙 Gaoyin Sheng

郭长锁 (笙首席)

Guo Chang Suo (Sheng Principal)

王奕鸿 Ong Yi Horng

中音笙 Zhongyin Sheng

谢家辉 Seah Kar Wee

钟之岳 Zhong Zhi Yue

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 / 低音唢呐 Zhongyin / Diyin Suona

刘江 Liu Jiang

孟杰 Meng Jie*

郑景文 Tay Jing Wen**

次中音唢呐 Cizhongyin Suona

巫振加 Boo Chin Kiah

管 Guan

韩雷 Han Lei

打击乐 Percussion

段斐 (副首席)

Duan Fei (Associate Principal)

陈乐泉 (副首席)

Tan Loke Chuah (Associate Principal)

伍庆成 Ngoh Kheng Seng

沈国钦 Shen Guo Qin

张腾达 Teo Teng Tat

伍向阳 Wu Xiang Yang

徐帆 Xu Fan

* 没参与演出 Not in concert

** 客卿演奏家 Guest musician

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Sui Li Jun

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