

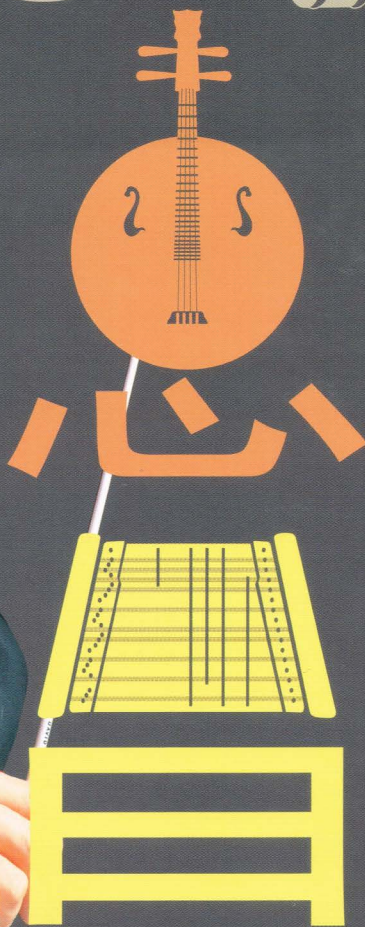
5, 6 七月 July 2013
星期五和六
Friday & Saturday
8pm

新加坡华乐团音乐厅
SCO Concert Hall

SCO

新加坡华乐团

阎惠昌与新加坡华乐团 Yan Hui Chang & SCO



指挥: 阎惠昌
Conductor: Yan Hui Chang
二胡: 李宝顺
Erhu: Li Bao Shun
管子: 韩雷
Guanzi: Han Lei

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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阎惠昌与新加坡华乐团

Yan Hui Chang & SCO

指挥: 阎惠昌 Conductor: Yan Hui Chang
二胡: 李宝顺 Erhu: Li Bao Shun
管子: 韩雷 Guanzi: Han Lei

序曲 – 步步高 6'
Overture – Step Up and Up

潘耀田
Phoon Yew Tien

丝绸之路幻想组曲 15'
The Silk Road Fantasia Suite

赵季平
Zhao Ji Ping

第二乐章: 古道吟
2nd movement: Praising of the Ancient Road

第三乐章: 西凉乐
3rd movement: Joy in Xiliang

第五乐章: 龟兹舞
5th movement: The Dance of Qiuci

管子 Guanzi: 韩雷 Han Lei

秋决 17'
Execution in Autumn

林乐培
Doming Lam

休息 Intermission 15'

雪山魂塑 15'
The Brave Spirits of the Snow Mountain

刘文金
Liu Wen Jin

二胡 Erhu: 李宝顺 Li Bao Shun

第三民族交响乐(修订版首演) 20'
Symphony No. 3 for Chinese Orchestra
(World Premiere of the Edited Version)

刘星
Liu Xing

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 78 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 78 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 Theatreworks 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 Macau International Music Festival, as well as at major concert halls in Guangzhou, Zhongshan and Shenzhen.

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，为使其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。



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 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衔。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，成功领导芝加哥交响乐团的演出。此外，葉聰曾担任

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 Endowment Conductor of the Saint Louis Symphony

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。

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.

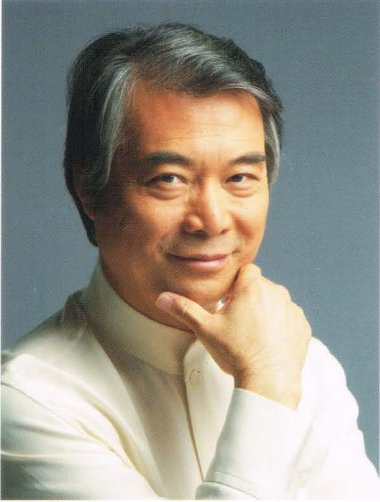
In May 2001, Tsung Yeh conducted the Paris-Shanghai Duplex Concert – a collaboration of the French National Symphony Orchestra and Shanghai Broadcasting Orchestra – that was broadcast via satellite to millions of viewers in Europe and Asia. His previous engagements include San Francisco, Tucson and New 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.



阎惠昌 – 指挥

Yan Hui Chang – Conductor

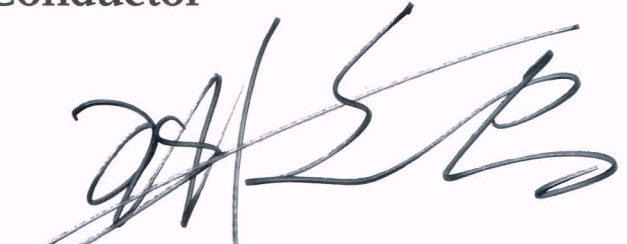


阎惠昌1987年获中国首届专业评级授予国家一级指挥，于1997年6月履任香港中乐团，现任乐团的艺术总监兼首席指挥。历年来获奖无数，包括新加坡国家艺术理事会2001年颁发的国家文化奖、中国金唱片奖综合类评委会特别奖（指挥类）、台湾第51届中国文艺奖章（海外文艺奖（音乐）），以及香港特别行政区政府颁发铜紫荆星章，表彰其对推动中乐发展所作开创性的重要贡献。

阎惠昌应聘担任多间音乐学院客座及特聘教授，曾多次于海内外及香港等进行演讲及教授工作，更为首位华人讲者获邀至巴黎国立高等音乐舞蹈学院讲学。现为香港演艺学院荣誉院士及其音乐学院访问学人、中国音乐学院教授及硕士研究生导师。

阎惠昌于1983年毕业于上海音乐学院，随即受聘为中国中央民族乐团首席指挥兼乐队艺术指导。曾先后指挥中国及亚洲各地专业中乐团，亦涉足西洋交响乐队指挥，现为浙江交响乐团之中国音乐常任指挥。除活跃于指挥舞台外，阎惠昌亦为活跃作曲家，创作乐曲屡获殊荣。

在过去十多年，香港中乐团在阎惠昌的带领下作全方位发展，为大型中乐的发展奠下不少里程碑，举办过多项具创意、突破性的大型节目和活动，积极地向世界各地推广中国音乐文化，获得海内外高度赞誉。



Yan Hui Chang was conferred the title of National Class One Conductor at the First Professional Appraisal of China in 1987. He joined the Hong Kong Chinese Orchestra in June 1997 and is currently its Artistic Director and Principal Conductor. Over the years, he has received numerous accolades and awards, including the “Cultural Medallion (Music)” by the Singapore National Arts Council in 2001, the Jurors’ Award for Conducting at the 6th China Gold Record Awards – Multi Arts Category, and the Overseas Award for Music at the 51st Literary and Art Works Awards in Taiwan. He was awarded a Bronze Bauhinia Star (BBS) by the Hong Kong Special Administrative Region in recognition of his remarkable achievements in Chinese music as well as his efforts in promoting Chinese music.

Yan Hui Chang has been appointed guest and visiting professor by several music institutions, and has given lectures and talks in Hong Kong and overseas. He was the first ever Chinese to hold master classes at the Conservatoire National Supérieur de Musique et de Danse de Paris. He is now an Honorary Fellowship by the Hong Kong Academy of Performing Arts, with an appointment as visiting scholar of its School of Music, and a professor at the China Conservatory of Music and a mentor on its Masters programme.

After graduating from the Shanghai Conservatory of Music in 1983, Yan Hui Chang was appointed Principal Conductor and Artistic Director of the Chinese National Orchestra of China. As a conductor who has worked with various major professional Chinese orchestras in China and Asia, Yan Hui Chang has also been involved in music of other genres. He is now the specially invited conductor of Chinese Music of the Zhejiang Symphony Orchestra of China. Apart from conducting on the concert stage, Yan Hui Chang is also actively engaged in composition and has won numerous awards.

Under Yan Hui Chang’s leadership, the Hong Kong Chinese Orchestra has seen a large development in the last decade, and has set numerous milestones in the development of Chinese orchestral music by producing many creative, groundbreaking projects. They are the driving force behind the promotion of Chinese music culture in China as well as other parts of the world, and have received international critical acclaim.

李宝顺 – 二胡

Li Bao Shun – Erhu



李宝顺自幼随兄学习小提琴，八岁学习二胡。1978年考入福州军区空军文工团。1983年考入中国音乐学院器乐系本科，师从著名弓弦大师刘明源，在不断的学习过程中，还得到赵砚臣、蒋凤之、蓝玉崧、王国潼、张韶、安如砺、吉桂珍等名家指点。1987年毕业，任职中央民族乐团。1988年担任该团二胡首席。1995年任中央民族乐团代首席。同年，担任由中、日、韩音乐家组成的亚洲乐团首席。

李宝顺年少时便以出众的琴技活跃于舞台，并多次在中国举办的二胡比赛中获奖。他经常参加中国国内的各项重大演出，多次被国家领导人接见。他还受中国文化部及中央民族乐团委派赴亚、欧、美等十几个国家演出。他也曾多次与不同乐团及多位指挥家、作曲家合作演出协奏曲或独奏曲。1997年下旬加入新加坡华乐团并担任乐团首席至今。

Li Bao Shun started learning violin from his brother at the age of seven and learning erhu since eight-year old. In 1983, he gained entry into the China Conservatory of Music and studied under renowned string master Liu Min Yuan and was trained by Zhao Yan Chen, Jiang Feng Zhi, Lan Yu Song, Wang Guo Tong, Zhang Shao, An Ru Li and Ji Gui Zhen respectively. In 1978, he entered the Fuzhou Military Airbase Cultural Troupe. After his graduation in 1987, he joined the China Central Chinese Orchestra and was its erhu sectional principal in 1988. In 1995, he was the Acting Concertmaster of the China Central Chinese Orchestra. In the same year, he was appointed the Concertmaster of the Asia Orchestra comprising of musicians from China, Japan and Korea.

Li Bao Shun has shown his talent in music since young and has won many prizes in the National Erhu Competition in China. He has also performed in numerous big-scale performances in China. He was a delegate with the China Cultural Department and Central Chinese Orchestra to perform in many countries. He has frequently performed as a soloist with many orchestras, conductors and composers from China and overseas. Li Bao Shun joined the SCO in late 1997 and is currently the Concertmaster.

A large, expressive, black ink signature of Li Bao Shun, written in a highly stylized cursive script. The signature is positioned vertically on the right side of the page, overlapping the text area.

韩雷 – 管子

Han Lei – Guanzi

韩雷



韩雷 1994 年毕业于中央音乐学院民乐系，师从著名管子大师胡志厚教授，1995 年获得中国乐器国际大赛管子组第二名。2000 年韩雷作为首批为上海申请世博会的中国艺术家代表团成员，参加了德国汉诺威的世博会演出及德国和欧洲的巡演，受到中外领导人、欧洲权威媒体的高度评价和观众的一致好评。2009 年作为唯一受邀的华人器乐演奏家参加中国驻新加坡大使馆庆祝中华人民共和国成立 60 周年的盛大晚会。同年受邀参加台湾国家乐团风格大师系列的演出担任独奏。

2011 年受邀参加广东民族乐团正式揭牌成立音乐会的演出担当独奏，更是受到上海音乐学院的邀请，在学院里举办大师班管子讲座。2012 又受邀参加上海的新年音乐会，同年受新加坡国立大学委任，编著了新加坡管子考级的教材。近年来韩雷先后与葉聰、赵季平、张国勇、关迺忠、顾冠仁、夏飞云、Brubeck、Jeremy Monteiro 等海内外著名的音乐大师及上海爱乐乐团、上海民族乐团、广州交响乐团、台湾国家乐团、广东民族乐团等海内外著名华乐，交响乐团合作，享誉海内外的音乐界。韩雷现为新加坡华乐团管子演奏家。

Han Lei graduated from the Central Conservatory of Music in 1994. He was under the tutelage of reputable guanzi master, Professor Hu Zhi Hou. In 1995, he won the second prize in the International Competition of Chinese Musical Instruments for Guanzi section. He became a representing member of the first of Chinese artist's delegation in bidding the Shanghai World Expo show in the year 2000, he also participated in the World Expo show in Hannover, Germany, and toured German and Europe. His performances were well received by the Chinese and foreign leaders, media authority of the European media and audience. Han Lei was also the only Chinese instrument performer invited to perform in a grand party, organised by the Chinese Embassy in Singapore, to celebrate the 60th anniversary of the founding of the People's Republic of China. The same year, he was invited to participate in Taiwan's National Chinese Orchestra Masters Series as a soloist.

Han Lei was invited to perform as a soloist in the National Orchestra of Guangdong's official inauguration concert in 2011. He was also invited to conduct guanzi masterclass lectures in the Shanghai Conservatory of Music. In 2012, he was invited to perform in Shanghai New Year Concert, and was appointed by National University of Singapore to compile guanzi teaching material. In recent years, Han Lei has collaborated with Tsung Yeh, Zhao Ji Ping, Zhang Guo Yong, Kuan Nai-chung, Gu Guan Ren, Xia Fei Yun, Brubeck, Jeremy Monteiro and other well-known music maestros at home and abroad, and also performed with the Shanghai Philharmonic Orchestra, Shanghai Chinese Orchestra, Guangzhou Symphony Orchestra, National Chinese Orchestra of Taiwan, Guangdong National Orchestra and other overseas famous Chinese traditional music and symphony orchestras. Han Lei is currently the guanzi musician with the SCO.

曲目介绍

Programme Notes

序曲 – 步步高 *Overture – Step Up and Up*

潘耀田
Phoon Yew Tien

此曲是作曲家应邀为新加坡华乐团成立后的首场公开音乐会而作。以广东音乐《步步高》为基本素材自由开展；一开头的几个音“33 5 5.....”即很形象化的把音乐的标题含意“一步高似一步”，以很直接的方式呈现出来。作曲家借用此音题，以表达对新加坡华乐团祝贺之意。

This piece is specially commissioned by the SCO for its inaugural concert. Based on a Cantonese tune titled *Step Up and Up*, the “33 5 5.....” motif at the beginning reflects a vivid image of the title, “*Every step is a step towards a better future*”. The composer tapped on this tune to send his congratulations to the SCO on this occasion.

潘耀田于1996, 1997, 2001, 2004 和 2009 年, 受到新加坡词曲版权协会颁发之奖项与认可。1996 年也荣获国家艺术理事会颁发新加坡文化界最高荣誉之一的国家文化奖。创作之余, 潘耀田于 1998 年至 2008 年, 担任新加坡国家艺术理事会艺术顾问。2000 年, 委托为新加坡国歌重新编曲。2003 年更亦为新加坡交响乐团驻团作曲家。

Phoon Yew Tien received awards from COMPASS in 1996, 1997, 2001, 2004 and 2009 for his contributions to the music industry. He was also awarded the Cultural Medallion in 1996 by the National Arts Council, which is the highest award given in the field of the arts in Singapore. Phoon Yew Tien has served as an Arts Advisor to the National Arts Council from 1998 to 2008, where he was appointed to rearrange the Singapore National Anthem in 2000. In 2003, he was appointed as Singapore Symphony Orchestra's Composer-in-Residence.

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，亦是促进中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。作曲家回忆说：“我对古丝绸之路的印象是从绘画中得来的，记得少年时代我在父亲（著名画家赵望云）的画案旁看他从丝绸古道写生回来创作的一幅幅国画山水，画面中的构图和笔墨的千变万化，给我留下了神奇和幻想。我总觉得这图画中充满了音乐的空间，任我的乐思在这广袤的天地间自由翱翔。”

作曲家充分发挥民族器乐的乐器性能及音色特点，运用西域、中东地区等多种音乐特征及各种世界音乐元素，使作品带有多元的音乐文化特点。作曲家采用幻想组曲的形式，描绘丝路的幽奇之美。倾听它，听众仿佛是在古丝绸之路上进行着别样的音乐之旅。全曲共五个乐章，今晚音乐会将演出的是第二、第三及第五乐章。

The internationally renowned Silk Road was a trade route that traversed Asia and Europe over two thousand years ago. It has become a key channel for cultural exchange between travelers from various countries from both East and West. The Silk Road is filled with mystery and legends. The composer recalled his impressions of the ancient Silk Road from his father (famous painter Zhao Wang Yun) when the latter painted the images through sketches of the actual landscape. "I always felt that there were plenty of rooms for imagination in the paintings which allowed music to fill in," the composer reminisced.

The composer fully utilized the musical capabilities and tonality from the Chinese instruments, in addition to music elements from the western and middle-east regions, enriching the piece's multiculturalism. The composer applied the fantasy suite format to bring forth the secluded beauty in the piece. Listening to the piece takes one on a journey traversing the ancient route. The piece consists of five movements. The second, third and fifth movements will be performed in tonight's concert.

赵季平现任中国音乐家协会主席，西安音乐学院院长，是著名电影、电视作曲家。代表作品有：管子与乐队协奏曲《丝绸之路幻想组曲》、《大红灯笼高高挂》组曲、《和平颂》第二交响乐、民族管弦乐《古槐寻根》；电影、电视剧音乐代表作品有：《黄土地》、《大红灯笼高高挂》、《水浒传》和《笑傲江湖》。

Zhao Ji Ping is currently chairperson of Chinese Musicians Association, president of the Xi'an Music Conservatory and a famous composer for films and televisions. His representative works include: Concerto for Guanzi and Orchestra – *Silkroad Fantasy Suite*, *Raising the Red Lantern Suite*, *Ode of Peace* and *In Search of the Roots of the Ancient Pagoda Tree*. Representative compositions for film and TV include: *Yellow Earth*, *Raising the Red Lantern*, *The Water Margins* and *The Swordsman*.

此曲于1978年委约创作，是当时香港中乐团尝试走向现代交响化的一个里程碑。1978年11月首演时由作曲家亲自指挥，之后香港乐坛便掀起了一阵中乐创作热潮。

这首作品的特征是“创新而不忘本”，虽然作曲家用了很多新的手法与概念，却仍能把中国传统的表演艺术，如京剧的功架、人物的感情及对白等作精细的描述。

《秋决》的风格明显地受了关汉卿的《窦娥冤》所影响，五个乐章的标题都与《窦娥冤》吻合。此曲于1993年获北京音乐界选为“二十世纪华人经典作品”。

第一回：贪官到，强权呈霸道。——以不规则的七拍子节奏，写出兵马进城的景象。

第二回：孝媳妇，公堂判极刑。——以交响化的声音组合，表达出京剧舞台的功架，以喷呐叫出主审官的严辞呼喝声，以洞箫描写弱女的心态，以坠琴唱出媳妇的道白。

第三回：叫冤声，动地又惊天。——全段只有“冤枉呀！”三个字的音调作为动机，以有计划及有控制的“即兴”手法，造成意想不到的逼真意境。

第四回：痛别离，记前尘旧梦。——将大乐团化成小组独奏，恬静地写出行刑前夕对生命的无奈与失望的心声。

第五回：赴法场，六月飘霜雪。——在兵马引领之下，“引刀成一快”，一阵古筝扬琴的乱声中，再带出冤魂不息的洞箫乐句终结全曲。

This piece was commissioned by the Hong Kong Chinese Orchestra in 1978 in its milestone attempt into symphonic progression. Its premiere in November 1978 was conducted by the composer, which sparked an interest in Chinese music composition in Hong Kong.

A characteristic of this piece is to retain tradition through innovative creation. The composer utilises new techniques and concepts and is yet able to portray the traditional Chinese artistic performance traits such as artistic poise in Peking opera, human emotions and dialogues in detail.

Execution in Autumn took inspirations from *The Injustice of Dou O*, a traditional Chinese play by Guan Han Qing, as the titles of the five chapters of the two works are similar. In 1993, this piece was selected by the music scene in Beijing as “one of the greatest Chinese classical compositions of the 20th century.”

Chapter 1: Arrival of the corrupt official and the upheaval of injustice. — The melody in septuplet metre portrays a scene of soldiers marching into the city.

Chapter 2: The filial daughter-in-law being sentenced to death at court. — The multiple symphonic sounds from the orchestra expresses the stylistic acting poses from Peking opera: the suona sounds the presiding judge's solemn yelling order, the sound of dongxiao illustrates the helpless woman's inner thoughts while the zhuiqin sings her grievances.

Chapter 3: The cry of injustice that shocked heaven and earth. — The melodic materials of this passage are based on the motif – the linguistic tune of the words (in Cantonese) “Injustice”. The planned and controlled ‘improvisation’ technique brings forth an unexpected lively overtone.

Chapter 4: The sad departure and remembrance of the good old days. — The orchestra turns into a small ensemble, serenely depicting the despair and helplessness on the eve of execution.

Chapter 5: Snowfall in June at the execution. — Under the escort of the troops and horses, the execution was conducted amidst a round of scattered sounds of guzheng and yangqin. The dongxiao that follows brings forth the looming aggrieved soul of the victim, and brings the whole piece to a close.

林乐培曾任香港大学驻校作曲家，是2010年及2012年两届最佳正统音乐 CASH 金帆奖得主。1926年生于澳门，是亚洲作曲家联盟、香港作曲家及作词家协会和香港作曲家联合会理事，是把香港引进国际乐坛的开路先锋。在作曲、教学、指挥、制作电台及电视音乐节目上都有成就。林乐培的作品收藏于香港大学音乐图书馆。他的详尽介绍也收录在葛罗夫音乐辞典里。

Doming Lam is former composer-in-residence of The Hong Kong University and winner of 2012 and 2012 CASH Sail Music Awards. Born in 1926 in Macau, he is founding director of the Asian Composer's League, The Composers and Authors (copyright) Society of Hong Kong and the Hong Kong Composers' Guild. He is a pioneer in leading Hong Kong into the international music scene. He contributed to the development of music through composing, conducting, teaching and producing music programs for radio and television. His works have been collected by the University of Hong Kong Music Library. His biography is recorded in the Grove Dictionary of Music.

雪山魂塑 *The Brave Spirits of the Snow Mountain*

刘文金
Liu Wen Jin

此曲是一部带有音画性质的单乐章二胡协奏曲，原名《雪山情怀》，初稿完成于2006年4月，是作曲家为纪念红军长征胜利70周年而作。2007年7月，又进行了较大幅度的修改。全曲由四个部分组成。

第一部分：《征途》— 神圣的钟声和简捷而悲壮的乐队前奏，导出出奋勇前进的行军节奏。二胡歌唱性的旋律同强烈的节奏型的动机连绵不断地展开，表现了红军战士在征途中坚韧不拔的意志和一往无前的气势。

第一部分：《雪山》— 独奏二胡节奏自由向上爬行的导句，似乎迎来了座座巨大的雪山，如横空出世。二胡的慢板段落，犹如在无奈的恶劣环境中充满了思索、倾诉、友爱和智慧。几串下行的抖弓乐句，描绘着寒风瑟瑟和连呼吸也困难的客观环境。然而，当音乐进入到快板段落时，却是另外一番场景：站起来！爬上去！顶风冒雪，前赴后继，勇往直前！山谷中深沉的巨响似乎也暗示着部分战士的壮烈牺牲…。

第三部分：《战友》— 弹拨乐奏出了《十送红军》的温馨主题，二胡以江西山歌风的支声性复调同它融会在一起，刻画了红军战士在夜宿时梦中思念故乡亲人的深厚感情，也许是红军伤病员牺牲前在弥留之际朦胧的回顾与真挚的寄托。

第四部分：《朝霞》— 乐队奏出了辉煌的江西山歌音调，预示着曙光的来临。二胡自由而明亮的旋律迎来了朝霞，随之以激情的三连音引出了陕北民歌《山丹丹开花红艳艳》主题音调的乐队全奏，二胡则以华彩式的跃动音型穿插其间。着力描写红军长征胜利到达陕北时的庄严瞬间，同时也象征着中国革命发展壮大的光辉前景。尾声的二胡连续快速叠句形成了巨大的冲击力，坚定的结束句犹如青山上的石雕铜塑，将长征精神永远铭刻在人类历史的记忆中。

This piece is a single-movement erhu concerto with music pictorial characteristic and is originally titled *Sentiments in Snow Mountain*. It was first composed in April 2006 to celebrate the 70th anniversary of Red Army's Long March victory. A major composition revision was made in July 2007. The piece consists of four segments.

First segment: *The Journey* — Sacred bells with simple and yet solemn prelude guides in the brave rhythm of the march. The melodic singing quality of erhu provides a continually developing motif, expressing the determination of the Red Army.

Second segment: *Snow Mountain* — Notes from the erhu solo freely climbs upward, ushering in snow-capped mountains after another. The erhu adagio passages portray the thought, confiding, friendship and wisdom against the surrounding harsh environment. The quivering bow depicts the cold environment where even breathing becomes difficult. When music moves into the allegro passages, however, another scene opens. Stand up! Climb forward! Brave the wind and snow. Advance! Forward! A loud crash from deep within the valley seems to suggest brave sacrifices...

Third segment: *Comrades* — The plucked-string instruments portray the warm theme of *Sending off the Red Army*. The erhu depicts the deep longing and affection felt by some Red Army soldiers at the time of the night; it was perhaps a fragment of their hope and dream, before they move on into another realm...

Fourth segment: *Red Sky at Dawn* — The orchestra plays the brilliance of Jiangxi folk tunes, heralding the coming of dawn. Dawn is ushered by the bright melodic tunes from the erhu. Passionate triplet leads into the theme of *Shan Dan Dan Kai Hua Hong Yan Yan*, a Northern Shaanxi folk song, with erhu celebrating in its midst. The scene describes the victory of the Red Army's Long March, capturing the moment the Red Army reached northern Shaanxi's solemn, and the bright prospects of the revolution in China. The rapid overlapping erhu stirs up great impact forces, and end in a determined note, etching the brave spirit of the Long March deep in the memories of human history.

刘文金是著名作曲家、指挥家，1961年毕业于中央音乐学院。历任中央民族乐团团长、艺术总监、中国歌剧舞剧院院长、中国歌剧舞剧院艺术指导、中国音乐家协会创作委员会副主任、中国民族管弦乐学会艺术委员会副主任、亚洲乐团艺术总监和常任指挥。代表作品：《长城随想》、《鹰之恋》、《难忘的泼水节》、《茉莉花》、《十面埋伏》。

Liu Wen Jin was a renowned composer and conductor who was a former chairperson and artistic director of the China National Orchestra, president of the China Opera and Dance Theatre, artistic director of the China Opera and Dance Theatre, deputy director of Chinese Musicians Association's Composing Committee and China Nationalities Orchestra Society's Artistic Committee, and artistic director and conductor of Asia Orchestra. His representative works include the *Great Wall Capriccio*, *Love of an Eagle*, *Memories of Songkran*, *Jasmine* and *Ambush from All Sides*.

第三民族交响乐(修订版首演) *Symphony No. 3 for Chinese Orchestra* (World Premiere of the Edited Version)

刘星
Liu Xing

此曲是1997年应香港中乐团委约而作，在1986年左右为中国儿童少年活动中心民乐队所作的《天地之间》的基础上改编而成的单乐章交响乐。1998年应香港雨果公司出版作曲家管弦乐专辑之约，又改成四管编制的管弦乐队，有较大改动。此次华乐团演奏的版本，是此CD版的移植版，略有删节。

This piece was commissioned by the Hong Kong Chinese Orchestra in 1997 and was rearranged as a single-movement symphony based on the 1986 *Between Heaven and Earth* for the China Children and Youth Activity Centre. In 1998, at the invitation of Hugo Music Publishing Company (Hong Kong), the piece was rearranged for a wind quartet and string orchestra. The current version for Chinese orchestra is based on the CD version, with minor adjustments.

刘星是中国知名作曲家与中阮演奏家，任职上海音乐学院中阮研究生导师，同时也是半度音乐制作公司的艺术总监。他的作品以民乐、新时代音乐为主，其中包括《动物组曲》、《第二民族交响乐》和《中阮协奏曲——云南回忆》等。

Liu Xing is a renowned Chinese composer and zhongruan musician. He is a postgraduate mentor for zhongruan at the Shanghai Conservatory of Music as well as artistic director at the Ban Du Music Production Company. His compositions consist of Chinese music and new age music such as *Animal Suite*, *Symphony No.2 for Chinese Orchestra* and *Zhongruan Concerto – Memories of Yunnan*.

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 Mui

陈淑华 Chen Shu Hua

郑重贤 Cheng Chung Hsien

周经豪 Chew Keng How

谢宜洁 Hsieh I-Chieh

沈芹 Shen Qin

谭曼曼 Tan Man Man

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

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

罗彩霞 Lo Chai Xia**

饶思铭 Ngeow Si Ming, Jonathan**

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)

傅慧敏 Poh Hui Bing, Joyce**

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

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

卓开祥 Toh Kai Xiang, Eugene**

杨自在 Yang Zi Zai, Bernard**

** 客卿演奏家 Guest musician

*** 合约演奏家 Contract musician

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August 2012 > July 2014

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格什文之夜

MOSTLY GERSHWIN

SCS

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星期六 Saturday Esplanade Concert Hall
7:30 pm

我找错了节奏: 变奏曲 乔治·格什文
I Got Rhythm: Variations
George Gershwin

蓝色狂想曲 乔治·格什文
Rhapsody in Blue
George Gershwin

歌剧《波吉与贝丝》选段 乔治·格什文
Porgy and Bess (selections)
George Gershwin

圣路易斯蓝调 威廉·克里斯多夫·汉迪
St. Louis Blues
William Christopher Handy

美国黑人灵歌联奏
American Spirituals Medley
Every Time I Feel The Spirit, Steal Away, My Soul's Been Anchored in the Lord, Ride or Knock Out
Katherine Dunham

指挥: 葉聰
Conductor: Tsung Yeh

钢琴: 莱昂·贝茨
Piano: Leon Bates

女高音: 金玛丽·琼斯
Soprano: Kimberly Eileen Jones

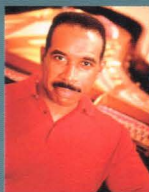
男中音: 劳伦斯·米切尔·马修斯
Baritone: Lawrence Mitchell-Matthews

合唱指挥: 桂乃舜
Chorus Master: Nelson Kwei

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葉聰 Tsung Yeh



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鸣谢
Acknowledgements

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We wish to thank the media and all who have contributed to the Singapore Chinese Orchestra in one way or another.

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