

格什文之夜

MOSTLY

GERSHWIN

OSCS

新加坡华乐团

20 七月 July 2013
星期六
Saturday
7:30 pm

滨海艺术中心音乐厅
Esplanade Concert Hall

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

合唱: 新加坡国立大学合唱团、
安德逊初级学院合唱团
Chorus: NUSChoir,
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* Applicable to SCO regular concerts held SCO concert hall only.

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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Mostly Gershwin

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女高音: 金玛丽·琼斯

男中音: 劳伦斯·米切尔·马修斯

合唱指挥: 桂乃舜

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Soprano: Kimberly Eileen Jones

Baritone: Lawrence Mitchell-Matthews

Chorus Master: Nelson Kwei

Chorus: NUSChoir, Anderson Junior College Choir

乐队奏起来 2'40"

Strike up the Band

乔治·格什文作曲
Composed by George Gershwin
艾力克·华尔森改编
Adapted by Eric Watson

美国黑人灵歌联奏 10'

American Spirituals Medley

陈家荣编曲 Arranged by Tan Kah Yong

女高音 Soprano: 金玛丽·琼斯 Kimberly Eileen Jones

圣路易士蓝调 4'30"

Saint Louis Blues

威廉·克里斯多夫·汉迪作曲
Composed by William Christopher Handy
比尔·霍尔科姆、马修·家马洛编曲
Arranged by Bill Holcombe, Matteo Giamario
罗伟伦改编 Adapted by Law Wai Lun

蓝色狂想曲 16"

Rhapsody in Blue

乔治·格什文作曲
Composed by George Gershwin
潘耀田改编 Adapted by Phoon Yew Tien

钢琴 Piano: 莱昂·贝茨 Leon Bates

休息 Intermission 20'

我找准了节奏: 变奏曲 9'

I Got Rhythm Variations

乔治·格什文作曲
Composed by George Gershwin
潘耀田改编 Adapted by Phoon Yew Tien

钢琴 Piano: 莱昂·贝茨 Leon Bates

波吉与贝丝组曲 30'

Porgy and Bess Suite

乔治·格什文作曲
Composed by George Gershwin
罗伟伦编曲 Arranged by Law Wai Lun

女高音 Soprano: 金玛丽·琼斯 Kimberly Eileen Jones

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

合唱 Chorus: 新加坡国立大学合唱团、安德逊初级学院合唱团
NUSChoir, Anderson Junior College Choir

合唱指挥 Chorus Master: 桂乃舜 Nelson Kwei

全场约1小时45分钟。

Approximate concert duration: 1hr 45 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。



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.



乔治·格什文

George Gershwin

美国作曲家乔治·格什文于 1898 年 9 月 26 日生于纽约布鲁克林。格什文在 15 岁那年辍学，开始担任专业钢琴手。在数年内，他成为美国最受瞩目的音乐家之一。身为一位爵士、歌剧与流行音乐的创作者，格什文的许多作品现在都是经典之作。格什文在 1937 年 7 月 11 日，在脑部手术后离世。当时的格什文年仅 38 岁。

格什文在他 23 年的音乐事业当中花费了很大的精力学习作曲理论，前后师从查尔斯·汉比策尔、亨利·考埃尔、沃林福德·里格、爱德华·基利尔和约瑟·舒令佳，并不断在多元的音乐领域上发挥影响力。

从 1920 年至 1924 年，格什文为乔治·怀特的常年制作作曲。在一场《蓝色星期一》的表演之后，乐团团长保尔·华特曼委约格什文创作数首深具影响力的爵士音乐，大大提高了爵士音乐在音乐舞台上的地位。

传说格什文曾遗忘保尔·华特曼委约的创作直至他在报章上看报道写道华特曼的最新制作将呈现格什文的创作。为了在期限内完成任务，格什文慌忙完成作品，该作品即是后来闻名于世的《蓝色狂想曲》。

Born on September 26, 1898, in Brooklyn, New York, George Gershwin dropped out of school and began playing piano professionally at age 15. Within a few years, he was one of the most sought after musicians in America. A composer of jazz, opera and popular songs for stage and screen, many of his works are now classics. Gershwin died immediately following brain surgery on July 11, 1937, at age 38.

Throughout his 23-year career, Gershwin would continually seek to expand the breadth of his influences, studying under an incredibly disparate array of teachers, including Charles Hambitzer, Henry Cowell, Wallingford Riegger, Edward Kilenyi and Joseph Schillinger.

From 1920 to 1924, Gershwin composed for an annual production put on by George White. After a show titled, *Blue Monday*, the bandleader in the pit, Paul Whiteman, asked Gershwin to create a jazz number that would heighten the genre's respectability.

Legend has it that Gershwin forgot about the request until he read a newspaper article announcing the fact that Whiteman's latest concert would feature a new Gershwin composition. Writing at a manic pace in order to meet the deadline, Gershwin composed what is perhaps his best-known work, *Rhapsody in Blue*.

During this time, and in the years that followed, Gershwin wrote numerous songs for stage and screen that quickly became classics, including *Oh, Lady Be Good!*, *Someone to Watch over Me*, *Strike Up the Band*, *Embraceable You*, *Let's Call the Whole Thing Off* and *They Can't Take That Away from Me*. His lyricist for nearly all of these tunes was his older brother, Ira, whose witty lyrics and inventive wordplay received nearly as much acclaim as George's compositions.

此后数年，格什文为大屏幕与舞台制作谱写许多作品，而且皆在短时间内成为经典，其中包括《窈窕淑女》、《有人看守着我》、《乐队奏起来》、《可拥抱的你》、《分道扬镳》和《他们不能从我这里拿走那个》。他的作品的作词人几乎都是他的兄长——伊拉。其词诙谐幽默，在文字的运用上也极为巧妙，因此和乔治·格什文的音乐作品齐名。

1935年，在创作了《蓝色狂想曲》十年后，格什文最具雄心的作品——《波吉与贝丝》问世。该作是根据杜柏斯·海沃德的小说《乞丐》所改编的歌剧，其中的音乐作品深受流行音乐与古典音乐的影响。该作被格什文本身称之为“通俗歌剧”，不只被认为是格什文最优秀且复杂的作品，而且是上个世纪最为重要的美国音乐作品。

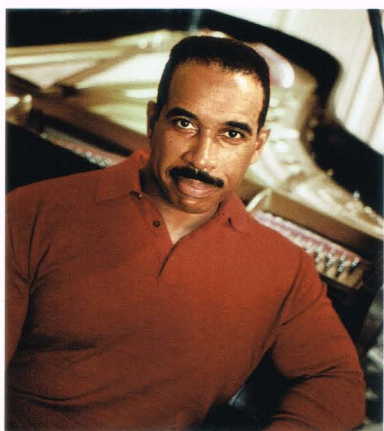
格什文在《波吉与贝丝》的成功之后进军好莱坞，为由弗雷德·阿斯泰尔与金格尔·罗杰斯领衔主演的电影《随我婆婆》创作音乐。格什文的生命正是在随后与阿斯泰尔合作另外一部电影的期间骤然结束的。

In 1935, a decade after composing *Rhapsody in Blue*, was the debut of Gershwin's most ambitious composition, *Porgy and Bess*. The composition, which was based on the novel *Porgy* by Dubose Heyward, drew from both popular and classical influences. Gershwin called it his "folk opera" and it is considered to not only be Gershwin's most complex and best-known works, but also among the most important American musical compositions of the 20th century.

Following his success with *Porgy and Bess*, Gershwin moved to Hollywood and was hired to compose the music for a film titled *Shall We Dance*, starring Fred Astaire and Ginger Rogers. It was while working on a follow-up film with Astaire that Gershwin's life would come to an abrupt end.

莱昂·贝茨 – 钢琴

Leon Bates – Piano



莱昂·贝茨是美国当下最杰出的钢琴家之一，并在国际音乐舞台上占有一席之地。贝茨已受邀到美国各州与世界多国登台其中加拿大、意大利、法国、奥地利、爱尔兰、英格兰和非洲。他在世界各大音乐厅的演奏会上的表现极受观众与乐评的好评，其音乐造诣被评为极具大师级水平。

莱昂·贝茨曾与美国各大交响乐团同台表演，其中包括费城交响乐团、克利夫兰交响乐团、纽约爱乐乐团、洛杉矶爱乐乐团、旧金山交响乐团、亚特兰大交响乐团、底特律交响乐团以及波士顿交响乐团。

他也曾与欧洲各大交响乐团合作过，其中包括维也纳交响乐团、巴塞尔交响乐团、都柏林广播乐团、斯特拉斯堡交响乐团、国立圣切契利亚音乐学院管弦乐团、捷克国家交响乐团以及瑞典马尔默交响乐团。

身为一位多才多艺和多元的艺术家，贝茨也与弦乐四重奏，管乐五重奏，歌手和舞蹈团合作。贝茨也非常投入于青年音乐家的栽培，经常为可造的年轻音乐家开办大师班。他在 2007 年以他辉煌的音乐成就和对青少年的奉献荣获全国黑人音乐家协会所颁发的终生成就奖。

As one of America's leading pianists, Leon Bates has earned for himself a place on the international concert circuit. His performance schedule includes dates across the United States, Canada, Italy, France, Austria, Ireland, England as well as Africa. He was invited to perform on the major concert stages around the world and won great acclaims from critics and audiences.

Leon Bates has performed with many of the major U.S. symphonies such as the Philadelphia Orchestra, Cleveland Symphony, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, Atlanta Symphony, Detroit Symphony and the Boston Symphony among others.

In Europe, he has performed with the Vienna Symphony, the Basel Symphony, the Radio-Orchestra of Dublin, the Strasbourg Symphony, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, Czech National Symphony Orchestra, Malmö Symphony of Sweden and more.

A versatile and exciting artist, Bates enjoys collaborating with string quartets, wind quintets, singers and dance companies. In 2007, he received a life time achievement award from the NANM (National Association of Negro Musicians) for his brilliant musicianship and untiring work with young people. Leon Bates' work with young people is extraordinary. He is a master teacher and often is called upon to give master classes to promising young musicians.

Lately he has begun composing and finds great satisfaction in this creative aspect of music. One venture is composing for beginning students employing a new, progressive teaching method. He has written pieces in, collaboration with Janet Vogt, for a method book entitled Piano Discoveries (Heritage Music Press). Bates has recorded on the Orion label, Performance Records and Naxos, and on his own self-produced label.

贝茨近来开始涉足创作的行列，并在作曲中获得极大的满足感。他发起了一个为新生谱曲，并采用一个全新的渐进式教学法进行教学的计划。他在《发现钢琴》（文物音乐出版社）一书中发表了数首与珍妮特·沃格特合作谱写的作品。此外，贝茨也曾在欧瑞恩唱片（Orion）、表现唱片（Performance Records）和拿索斯唱片（Naxos）等唱片公司旗下灌录个人专辑。

在美国费城生长的莱昂·贝茨在6岁时开始正式学习钢琴和小提琴。已故的艾琳·贝克策划了他早年在赛特门音乐学院的音乐培训。他之后进入坦普尔大学的埃丝特·博耶音乐学院，师从著名钢琴家娜塔莉·亨德拉斯。贝茨曾在许多音乐大赛中获奖，其中包括音乐教师协会所颁发的“学府艺术家奖”、全国黑人音乐家协会大赛，新世界交响曲大赛和全国艺术基金的独奏员奖学金大奖。贝茨也是美国弗吉尼亚州列克星敦华盛顿和李大学的荣誉博士。他因为长期投入于孩童的工作而荣获大纽约瓦伦堡委员会所颁发的华伦柏格荣誉人权奖。

莱昂·贝茨曾参与许多重大的演出，其中包括与洛林·马泽尔和法国交响乐团在施坦威基金会的庆典音乐会上的表演、纽约流行乐团在卡内基音乐厅，由亨德森·斯凯奇指挥的演奏会，并在美国各州巡回演出格什文的作品。他在《格什文之作》一节目下，在数十个美国重要的音乐厅表演，其中包括佛罗里达州迈尔斯堡的芭芭拉·曼音乐中心和底特律音乐厅。

莱昂·贝茨在2001年荣获州长汤姆·里奇颁发的宾夕法尼亚州年度艺术家大奖。

A native of Philadelphia, Leon Bates began formal music studies at the age of six on the piano and violin. The late Irene Beck formulated his early training at the Settlement Music School, and his advanced study was under renowned pianist Natalie Hinderas at Temple University's Esther Boyer College of Music. Among his awards are the Collegiate Artist Award from the Music Teachers National Association, the National Association of Negro Musicians Competition, the Symphony of the New World Competition and the National Endowment for the Arts Solo Recitalists Fellowship Grant. He was recognized with an Honorary Doctorate from Washington and Lee University in Lexington, Virginia. Leon Bates received the Raoul Wallenberg Humanitarian Award from the Greater New York Wallenberg Committee for his extensive work with children.

Leon Bates has performed with Lorin Maazel and the Orchestra of France; participating in the Steinway Foundation's Gala Celebration, and with the New York Pops at Carnegie Hall, Skitch Henderson conducting; and toured the U.S. in a programme of George Gershwin's works. The programme, *Gershwin by Request*, has been performed at dozens of major venues from the Barbara Mann Music Center in Ft. Myers, Florida to the Detroit Music Hall.

In October of 2001, Governor Tom Ridge presented the Pennsylvania Artist of the Year Award to Leon Bates.

金玛丽·琼斯 – 女高音

Kimberly Eileen Jones – Soprano



金玛丽·艾琳·琼斯是莱恩歌剧中心的校友，目前是著名的芝加哥歌剧院的团员。她表演的角色包括安东尼·戴维斯的《勇者无惧》世界首演中的女奴——麻古如、《费朵拉》当中强悍的奥尔、《鲍里斯·戈东若夫》当中的西尼尔公主和梅诺蒂的《老女仆与小偷》当中的拉提莎。她在休斯敦以克拉拉一角参与《波吉与贝丝》的巡回表演。该巡演在国际剧场登台，其中包括米兰的斯卡拉歌剧院，巴黎的巴士底狱和日本东京的东急文化村。金玛丽以克拉拉的演绎入围美国全国有色人种协进会最佳女配角奖。

金玛丽在爱丽丝杜莉厅与小管弦乐学会合作的《维瓦尔第歌剧唱段之夜》中的精湛演出令观众为之着迷。她与芝加哥歌剧院《莫扎特的珠宝盒》中饰演的作曲家一角色，以及与麦迪逊交响乐团的《马勒第二交响曲》当中的表演皆好评如潮。

Kimberly Eileen Jones is an alumni of the Ryan Opera Center with the prestigious Lyric Opera of Chicago. Her performances include the slave girl, Margru, in the world premiere of Anthony Davis' *Amistad*; feisty Olga in *Fedora*, Princess Xenia in *Boris Godunov*, Laetitia in Menotti's *Old Maid and the Thief*, amongst many others. In Houston, she participated in the concert tour production of *Porgy and Bess*, as Clara. This tour graced the international stages of La Scala in Milan, the Bastille in Paris, and the Bunkamura in Tokyo, Japan. For her portrayal of Clara, she was nominated for Best Supporting Actress by the NAACP Awards.

Kimberly captivated audiences in her Alice Tully Hall debut with the Little Orchestra Society, in an evening of Vivaldi's arias. She received rave reviews as the Composer in *Mozart's Jewel Box* with the Chicago Opera Theater, as well as *Mahler's Second Symphony* with the Madison Symphony.

She was selected by Maestro Bruno Bartoletti, Lyric Opera's former Artistic Director, to appear with the Orchestra della Toscana in Florence, La Spezia and Piombino. She has received a George London grant, Sullivan grant, and a Licia Albanese Encouragement grant. She has been nominated for the Richard Tucker grant, received three grants from the MacAllister Awards competition, and was awarded the Richard Gold Career Grant from the Lyric Opera of Chicago.

金玛丽曾被歌剧院的前艺术总监布鲁诺·巴托雷蒂遴选与托斯卡纳交响乐团到佛罗伦萨，拉斯佩齐亚和皮昂比诺表演。此外，她也荣获数个基金的赞助，其中包括乔治·伦敦基金、沙利文基金和利西亚艾博年奖励基金。此外，她也被理查德·塔克基金提名，并前后在麦考利斯特奖大赛中三度获颁赞助金。她也被芝加哥歌剧院授予理查德·格兰特专业赞助金。

金玛丽曾分别在杜佩基交响乐团的耶诞流行音乐会以及新水牛市交响乐团和密西根市交响乐团的弥赛亚上亮相。她也曾在雪伍德音乐学院举办音乐会、非裔美国人历史博物馆举办“三位女高音音乐会”以及在芝加哥大学演唱《马勒第二交响曲》。她在雪伍德表演的其它弥撒亚包括哈尔·史密斯与德洛尔·华德的作品。

金玛丽近期的演出包括在芝加哥伊利诺大学的个人演唱会，以及南岸歌剧院的《波吉与贝丝庆典音乐》（扮演克拉拉）。她也受邀在洛克菲勒礼拜堂演唱亨德尔的《弥撒亚》。她与南湾交响乐团首次合演布里顿的《战争安魂曲》后不久，即首次与芝加哥社区合唱团献上其威尔弟的《安魂曲》中女高音独唱。金玛丽现为哥伦比亚学院与梅里特音乐学院的声乐系导师。

Kimberly has performed in a Christmas Pops Concert with the DuPage Symphony and messiahs with New Buffalo and Michigan City Symphonies. Other engagements include a recital at the Sherwood School of Music, a Three Sopranos Concert at the DuSable Museum and another *Mahler's Second Symphony* at the University of Chicago. She performed more messiahs at Sherwood, featuring the works of Hale Smith and Delores White followed.

Her recent performances include a solo recital at UIC and a *Porgy and Bess Gala* with South Shore Opera Company (as Clara). She was also invited to sing Handel's *Messiah* at the Rockefeller Chapel. She performed in her first Britten's *War Requiem* with the South Bend Symphony Orchestra. Shortly after, she was the soprano in her first performance of Verdi's *Requiem* with the Chicago Community Chorus. Kimberly is on the voice faculty at the Columbia College and Merit School of Music.

劳伦斯·米切尔·马修斯 – 男中音

Lawrence Mitchell-Matthews – Baritone



劳伦斯·米切尔·马修斯出生在美国密西根州底特律城，并在青年时期在当地许多教堂歌唱过。劳伦斯于 2008 年毕业于底特律艺术学校。他在校深造期间曾是该校合唱团的成员，并接受总监谢丽尔·菲冷丁与舍伊拉·丝碧斯的指导。

劳伦斯后来成为肯尼思·安德森带领的底特律摩萨科青年剧团的成员，并在 2007 年进入英特拉根艺术学院向玛丽·琪勒·克里斯威尔学习。他在 2008 年成为第一位荣获以底特律交响乐团的指挥命名的“汤姆斯·威金有为青年艺术家奖”的得奖者。

2009 年，劳伦斯在大卫·伟能尔的指挥下独唱巴赫的《b 小调弥撒·你是唯一的圣者》。在 2010 年，他加入由尼娜·苏科特指挥的底特鲁联合之音合唱团，并在特别音乐会上在卡内基音乐厅与指挥家兼作曲家杰奎琳·海尔斯顿同台。劳伦斯曾就进修于印第安纳州大学恩斯特艺术学院，师从狄波拉·梅尔。他亦是南湾交响合唱团的团员，同时也是圣迈克尔和南湾艾恩伍德诸圣公会教堂的独唱员与副总监。

劳伦斯曾在南湾 2012 年地方古典演唱者大赛当中获胜，并参加了在芝加哥举办的区域赛。他在同年被遴选参加埃齐欧·平扎美国歌剧歌唱家理事会在意大利奥德尔佐镇举办的特别计划。在同一年，他参加在俄亥俄州伊利湖学院举办的“蓝焯博士第三届美国圣灵学院独唱大赛”，并获颁第一名，其奖是与沙托克瓦交响乐团在 2013 年夏季同台表演。

Lawrence Mitchell-Matthews was born in Detroit Michigan and sang in many churches in the area as a young man. He graduated from the Detroit School for the Arts (DSA) in 2008 where he sang in the choirs under the director of Cheryl Valentine and Sheila Sipes. While at DSA, he was a part of the male ensemble, Vision, which performed with the Detroit Symphony in a pops concert under the baton of Eric Kunzel.

He later performed with the famous Mosaic Youth Theater of Detroit led by Kenneth Anderson and, in 2007, studied at the Interlochen Center for the Arts with Mary Keller Creswell. In 2008, he was the first recipient of the Thomas Wilkins Young Artist of Tomorrow Award, named after a conductor for the Detroit Symphony Orchestra.

In 2009, he performed the solo *Quoniam tu Solus Sanctus* from Bach's *B Minor Mass* under the baton of David Wagner. In 2010, he joined the choral ensemble, The United Voices of Detroit, conducted by Nina Scott and, with that ensemble, sang at Carnegie Hall in special concert with conductor and composer Jacqueline Hairston. He was a student at the Ernestine M. Raclin School of the Arts at Indiana University South Bend where he studied with Deborah Mayer. He is a member of the Symphonic Choir of South Bend and is a featured soloist and assistant director of music at Saint Michael's and All Angels Episcopal Church on Ironwood Dr. in South Bend.

He won the 2012 local Classical Singer competition in South Bend and also participated in the regional singer competition in Chicago. He was selected and attended the Ezio Pinza Council for the American Singers of Opera (EPCASO) programme in Oderzo, Italy during the summer of 2012. In October of 2012, he was awarded first prize in the Dr. J Lan Ye' 3rd American Spiritual Collegiate Solo Voice Competition at Lake Erie College in Ohio. His prize is a performance with the Chautauqua Symphony during the summer of 2013.

桂乃舜 – 合唱指挥

Nelson Kwei – Chorus Master



桂乃舜是杰出合唱团指挥、编曲人和声乐导师。他拥有伦敦盖德霍尔音乐学校 Licentiate 声乐学位。为表彰他在合唱领域的杰出成就，桂乃舜在 1993 年被授予“国家青年服务奖”。他在 1999 年被日本工商协会授予“文化奖”以及在 2001 年被 Rotary Club 授予新加坡“艺术大使”的荣誉。

桂乃舜在 1998 年和 1999 年获得德国国际合唱团比赛的“杰出合唱指导奖”，也在 2002 年及 2004 年布拉格国际合唱比赛中二度荣获“最佳指挥奖”。他带领他的合唱团在赢得了合唱奥林匹克在德国不莱梅和中国厦门的三个组别的冠军。他的合唱团也是亚洲第一个合唱团赢得在意大利 Riva Del Garda 举办的国际合唱比赛，赢得最高奖和观众奖。他在 2008 被授予“指挥大奖”的荣誉。

桂乃舜如今是新加坡国家艺术理事会、新加坡合唱发展委员会执行委员、新加坡合唱指挥协会名誉主席以及新加坡合唱音乐联盟主席。他也是亚洲青年合唱理事会第一副主以及 A Voyage of Songs and Concentus Orientale 的艺术总监。

Nelson Kwei is an accomplished conductor, music arranger and vocal tutor in the music industry, having attained a Licentiate in Singing from the Guildhall School of Music. In 1993, Nelson was honoured with the “National Youth Service Award” in recognition of his contribution in the field of choral art. In 1999, he was awarded the “Culture Award” by the Japanese Chamber of Commerce and Industry; and in 2001, the Rotary Club honoured him as the “Ambassador of the Arts” for Singapore.

Nelson won the prestigious “Outstanding Choral Director Award” at the International Choral Competition in Germany in 1998 and 1999; and the “Best Conductor Award” at the Petr Eben International Choral Competition in Prague in 2002 and 2004. He has led his choirs to 8 Gold awards including 3 Category Champions in the Choir Olympic held in Bremen, Germany and Xiamen, China. His choir was also the first Asian choir to win the Grand Prize and Audience Prize at the prestigious Concorso Corale Internazionale held in Riva Del Garda, Italy. In 2008, he was also conferred the “Conductor Prize”.

Nelson is currently an executive member of the National Arts Council’s Advisory Board for Choral Development in Singapore, the Honorary Chairman of the Choral Directors’ Association (Singapore) and the President of the Singapore Federation for Choral Music. He is the first Vice-Chairman of the Asian Youth Choir Council as well as the Artistic Director of A Voyage of Songs and Concentus Orientale.

新加坡国立大学合唱团

NUSChoir

成立于1980年的新加坡国立大学合唱团集合了一群热爱歌声和合唱音乐的大学生。作为新加坡国立大学艺术中心的成员之一，合唱团通过不同的活动上合唱演出，在校内外推广精彩的艺术表演，例如举办一年一度的音乐盛会“大学之声”（Varsity Voices）。

国大合唱团积极参与国际合唱活动，屡次赢得观众和评委的好评。一些较为显著的成就包括了频频在2008年俄罗斯大奖赛和2010年斯洛伐克举办的“Festa Chorali”开放式混合爵士乐项目其中以满分的佳绩夺冠。不仅如此，合唱团也在2012年威尔士举办的“威尔士国际音乐节”（Llangollen International Musical Eisteddfod）赢得青年、民歌、混声合唱三个类别的奖项，因而成为此次音乐节的前五名唱团之一。

国大合唱团也经常在许多享有声誉的活动中，如在新传媒2009年的“希望工程”，2010年联合国妇女发展基金筹款晚宴，和在2011年与来自世界各地的合唱团同心协力为当时在日本遭受许多自然灾害的人们提供希望、安慰与鼓励的活动“为日本而歌”（Sing for Japan）中为公众表演。而在每年的12月，合唱团会在不同的酒店，上流社会的俱乐部，企业的办公场所和其他商业场所为公众带来圣诞颂歌，传播圣诞的喜悦气氛。

在新加坡首屈一指的合唱指挥桂乃舜的循循善诱和声乐导师 Reuben Lai 及 Mary Tan 始终如一的辅导下，国大合唱团不断地在学习专业知识，丰富课余生活和传播合唱热情的道路上努力探索与前行。

The NUSChoir was formed in 1980 as a collection of university students who shared a passion for singing and choral music. A member of the NUS Centre for the Arts, the choir aims to promote excellence in the performing arts, particularly in choral performance, both within the NUS campus and to external audiences through its annual concert, *Varsity Voices*.

The choir participates actively in the international choral scene, gaining recognition from audiences and judges alike. Some of its more notable achievements include emerging as the overall champions with perfect scores at the 2008 Grand Prix in Russia, as well as Gold with perfect scores for the Open Mixed and Jazz categories at the 2010 Festa Chorali in Bratislava, Slovakia. More recently, the choir was recognised as one of the top five choirs at the 2012 Llangollen International Musical Eisteddfod in Wales, United Kingdom, having won at the Youth, Folk Song, and Mixed Choir categories.

The NUSChoir performs regularly for local audiences at various reputable events such as at MediaCorp's *Project Hope* in 2009, the UNIFEM Fundraising Dinner in 2010, and *Sing for Japan* in 2011, where choirs from all over the world united as one voice to provide hope, healing and encouragement for the victims of the many natural disasters faced by Japan at that time. Every December, the choir does its part in spreading the Christmas cheer by showcasing a wide repertoire of Christmas carols to the public at hotels, high-society clubs, corporate buildings, and other commercial areas.

Under the esteemed conductorship of Nelson Kwei, Singapore's premier choral director, and the guidance of vocal tutors Reuben Lai and Mary Tan, the NUSChoir continues on the journey to expand its knowledge, experience, and passion for choral music.



安德逊初级学院合唱团

Anderson Junior College Choir

安德逊初级学院合唱团成立于1985年，是最能够代表安德逊初级学院生气蓬勃的表演艺术文化的一个演艺团体。该合唱团近年来在一群充满热忱的团员的推动与桂乃舜的指导下有了显著的成长。合唱团在2005年、2009年与2011年的两年一度新加坡青年节中央评审当中，前后3度荣获荣誉金牌。今年，合唱团更是在新加坡青年节艺术展示中的合唱组别中获颁优异证书。

合唱团多次在国际著名的声乐节中表演，为国家与学院带来荣耀。2012年，合唱团远赴意大利参加威尼斯音乐展中的合唱节与大赛中荣获公开混声组冠军，并获颁第8级专业金牌。此外，合唱团也获颁民歌组第4级专业金牌和另外两项特别奖——指定曲最佳演绎奖与最佳自选曲目奖。

乐团在2010年参加在斯洛伐克布拉迪斯拉发举行的第五届国际合唱节大赛当中在青年混声与神圣音乐两组当中荣获金牌。在之前的2008年，合唱团在意大利里瓦德尔加尔达举行的第十届加尔达国际合唱比赛中荣获总冠军。此外，合唱团在该次的比赛中也获颁公共大奖、青年混声小组冠军和第5级专业金牌。合唱团的另外一个荣耀是2006年在中国福建厦门荣获第四届世界合唱比赛混声小组的奥林匹克冠军。

除了国际合唱大赛，合唱团也经常在本地的舞台上献艺，其中包括合唱团受公众欢迎的对外音乐会和常年的圣诞献唱。安德逊初级学院合唱团的团旨是在每次的表演中将悦耳的音乐带给每位听众。

Established in 1985, the Anderson Junior College (AJC) Choir embodies the vibrancy of the performing arts in AJC. With a dedicated group of choristers, the choir has made remarkable progress in recent years under the esteemed conductorship of Nelson Kwei. The choir has received several awards at the biennial Singapore Youth Festival (SYF) Central Judging – the most notable being the Gold with Honours Award attained in 2005, 2009 and 2011. This year, the choir received the Certificate of Distinction in the SYF Arts Presentation for Choirs.

The choir also travels widely, bringing honour to the nation and college by winning prestigious awards at internationally acclaimed choral festivals of various genres. In 2012, the choir took part in the Venezia in Musica choral competition and festival held in Venice, Italy. The choir was crowned the Category Champion for the Open Mixed Category, achieving a Diploma Gold VIII. The choir was also awarded a Diploma Gold IV in the Folklore Category as well as 2 Special Prizes: the best performance of the compulsory piece and the best program selection.

At the 5th International Choir Festival Festa Choralis held in Bratislava, Slovakia in 2010, the choir attained Gold medals in the Mixed Youth and Sacred Music Categories. In 2008, the choir was crowned the Grand Champion at the 10th Concorso Corale Internazionale, an international choral competition held in Riva Del Garda, Italy. The choir also won the Public Prize Award, Category Champion (Mixed Youth) and a Gold Diploma V. One other notable achievement was the Olympic Champion in the Mixed Voices Category which the Choir received at the prestigious 4th World Choir Games at Xiamen, China in 2006.

Apart from international choral competitions, the choir also regularly stages local events like its well-received public concerts – the series of VoyAJe – and caroling sessions. The choir strives to bring enjoyable music to its audience in every performance.



曲目介绍

Programme Notes

乐队奏起来 *Strike up the Band*

乔治·格什文作曲 Composed by George Gershwin
艾力克·华尔森改编 Adapted by Eric Watson

此曲是格什文于 1927 年为同名音乐剧而创作的，作词人是格什文之兄伊拉·格什文。它原是一部对战争和军国主义极尽讽刺的音乐剧作品。虽然音乐剧并不成功，音乐剧主题歌至今却流传至今，而且仍备受欢迎。1936 年，格什文兄弟在一次全美大专院校的歌唱节上，将此曲赠予加州大学洛杉矶分校，易名为《乐队为 UCLA 奏起来！》，从此成了该校的校园歌曲之一。这部著名的作品被改编过不同的音乐形式，此音乐会将上演其华乐改编版本。

This piece was composed for the 1927 musical of the same name with lyrics by George Gershwin's brother, Ira Gershwin. It was originally a music satire on war and militarism. Although the musical was not successful, the theme song has remained popular ever since. In 1936, the Gershwins presented the song to the University of California, Los Angeles, under the title, *Strike Up the Band for UCLA* and it became one of the school's songs. Like most of Gershwin's music, *Strike Up the Band* has been re-arranged countless times and for many different ensembles. Tonight's performance will be the Chinese orchestral version.

艾力克·华尔森于英国出生，受训于伦敦圣三一音乐学院。艾力克·华尔森居住新加坡二十多年，是本地活跃的作曲家，指挥家，音乐技师和教育家。他的经验涵盖歌剧，音乐剧，电影和电视。他的创作跨越不同的音乐流派，包括电声音乐，甘美兰和民族乐团。

2001 年，他担任新加坡国庆大游行音乐创作和音乐总监，与新加坡交响乐团录制了一首管弦乐曲。2007 年，他再次为国庆庆典作曲和改编；与四组不同的乐团合作——新加坡交响乐团、新加坡华乐团、一组印度组合和一组马来组合。艾力克·华尔森的创作《挂毯：时光飞舞》赢得了 2006 新加坡国际华乐作曲大赛首奖。艾力克·华尔森目前任教于南洋艺术学院。

Eric James Watson was born in the UK and received tertiary musical training at the London Trinity College of Music. Eric Watson has lived in Singapore for the past 20 years, where he is an active composer, conductor, music technologist and pedagogue. His experience embraces opera, musical theatre, film and television and he has written scores in many diverse and different genres including electro-acoustic music, gamelan and Chinese orchestra.

Eric Watson was the composer and musical director for the Singapore National Day Parade 2001, for which he recorded an orchestral score with the Singapore Symphony Orchestra (SSO). In 2007, he wrote and arranged orchestral music for the National Day Parade, this time collaborating with four different orchestras – SSO, SCO, an Indian ensemble and a Malay ensemble. In 2006, Eric Watson's work *Tapestries I – Time Dances* was awarded the first prize in the Singapore International Competition for Chinese Orchestral Composition. Eric Watson is currently teaching at the Nanyang Academy of Fine Arts.

此曲是由四首美国黑人灵歌——《每当我感受到圣灵》、《悄然》（《悄然离去见耶稣》）、《我的灵魂已紧系于主》与《向前，主耶稣》组成。《每当我感受到圣灵》是一首由戈登·詹金斯改编，并由纳京高于1959年灌录的灵歌。《悄然》（《悄然离去见耶稣》）则是一首由来自旧印第安地界的乔克托族前奴隶——华莱士·威利斯于1862年创作的黑人灵歌。《向前，主耶稣》与《我的灵魂已紧系于主》则是两首传统美国黑人灵歌。美国黑人灵歌，曾普遍被称为黑人灵歌，是美国内战前，美国南部黑人奴隶的宗教音乐。《向前，主耶稣》的歌词里提到耶稣“为富有之人与贫困之人而死”，将奴隶生命的价值提升至与奴隶主等同的价值。该曲以小号曲似的高音唱段开头，全曲质朴的旋律在明快的切分音中充斥着力量与光明。

This medley consists of African American spirituals, *Every Time I Feel the Spirit*, *Steal Away* (“*Steal Away to Jesus*”), *My Soul's Been Anchored in the Lord*, and *Ride on, King Jesus*. *Every Time I Feel the Spirit* is a 1959 studio album by Nat King Cole and arranged by Gordon Jenkins. *Steal Away* (“*Steal Away to Jesus*”) is composed by Wallace Willis, a Choctaw freedman from the old Indian Territory, sometime before 1862. *My Soul's Been Anchored in the Lord* and *Ride On, King Jesus* are both traditional Gospel songs. African-American spirituals were once commonly known as Negro spirituals. Most of the songs in this genre can be traced to enslaved blacks living in the southern United States in the century or so prior to the Civil War. *Ride On, King Jesus* raises the slaves' ultimate worth to that of their owners with the words that Jesus “died for the rich and He died for the poor.” The spiritual's melody brims with energy and brightness in its sprightly syncopations and sense of innocence. It begins with a fanfare-like vocal statement in the upper ranges, after which the music turns playful and bouncy, delicate and cute.

陈家荣是一位具多才多艺的作曲家兼创作家。他以跨国界和纵横各个音乐领域的曲子在近年来的华乐界里留下了不可磨灭的痕迹。他对音乐创作的执着和努力，使他在近年来在乐坛里迅速窜红。他是新加坡华乐团2009年的驻团编曲家，也是目前华乐坛一位炙手可热的作曲家。他能够准确把握音乐的精髓以及其深层思想，再将它们融会贯通，谱出优美和谐的旋律以达到市面上音乐人严格的要求。

A multi-faceted composer and arranger, **Tan Kah Yong** has made his mark in the Chinese orchestral scene with compositions spanning the boundaries of classical, Anime soundtracks, Eastern and Western musical traditions. His persistence and hard work in recent years earned him a quick rising reputation in the musical field. Tan Kah Yong was Arranger-in-Residence for SCO in 2009. Today, he is a highly sought-after orchestrator, known for his craftsmanship in capturing the essence of musical themes and ideas, re-interpreting them according to the stringent demands of producers and music directors.

圣路易士蓝调 *Saint Louis Blues*

威廉·克里斯多夫·汉迪作曲
Composed by William Christopher Handy
比尔·霍尔科姆、马修·家马洛编曲
Arranged by Bill Holcombe, Matteo Giamario
罗伟伦改编 Adapted by Law Wai Lun

尽管蓝调（或称布鲁斯）音乐早年已存在于美国南方，但威廉·汉迪则是正式署名创作，并把音乐与歌词定谱的第一人，因此被誉为“蓝调之父”。蓝调这一乐种的特色在于它特有的忧郁色彩。此外，歌曲的每一节歌词的第二句都是第一句的重复。创作于1914年的《圣路易士蓝调》，灵感来自作曲家在圣路易士这一城镇的一次漫步。大街上，他遇到一名非裔妇人，为丈夫的离家出走而声声哀怨。“那人的心像扔进大海的石头”，便成了歌中的经典名句。

While the blues has been around in Southern American for some time, William Handy was first person to formally score his compositions and lyrics. He was thus hailed as the “Father of the Blues”. There is always a tinge of melancholy in the blues, with the lyrics in the second sentence of each section repeating the first. *Saint Louis Blues* was composed in 1914, when the composer obtained his inspiration while taking a stroll in the city of Saint Louis. He met an African-American woman lamenting that “Dat man got a heart lak a rock cast in the sea”, which became the highlight of the song.

罗伟伦是新加坡华乐团的驻团作曲家。1976年毕业于北京中央音乐学院作曲系，曾担任北京中央新闻纪录电影制片厂的专职作曲及香港演艺学院讲师。曾于1980年获提名中国电影音乐青年优秀作曲家，也常受邀为本地及港台举办的音乐大赛担任评委。

罗伟伦曾为许多电影和电视节目作曲填词，创作多首西乐、华乐和合唱曲。中国已故领袖毛泽东与周恩来，以及大文豪鲁迅的纪念影片背景音乐，均出自罗伟伦的手笔。

Law Wai Lun is SCO's Composer-in-Residence. He graduated from the Central Conservatory of Music in 1967 and became a full-time composer at the Central Newsreel and Documentary Film Studio in Beijing, and was later appointed a lecturer at the Hong Kong Academy for Performing Arts. He was nominated for the Most Outstanding Young Music Composer for Chinese Movies in 1980.

Law Wai Lun has composed many western, Chinese orchestra and choir compositions, many of his compositions can be found in movies and television productions. Music scores of commemorative movies of the late Chinese leaders, Mao Zedong and Zhou Enlai were composed by Law Wai Lun. He has also produced the background music of the commemorative movie of the eminent Chinese writer, Lu Xun.

蓝色狂想曲 *Rhapsody in Blue*

乔治·格什文作曲 Composed by George Gershwin,
潘耀田改编 Adapted by Phoon Yew Tien

此曲最初由一位乐团团长——保罗·怀特曼特约作曲，并由费德·格罗菲于1924年、1926年与1942年三度交响化。此作最初由怀特曼与乐团在1924年2月12日于《现代音乐实践音乐会》上首演。格什文在该场首演会中担任钢琴演奏，演出地点为纽约风神音乐厅。剑桥音乐手册的编辑者在评论《蓝色狂想曲》时，评论“《蓝色狂想曲》(1942年)奠定了格什文作为一位正规作曲家的地位，此曲在之后更成为美国的音乐会上最受欢迎的曲子之一。”

Rhapsody in Blue is a 1924 composition for solo piano and jazz band, which combines elements of classical music with jazz-influenced effects.

Commissioned by a band leader Paul Whiteman, the composition was orchestrated by Ferde Grofé three times, in 1924, 1926 and finally in 1942. The piece received its premiere in the concert, *An Experiment in Modern Music*, which was held on February 12, 1924, in Aeolian Hall, New York, by Whiteman and his band with Gershwin playing the piano. The editors of the Cambridge Music Handbooks opined that “The *Rhapsody in Blue* (1924) established Gershwin’s reputation as a serious composer and has since become one of the most popular of all American concert works.”

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.

我找准了节奏: 变奏曲 *I Got Rhythm Variations*

乔治·格什文作曲 Composed by George Gershwin,
潘耀田改编 Adapted by Phoon Yew Tien

此曲是一首在1933年至1934年为钢琴与乐队创作的变奏曲。作曲家将该曲献给他的兄长——伊拉。

格什文当初是为了他与利奥·莱斯曼乐队的巡回演出而创作此曲，以作为演奏会上取代《蓝调狂想曲》与《F调协奏曲》的曲目。此曲的旋律取材自音乐剧《疯狂女郎》当中《我找准了节奏》一曲。此曲主要是作曲家在棕榈泉的三周假期所作，并在他于1934年1月6日回返纽约时完成。此作品于1934年1月14日于波士顿交响音乐厅首演，当时指挥为查尔斯·朴瑞文。

作品以单簧管在五音阶上以单纯的四个音调反复演奏揭开序幕。乐队在钢琴对单簧管简短的唱和后加入演奏行列中。钢琴与乐队通过华尔兹、无调性、东方与爵士音乐风格演绎乐曲的主题，最后在雄伟的复奏与终曲结束全曲。

原作品著名的引子由单簧管以五声音阶带入。乐队在钢琴对单簧管简短的唱和后加入演奏行列中。钢琴与乐队通过华尔兹、无调性、东方与爵士音乐风格演绎乐曲的主题，最后在雄伟的复奏与终曲结束全曲。在今晚的华乐改编版将由传统管取代单簧管演奏著名的引子。

This piece is a set of variations for orchestra and piano solo composed in 1933-34. It is dedicated to the brother of George Gershwin, Ira.

Gershwin composed the piece for his concert tour with the Leo Reisman Orchestra, as an alternative to his *Rhapsody in Blue* and *Concerto in F*. He took the melody of his hit song *I Got Rhythm* from musical *Girl Crazy* as the base of the piece. Most of the piece was composed during a three-week vacation in Palm Springs, and it was completed on 6 January 1934 after he returned to New York. It received its première in Boston at the Symphony on 14 January 1934 by the orchestra, conducted by Charles Previn.

In the original score, the famous prelude of the piece is played by the clarinet in pentatonic scale. The orchestra joins in after a brief piano answer to the clarinet. The piano and the orchestra state the main themes of the song which is followed by a series of variations in waltz, atonal, oriental and jazz styles, and then a grand restatement and finale. In this rearrangement for the Chinese orchestra, the famous prelude will be played by the traditional guan.

波吉与贝丝组曲 *Porgy and Bess Suite*

乔治·格什文作曲 Composed by George Gershwin,
罗伟伦编曲 Arranged by Law Wai Lun

歌剧《波吉与贝丝》，又译《乞丐与荡妇》于1935年8月30日在波士顿首次公演。这部歌剧描述一对黑人青年男女波吉与贝丝的爱情故事，以及追求自由解放的经历。波吉是一个生活在南卡罗来纳州查尔斯顿的一个贫民窟的残疾黑人乞丐。他在故事中多次企图从贝丝残暴与占有欲极强的情人——克劳恩与毒品贩斯波廷·赖夫的魔爪中解救贝丝。

直至格什文全套《波吉与贝丝》的乐谱被休斯顿大歌剧院出版之后，《波吉与贝丝》才在美国广为接受为是一部真正的歌剧。该剧现为基本剧目，并且常在世界各国上演。虽然《波吉与贝丝》算是相当成功的一部歌剧，但该剧却引起一定的舆论。一些评论家认为该剧在一定程度上是以种族歧视的偏见刻画美国黑人。

《重返夏日时光》是《波吉与贝丝》一歌剧所有歌曲当中最广为流传的一首歌曲。其余将于今晚音乐会呈现的歌曲，包括《女人是靠不住的》、《我的男人离我而去》、《我一无所所有》、《贝丝，现在你是我的女人》、《噢，我不能坐视不管》和《上帝，我上路了》。格什文在此歌剧中以具有创意的方式，借美国爵士与民歌体诠释欧洲交响技巧是该歌剧闪耀的重要元素。

The *Porgy and Bess* opera was premiered in New York in 1935. It tells the story of Porgy, a disabled African American beggar living in the slums of Charleston, South Carolina. It deals with his attempts to rescue Bess from the clutches of Crown, her violent and possessive lover, and Sportin' Life, the drug dealer.

The work was not widely accepted in the United States as a legitimate opera until 1976, when the Houston Grand Opera production of Gershwin's complete score established it as an artistic triumph. The work is now considered part of the standard operatic repertoire and is regularly performed internationally. Despite this success, the opera has been controversial; some critics from the outset have considered it a racist portrayal of African Americans.

The song *Summertime* is the best-known selection from *Porgy and Bess*. Other songs from the opera to be performed in tonight's concert include *A Woman Is A Sometime Thing*, *My Man's Gone Now*, *I Got Plenty O' Nuttin'*; *Bess, You Is My Woman Now*, *Oh I Can't Sit Down* and *Oh Lawd, I'm On My Way*. The opera is admired for Gershwin's innovative synthesis of European orchestral techniques with American jazz and folk music idioms.

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

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王佳垚 Wang Jia Yao

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扬琴 Yangqin

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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)

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冯翠珊 Foong Chui San

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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

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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

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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

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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

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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

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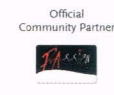
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