

耀目光华 — 钟耀光与新加坡华乐团 Chung Yiu-kwong and SCO

SCO

新加坡华乐团

30, 31 八月 August 2013

星期五和六

Friday & Saturday

8pm

新加坡华乐团音乐厅

SCO Concert Hall



SCO – Yangzheng
Foundation Young Audience
Development Series

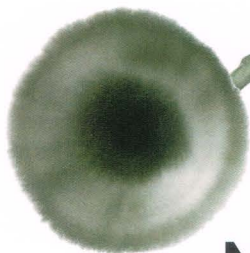


指挥: 钟耀光 Conductor: Chung Yiu-kwong

二胡: 朱霖 Erhu: Zhu Lin



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 - Special Friends price for merchandise
 - Invitation to SCO Friends gathering and other events
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* 只限在新加坡华乐团音乐厅呈现的例常音乐会。

* 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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Mr Till Vestring

耀目光华 – 钟耀光与新加坡华乐团

Chung Yiu-kwong & SCO

指挥: 钟耀光 Conductor: Chung Yiu-kwong
二胡: 朱霖 Erhu: Zhu Lin

庆典序曲 9'30"

Celebration Overture

赵季平

Zhao Ji Ping

国画世界 (修订版世界首演) 28'

The World of Chinese Painting

(World premiere of the edited version)

钟耀光

Chung Yiu-kwong

休息 Intermission 15'

二胡协奏曲: 红梅随想曲 19'

Erhu Concerto: Red Plum Capriccio

吴厚元

Wu Hou Yuan

二胡 Erhu: 朱霖 Zhu Lin

交响诗: 穆桂英挂帅 22'

Symphonic Poem: Mu Guiying in Command

杨牧云、邓宗安、张孔凡、
刘玉宝作曲、关迺忠编曲

Composed by Yang Mu Yun,
Deng Zong An, Zhang Kong
Fan, Liu Yu Bao, arranged by
Kuan Nai-chung

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。



These international platforms provided SCO with the opportunities to showcase its talents, propelling it to the forefront of the international music arena.

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。

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.



钟耀光 – 指挥

Chung Yiu-kwong – Conductor



钟耀光是台北市立国乐团团长，同时是台湾最知名与活跃的作曲家。作品具有浓厚的中国哲学思想与丰富情感，受到世界各地乐迷喜爱。作品涵盖前卫大型交响乐，管乐团合奏，国乐，传统戏曲，音乐剧到新世代风格的小品。

钟耀光 1956 年出生于香港，就读于费城演艺学院及纽约市立大学，主修打击乐，师从尼古拉斯·阿米克，莫裡斯·朗，并跟随史帝文斯，安倍圭子学习木琴。1980 年至 1986 年任香港管弦乐团打击乐副首席。钟耀光从小自学作曲，直到 1986 年以《兵车行》荣获美国打击乐协会作曲比赛冠军后考进纽约市立大学研究所攻读打击乐演奏与作曲博士课程，作曲师从罗伯特·斯塔勒与大卫·欧蓝。1987 年荣获美国路易维尔交响乐团 50 周年纪念奖。1991 年获打击乐演奏博士学位，博士论文《亨策「冰国五景」之理论与演奏分析》荣获纽约市立大学巴瑞普年度最佳论文奖，1995 年获作曲博士学位。现任国立台湾艺术大学音乐学系专任教师。

他在 1991 年定居台湾后积极从事创作，作品开始在国际重要艺术节如布达佩斯之春、布拉格之春、国际现代音乐节、上海艺术节、亚洲作曲家联盟大会

Chung Yiu-kwong is the general director of the Taipei Chinese Orchestra, and Taiwan's renowned and most active composer. His music, distinguished by its profound Chinese philosophical background and expressive range, has been well-acknowledged all over the world. He has composed for every conceivable type of music ranging from orchestral, Chinese opera, musicals, to the most intimate piece in new age style.

Chung Yiu-kwong was born in Hong Kong in 1956, and studied at the Philadelphia College of the Performing Arts and City University of New York, majoring in percussion. He was under the tutelage of several famous percussionists, such as Nicholas D'Amico and Morris Lang. In addition, he learnt the xylophone from Leigh Howard Stevens and Keiko Abe. He was the percussion associate principal at the Hong Kong Philharmonic Orchestra from 1980 to 1986. Chung Yiu-kwong self-learned composing since young. After his chamber work, *Chariots Ballad for Solo Marimba and 7 Percussionists* had won the first prize in 1986, he was admitted to the City University of New York to pursue percussion performance and composition, under the tutelage of Robert Starer and David Olan. He was awarded the America Louisville Orchestra's 50th Anniversary Award in 1987. He received his Doctoral of Musical Arts in percussion in 1991 and Ph.D. in composition in 1995 from the Graduate Center, City University of New York. His doctorate dissertation *Hans Werner Henze's Five Scenes from the Snow Country: An Analysis* was granted the Barry Brook Dissertation Award. He is currently the appointed professor of the music faculty at National Taiwan University of Arts.

He started to compose actively after settling in Taiwan in 1991. His works were widely performed at various international festivals such as the Budapest Spring Festival, Prague Spring Festival, International New Music Festival, Shanghai International Arts Festival, Asian Composers League Festival and International Band Festival. In 1995, based on structures, orderly sequence, and symbolism of

与国际音乐节中演出。1995年根据易经64卦的卦象、卦形与顺序自作曲系统《周易乐法》，为结合中国阴阳哲学观与西洋音集理论及线性延伸理论提供富创意的方向。

钟耀光在2009至2011年创作了一个新京剧《孟小冬》、为国际著名打击乐家依芙琳·葛兰妮2009年国际听障奥运会世界首演他创作的打击乐协奏曲，此曲在2012年在BIS标签下发布、也为长号名家克利斯蒂安·林德伯格创作长号和华乐团协奏曲《冥想》、萨克斯风名家克劳德·录制第一与第二号萨克斯风协奏曲，由瑞典BIS唱片公司录音并全球发行、大提琴家米沙·麦斯基与安西·卡图恩创作大提琴与华乐团合奏《蒙古幻想曲》，和美国知名弦乐四重奏——古典先锋四重奏创作《弦乐四重奏与华乐团协奏曲》。2008年9月瑞典长笛名家莎朗·贝札莉在台北市世界首演写给长笛与国乐团的《胡旋舞》，在2009年与另一首长笛与国乐团的作品《长笛协奏曲》由瑞典BIS唱片公司录音并全球发行。2000年3月，大型国乐团作品《永恒之城》在香港夺得香港中乐团21世纪国际作曲比赛原创组冠军。管乐团作品《节庆》被录在1995年与1997年世界音乐节纪念CD中，并在1997年世界音乐节中大放异彩，演出后立即与维也纳著名音乐出版社约翰·克莱门特签约出版，现今已成管乐团的经典曲目。两首具创意与充满活力的小品《大地之舞》与《草螟弄鸡公》由马友友担任大提琴独奏，收录在台湾SONY唱片公司发行的《超魅力马友友》专辑中。

最近发行的DVD/CD包括台北市立国乐团发行的《土地情怀》CD、《快雪时晴》与《城市交响曲》DVD、瑞典BIS唱片公司全球发行的《行云》、《气韵》与《胡旋舞》。

the 64 hexagrams in I-Ching, Chung Yiu-kwong invented the I-Ching Compositional System (ICCS), which is now regarded as the most successful exemplar of integrating fundamental Chinese yin-yang philosophy into Western contemporary compositional and analytical theories.

In 2009 to 2011, Chung Yiu-kwong commissioned a new Peking Opera *Meng Xiaodong*, a percussion concerto for internationally renowned percussionist Evelyn Glennie, which was world premiered at Taipei Deaflympics 2009 and released under BIS label in 2012, *Recueillement – Concertino for Trombone and Chinese Orchestra* for famous trombone player Christian Lindberg, *Second Saxophone Concerto* for saxophone artist Claude Delangle, *Mongolian Fantasy* for cello and Chinese orchestra for cellists Mischa Maisky and Anssi Karttunen, and also *Concerto for String Quartet and Chinese Orchestra* for the Kronos Quartet from America. Two saxophone concerti with Claude Delangle as soloist were released under BIS label in May 2011. *Whirling Dance*, a work dedicated to Sharon Bezaly, was world premiered in Taipei in September 2008 and was released with another flute concerto under BIS label in April 2009. In March 2000, *The Eternal City* for Chinese orchestra won the first prize at the 21st Century International Composition Competition organised by the Hong Kong Chinese Orchestra. *Festive Celebration* for wind orchestra, now published by Musikverlag Johann Kliment KG in Vienna, has been performed by many orchestras throughout the world and is recorded on the 7th and the 8th WASBE Conference CD sets. His two bold and energetic pieces, *Dance of the Earth* and *Taiwanese Children Song*, performed by cellist Yo-Yo Ma, are recorded on SONY-Taiwan's *Super Charm* Yo-Yo Ma album.

His recent DVD/CDs include *Love of the Mother Earth* CD, *Sunlight After Snowfall* and *City Symphony* DVD by Taipei Chinese Orchestra, and *Trombone Fantasy*, *Harmonious Breath* and *Whirling Dance* released under BIS label.

朱霖 – 二胡

Zhu Lin – Erhu



朱霖 5 岁开始学习音乐，师从南京艺术学院的徐步高教授。1981 年考入北京中国艺术学院附中，师从李大仲、聂靖宇、刘长福等名家。之后也升入中国音乐学院本科，师从安如砺教授，同时随刘明源教授学习广东音乐。

1990 年在北京音乐厅发表个人独奏会，中国中央电视台现场录制节目并播出。1991 年考入中国中央民族乐团，曾任乐团副首席。他分别在 1993 及 1995 年获得全国比赛、国际大赛一等奖。1997 年加入新加坡华乐团，是现任二胡 II 首席。并先后发表多张个人独奏激光唱片。他也曾首演了多首二胡协奏曲的首演。2006 年，他与印度小提琴之父 — L. Subramaniam 大师在新加坡首演了《二胡与小提琴双协奏曲》。并曾受邀赴台湾艺术大学，上海音乐学院及中国音乐学院讲学。现为音乐学院客座教授。

Zhu Lin started learning erhu at the age of 5 under Professor Xu Bu Gao of the Nanjing School of Performing Arts. In 1981, he entered the affiliated school of Beijing China Conservatory of Music and studied under renowned musicians including Li Da Zhong, Nie Jing Yu and Liu Chang Fu. Zhu Lin subsequently entered the China Conservatory of Music, furthering his music studies with Professor An Ru Li and simultaneously studied Cantonese music with Professor Liu Ming Yuan.

In 1990, Zhu Lin held his debut solo performance at the Beijing Concert Hall. The performance was recorded and broadcasted over the China Central Television network. In 1991, he joined the China Central Chinese Orchestra and served as the orchestra's deputy concertmaster. Zhu Lin received top honours at the National Competition and International Competition in 1993 and 1995 respectively. Zhu Lin joined SCO in 1997 and is currently the erhu II Principal. He has released many solo recordings and has also premiered numerous erhu pieces. In 2006, Zhu Lin premiered L. Subramaniam's *Double Concerto for Erhu and Violin* with India's renowned "Father of Violin" – L. Subramaniam himself. He has also given talks at the National Taiwan University of Arts, Shanghai Conservatory of Music, and the China Conservatory of Music. Zhu Lin is currently the guest professor of the China Conservatory of Music.

曲目介绍

Programme Notes

庆典序曲 *Celebration Overture*

赵季平
Zhao Ji Ping

此曲是一首为庆祝节日而创作的作品。乐曲以热烈快速的乐句、唢呐和锣鼓的齐鸣，构画出一幅节日庆典的场面。乐曲的对比中段，则以如歌的慢板展现出一派盛世祥和的气氛。再现段将喜庆的节日气氛推向高潮，在欢腾激昂的情绪中结束全曲。

This piece is composed to celebrate festive occasions. With the use of rapid, energetic running passages, and the chorus of suona, gongs and drums, the composer seeks to paint a vivid picture of the festive scene. The contrasting middle section in *adagio cantabile* portrays the atmosphere of peace and prosperity. The recapitulation brings the joyous and festive mood to a climax, and the piece ends in the hype of joy.

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 the chairperson of the 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 Swordman*.

国画世界(修订版世界首演)
The World of Chinese Painting
(World premiere of the edited version)

钟耀光
Chung Yiu-kwong

此曲是应国立实验国乐团之委约，于2001年台北市完成，2002年3月24日在台北国家音乐厅作世界首演。此曲于2013年7月作一次配器与和声方面的修订，这个修订版今晚将世界首演。全曲共有九个短乐章，创作灵感来自九幅不同年代的著名国画，按年代排序。

第一乐章：新石器时代岩画《太阳神巫祝图》—大量运用人声与打击乐器，节奏和旋律皆十分简单。

第二乐章：唐代王维的《长江积雪图》—利用点描式的配器手法，旋律优美徐缓。

第三乐章：唐敦煌壁画《无量寿经变》—含仿唐敦煌乐舞的味道。

第四乐章：宋代郭熙的《早春图》—一首优美的现代江南丝竹的作品。

第五乐章：宋代张择端的《清明上河图》—利用节庆欢腾的吹打乐描述河边市集的热闹情况。

第六乐章：齐白石的《贝叶工虫》—利用灵巧的笛子与弹拨乐器描绘出昆虫天真活泼的形象。

第七乐章：黄宾虹的《西泠小景》—浓密的拉弦乐器反映出画家的积墨手法，粗而不犷，细而不纤。

第八乐章：徐悲鸿享有盛誉的《奔马》—弦乐器的拨奏（特别是三弦）与打击乐器描绘出战马奔腾，呼应着画家对抗日战士景仰的暗喻。

第九乐章：张大千的《山雨欲来》—强调半音音簇的色彩与粗犷的旋律，并用强烈的音响对比配器手法，描绘出乍阴乍晴，光线眩目的色彩效果。

The piece was commissioned by the Taipei National Experimental Orchestra, and composed in Taipei in 2001. It was world premiered at the Taipei National Concert Hall on 24 March 2002. Amendments were made on the accompaniment and harmonics in July this year, and this edited version will world premiere tonight. This piece consists of nine short movements and is inspired by nine famous national paintings from different eras arranged in chronological order.

The first movement: Cliff painting of the neolithic age, *Shamanistic Rituals to the Sun God* – Making use of human sounds and percussion instruments with simple rhythms and melodies.

The second movement: Wang Wei (Tang dynasty)'s *Yangtze River with Snow* – Using pointillism style in orchestration to portray a beautiful, soothing melody.

The third movement: *Paintings on Sutra of Immeasurable Life* at Tang's Dunhuang mural wall – Brings about a spirit of the Tang's Dunhuang dance and music.

The fourth movement: Guo Xi (Song dynasty)'s *Early Spring* – An elegant work of the modern Jiangnan Sizhu music.

The fifth movement: Zhang Zhe Duan (Song dynasty)'s *Along the River During the Qingming Festival* – Using instruments from the wind and percussion to portray the jubilant atmosphere at festivals, it shows the lively riverside market situation.

The sixth movement: Qi Bai Shi's *Insect on a Leaf* – Using the dizi and plucked string instruments to portray the innocent and lively image of insects.

The seventh movement: Huang Bin Hong's *Scenery of Xiling* – Attempts to use the bowed string instruments to depict the artist's superior ink technique.

The eighth movement: The famous Xu Bei Hong's *Galloping Horses* – Utilising the plucked string instruments, especially the sanxian, and the percussion instruments to imitate galloping horses, echoing the defiance that the painter has towards the tribute of anti-Japanese soldiers.

The final movement: Zhang Da Qian's *Before the Rain* – Emphasises chromatic tones and daring melodies using strong harmonics versus orchestration techniques, this movement creates a constant change in tonality to portray cloudy and sunny days.

二胡协奏曲：红梅随想曲 Erhu Concerto: Red Plum Capriccio

吴厚元
Wu Hou Yuan

这是作曲家于1980年创作的一首单乐章式的协奏曲。在乐曲中采用了歌剧《江姐》的主题音乐及部分旋律为素材重新经过构思创作，将独奏乐器与民族乐队音响统一布局，用抒情的第一人称写法，描绘了主人公内心起伏跌宕的情感。

全曲由引子和四个部分组成。引子的旋律由独奏二胡与乐队的呼应烘托交织起来，似序曲般将音乐带入了第一部。

第一部分：以《红梅赞》的旋律为主题，并进一步加以变奏和展开。它赞美了红梅朴实无华的高尚品格和乐观向上的精神，既升华了内心世界的美，又歌颂了辉煌灿烂的美好事业。

第二部分：为活泼的小快板，在乐队热烈的节奏音型伴奏下，二胡奏出了副部主题，刻划出充满理想的乐观主义精神。

第三部分：从散板开始，运用了戏曲音乐的拖腔，引伸发展核心主题，是深情的倾诉，像回忆并展望美好的未来。音乐由抒情的慢板发展到紧拉慢唱的快板，推向高潮，引入二胡独奏的华彩乐段。

第四部分：是全曲的再现和总结，由乐队奏出了《红梅赞》的主题音乐，歌颂了“三九严寒何所惧”的红梅品格和一往无前的奋斗精神，从而将全曲推向高潮。最后独奏二胡与乐队在主调上交织演奏，似千军万马之势、雷霆万钧之力以磅礴的气势结束在急板的核心主题音调中。

This is a single movement concerto composed in 1980. The composer used themes from the opera, *Sister Jiang*, to develop this work for the solo erhu and Chinese orchestra, depicting the emotional ups and downs of the protagonist.

This composition consists of an introduction and four sections. The introduction by the erhu and orchestra leads the music into the first section.

The first section – Based on the theme of *Praise of Red Plum*, the music undergoes variations, expressing appreciation for the noble virtue and optimistic spirit of the red plum, and the successful career.

The second section – The erhu plays the secondary theme with the orchestra's rhythmic accompaniment in *allegretto con brio*, illustrates a spirit of optimism and idealism.

The third section – Makes use of *tuoqiang* in operatic music to reminisce the good old days and expectations of the promising future. The expressive *andante* gradually develops into an *allegro* and reaches the climax when the erhu will play the *cadenza*.

The fourth section – The recapitulation and conclusion of the piece where the orchestra plays the main theme music, *Praise of Red Plum*. It praises the red plum's integrity and persistence against the cold weather, eventually drives the music to the climax. The erhu and orchestra take turns to perform the main melody, and the piece ends with a spirited *presto* version of the core theme.

吴厚元 (1946 – 1999) 是著名作曲家、民族音乐教育家和指挥家。早年从事琵琶演奏，后专攻作曲。代表作品有：二胡协奏曲《红梅随想曲》、《竹韵》、京胡独奏曲《京郊行》（荣获“北京市1982年度音乐创作”一等奖）、琵琶协奏曲《诉——读唐诗〈琵琶行〉有感》等。

Wu Hou Yuan (1946 – 1999) was a renowned composer, music educator and conductor. He was a pipa performer in his early years, but eventually specialised in composition. His works included erhu concertos *Red Plum Capriccio*, *Bamboo Charm*, jinghu solo piece *Beijing Countryside* (won the Beijing City First Prize for Composition in 1982) and pipa concerto *Message: Thoughts after reading Tang Poem – The Way of the Pipa*.

交响诗：穆桂英挂帅
Symphonic Poem:
Mu Guiying in Command

杨牧云、邓宗安、张孔凡、刘玉宝作曲、关迺忠编曲
Composed by Yang Mu Yun, Deng Zong An,
Zhang Kong Fan, Liu Yu Bao,
arranged by Kuan Nai-chung

交响诗《穆桂英挂帅》是描写古代女英雄穆桂英的爱国行动和坚决勇敢对敌斗争的英雄气概。乐曲以京剧音乐为基本素材。全曲共分四个部分：

(一) 引子

这里选用了《点绛唇》、《水龙吟》等曲牌，“四击头”锣鼓点及青衣的“西皮倒板”唱腔，以吹管乐的组合音调揭开了故事的序幕。

(二) 天波府忆往事

先在弦乐上以“南梆子”、“西皮二簧”等青衣唱腔与过门中的素材变化发展奏出了穆桂英的主题。接着进入一段对往事——英年挂帅、大破天门、冲锋陷阵等景象——的回忆。然后是主题再现，结束在安静的沉思中。

(三) 遼兵入侵

- (1) 入侵 -- 这个乐段突出了打击乐的特性，表现入侵者的狰狞面目及铁蹄纵横烧杀掠夺的景象。
- (2) 老百姓的痛苦和悲愤 -- 以曲牌《哭相思》发展的曲调，充分发挥弦乐的合奏性能，奏出黎民百姓的痛苦心情。接着以“高拨子”为基础，表示人们化悲痛为力量。

(四) 挂帅出征

- (1) 独白 -- 从穆桂英主题发展的留叙调，引出青衣的“西皮散板”与“流水板”的唱腔，表现穆桂英内心的激动：“我不挂帅谁挂帅，我不领兵谁领兵。”
- (2) 升帐挂帅 -- 在擂鼓与号角声中，乐队奏出雄伟的主题及《点绛唇》的曲牌，表示穆桂英升帐挂帅、点将。接着是“柳青娘”和“高拨子”的变化，十分有力地奏出《哭相思》曲牌，表示军心振奋以及百姓对统帅的信赖和欢欣的心情。
- (3) 出征 -- 穆桂英统率三军，在金鼓齐鸣中，浩浩荡荡往赴疆场。

This symphonic poem tells of the heroic deeds of Mu Guiying, a patriotic lady general in ancient China, who unwaveringly and courageously fought against the invading enemies. This piece utilizes elements from Peking opera and consists of four sections:

(1) Introduction

The story unfolds with a melody from the wind section. Selections from the tunes of *Dianjiangchun* and *Shuilongyin*, with the drumming of the “sijitou” and the “xipi daoban” singing style of qingyi (a modest and virtuous female role in Peking opera).

(2) Mu Guiying's Recollections at Her Residence

The strings introduce the theme of Mu Guiying with variations on qingyi singing styles including “nanbangzi”, “xipi erhuang”. This is followed by recollections of the past – her appointment as a commander, the battle of Tianmen and hard-fought battles. Then the main theme reappears and the section ends with Mu Guiying in deep thought.

- (3) The Invasion of the Liao Army
- (a) *The Invasion* – Percussion instruments are given prominent presence and characteristic, portraying the atrocity of the intruders and scenes of burning, killing and looting.
 - (b) *The Plight and Indignation of the People* – The strings play the melody of a sorrowful parting tune, *Kuxiangsi*, to illustrate the misery of the folks. This is followed by music based on the singing style of the “gaobozi”, to illustrate the oppressor’s determination to turn their grief into strength and fight back.
- (4) Appointment as the Expedition Commandant
- (a) *The Soliloquy* – The recitative style of melody develops from the main theme leads to the qingyi singing styles of “xipi sanban” and “liushuiban” which shows Mu Guiying’s inner eagerness of thoughts, “No one will be in charge if I don’t take command. Who else will lead the expedition if I don’t accept the appointment?”
 - (b) *Assuming Command* – Amid the rumbling of drums and the sounding of the horns, the grand theme and the tune of *Dianjiangchun* are reiterated. This depicts Mu Guiying who assumes command, takes roll call of her officers and assigns them tasks. Then the styles of “liuqingniang” and “gaobozi” are played with variations, followed by a forceful repetition of the tune *Kuxiangsi*, symbolizing the high morale of the army and the trust and support of the rejoicing crowds.
 - (c) *Setting Off* – The armies led by Mu Guiying march off to the battlefields amidst gongs and drums.

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、北京艺术团及中国歌舞团指挥，89年至90年任香港中乐团音乐总监。主要作品包括《拉萨行》、《丰年祭》、《云南风情》、《台湾风情》等。2006年中国音乐学院聘请他为特聘教授，并担任华夏民族乐团的桂冠指挥。

Kuan Nai-chung is former conductor and resident composer of the China Oriental Song and Dance troupe. He was the composer-in-residence of the China Arts Troupe, conductor of the Beijing Arts Troupe, conductor of the China Song and Dance troupe, and music director of the Hong Kong Chinese Orchestra (1989 – 1990). His works include *A Trip to Lhasa*, *Harvest Festival*, *Charms of Yunnan* and *Scenic Taiwan*. In 2006, he was an appointed lecturer at the China Conservatory of Music, and is conductor of the Hua Xia Chinese Orchestra.

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

驻团青年助理指挥: 倪恩辉

Young Assistant Conductor-in-Residence:

Moses Gay En Hui

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

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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)

陈俊强 Tan Jun Qiang, Jonathan**

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[^]

卢俊安 Lo Jun An**

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

** 客卿演奏家 Guest musician

[^] Not in concert

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