

5 七月 July 2014
星期六
Saturday
7.30pm



SCOS
新加坡华乐团

神汇中西 – Mark O'Connor 与新加坡华乐团

A Night with Mark O'Connor



指挥: 葉聰
Conductor: Tsung Yeh
小提琴: 马克·欧康诺
Violin: Mark O'Connor

鸣谢 Acknowledgements

我们向所有以各种方式支持与协助新加坡华乐团的机构与热心人士致谢。
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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新加坡华乐团有限公司
Singapore Chinese Orchestra Company Limited
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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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神汇中西 – Mark O'Connor 与新加坡华乐团 A Night with Mark O'Connor

指挥 Conductor: 葉聰 Tsung Yeh

小提琴 Violin: 马克·欧康诺 Mark O'Connor

华乐协奏曲 – 同乐会^{12'}

The Ceilidh – A Concerto for Chinese Orchestra

埃里克·沃森

Eric James Watson

天影^{9'}

Suite for Chinese String Instruments

谭盾

Tan Dun

第一段: 宽广的行板 1st Section: Andante Amplamente

第二段: 柔板 2nd Section: Sostenuto

第三段: 极板 3rd Section: Presto

弦与线组曲^{17'}

Strings and Threads Suite

马克·欧康诺作曲、埃里克·沃森改编

Composed by Mark O'Connor,
adapted by Eric James Watson

小提琴 Violins: 马克·欧康诺 Mark O'Connor, 玛姬·蒂森 Maggie Dixon

休息 Intermission^{20'}

安妮女王复仇号^{8'}

Queen Anne's Revenge

马克·欧康诺作曲、王辰威改编

Composed by Mark O'Connor,
adapted by Wang Chen Wei

奥林匹克丰收^{6'}

Olympic Harvest

马克·欧康诺作曲、埃里克·沃森改编

Composed by Mark O'Connor,
adapted by Eric James Watson

小提琴 Violin: 马克·欧康诺 Mark O'Connor

美丽的地平线^{7'}

Splendid Horizons

马克·欧康诺作曲、罗伟伦改编

Composed by Mark O'Connor,
adapted by Law Wai Lun

小提琴协奏曲第三乐章^{14'}

Fiddle Concerto Movement III

马克·欧康诺作曲、罗伟伦改编

Composed by Mark O'Connor,
adapted by Law Wai Lun

小提琴 Violin: 马克·欧康诺 Mark O'Connor

音乐会由华乐团和滨海艺术中心联合制作。

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 82 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化的节目，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，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 82 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 Singapour Festivarts.

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

新加坡华乐团以高演奏水平，曾受邀在多个重要场合中演出，包括 2003 年的世界经济论坛和国际艺术理事会研讨会，以及 2006 年的国际货币基金组织会议等。1998 年于北京、上海和厦门、2000 年于台湾的演出，让亚洲地区开始注视着新加坡华乐团。2005 年，新加坡华乐团首次到文化气息浓郁的匈牙利、伦敦和盖茨黑德作欧洲巡回演出，成功获得观众与音乐评论家的一致赞赏。2007 年，新加坡华乐团在北京国际音乐节和中国上海国际艺术节的邀请下，配合新加坡节在北京与上海的演出。此外，乐团也参与了澳门国际音乐节，并在广州星海音乐厅、中山市文化艺术中心及深圳音乐厅中亮相演出。这些海外音乐会不仅大大提升了乐团在国际音乐界的名声，也奠定了它在华乐界的领导地位。

新加坡华乐团以“人民乐团”为宗旨，通过社区音乐会、学校艺术教育计划、户外音乐会等活动来推广华乐，为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。

于 2014 年 6 月 28 日，新加坡华乐团在国家体育场，新加坡体育中心缔造了历史性的成就，成功以 4,557 表演者组成的最大型华族鼓乐团及 3,558 表演者组成的最大型华乐团，打破两个吉尼斯世界纪录。



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

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

On 28 June 2014, SCO created history by breaking two Guinness World Records with the Largest Chinese Drum Ensemble of 4,557 performers and the Largest Chinese Orchestra of 3,558 performers at the National Stadium, Singapore Sports Hub.

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。葉聰于2013年10月荣获文化界最高荣誉的“新加坡文化奖”。

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

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 was awarded the Cultural Medallion in 2013, the highest award given in the field of the arts in Singapore.

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

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。

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

Tsung Yeh started learning the piano at the age of five. He began his study of conducting at the Shanghai Conservatory of Music in 1979, and two years later won a full scholarship to the Mannes College of Music in New York where he received the Academic Excellence Award upon graduation. In 1983, he began his post-graduate study at Yale University under Otto Werner-Mueller. He also studied conducting with Max Rudolf, Leonard Slatkin, Murry Sidlin, Sidney Harth, Han Zhong Jie, Huang Yi Jun and Cao Peng.

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

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



马克·欧康诺 – 小提琴 Mark O'Connor – Violin



马克·欧康诺是美国富饶的民乐传统、古典音乐以及弗拉门戈音乐的结晶。马克·欧康诺师从两位音乐巨匠——民间小提琴家班尼·托马森和法国籍爵士小提琴家斯蒂凡·格拉佩。前者是上世纪40年代改革创新现代美国民间小提琴的音乐教父，后者为小提琴史上最伟大的改良者之一。现年47岁的马克·欧康诺在音乐道路上受到诸多音乐风格的影响。他将这些不同的音乐风格融会贯通，最后成功塑造了新美国古典音乐和具备美国风格的弦乐演奏。

马克·欧康诺的首张录音专辑是和马友友、艾尔·梅耶合作，由索尼古典灌录的《阿帕拉契亚华尔兹》。马克·欧康诺为该专辑创作的音乐作品，其中包括《阿帕拉契亚华尔兹》一曲，都获得国际嘉奖，也奠定他作为新美国音乐代表人物的基础。他谱写的《民间小提琴协奏曲》曾被演奏超过二百次之多，是现代小提琴协奏曲演出最频繁的作品。

马克·欧康诺以他在作曲方面的非凡才华在音乐界享有盛誉。他的音乐作品备受诸多演奏家的青睐。其中，大提琴家马友友就灌录了大提琴版的《阿帕拉契亚华尔兹》，也时常在他的独奏会上演奏该曲。此外，女高音芮妮·弗莱明也演唱并灌录了不少欧康诺为她谱写的声乐作品。

除了作曲，马克·欧康诺也时常在各大著名学府授课或进行示范，其中就包括茱莉亚音乐学院，哈佛大学，莱斯大学，纽约州立大学弗雷多尼分校，德克萨斯大学，柯蒂斯音乐学院，伯克利音乐学院，伊士曼音乐学院，探戈伍德音乐中心和阿斯彭夏日音乐节。

A product of America's rich aural folk tradition as well as classical and flamenco music, Mark O'Connor's creative journey began at the feet of a pair of musical giants. The first was the folk fiddler and innovator who created the modern era of American fiddling in the 1940's, Benny Thomasson; the second, French jazz violinist, considered one of the greatest improvisers in the history of the violin, Stephane Grappelli. Along the way, between these marvellous musical extremes, Mark O'Connor absorbed knowledge and influence from the multitude of musical styles and genres he studied. Now, at age 47, he has melded and shaped these influences into a new American Classical music, and a vision of an entirely American school of string playing.

His first recording for the Sony Classical record label, *Appalachia Waltz*, was collaboration with Yo-Yo Ma and Edgar Meyer. The works Mark O'Connor composed for the album, including its title track, gained worldwide recognition for him as a leading proponent of a new American musical idiom. With more than 200 performances, his first full length orchestral score *Fiddle Concerto* has become the most-performed modern violin concerto.

As word of his considerable compositional talents has spread, Mark O'Connor's musical works have been embraced by a variety of performers. For example, Yo-Yo Ma has recorded the solo cello version of *Appalachia Waltz* and frequently performs it in recital. Renee Fleming has performed and recorded vocal arrangements O'Connor composed for her.

Mark O'Connor regularly gives lectures, demonstrations or teaches workshops at a variety of prestigious musical programs. Some of his hosts include The Juilliard School of Music, Harvard, Rice University, SUNY Fredonia, University Of Texas, Curtis Institute, Berklee College of Music, Eastman School of Music, Tanglewood, and Aspen Summer Festival.

玛姬·蒂森 – 客卿小提琴 Maggie Dixon – Guest Violinist



Award-winning violinist, Maggie Dixon, performs classical as well as diverse styles of American music throughout the United States and beyond. In recent seasons, she performed duets with Mark O'Connor, presented recitals in Baltimore, played as a soloist with orchestras in Atlanta, and appeared as a member of the renowned Aspen Festival Orchestra. She can be heard improvising jazz, bluegrass, rock and pop up and down the East Coast with a range of groups including Branch Alley, True Dixon, her family band, Ra Tomatoes, her bluegrass trio, as well as Drive Train and The Radio Birds. Abroad, she has delighted audiences in British Columbia and China.

Her recorded output includes two CD albums with True Dixon. Also an accomplished scholar, Maggie Dixon attended the Peabody Institute of The Johns Hopkins University, where she studied with the legendary violinist, Herbert Greenberg. She earned the Bachelor of Music degree in 2013 and a Master of Music degree in 2014.

得奖小提琴家玛姬·蒂森除了演奏古典乐曲外，亦能演奏美国各州和世界各地不同风格的民乐。她近来和马克·欧康诺多次以双重奏的形式同台演出，也在马里兰州的巴尔摩市举办多场独奏会、在亚特兰大市的多个交响乐团中担任独奏，并且是美国亚斯本音乐节顶尖乐团的成员。玛姬·蒂森曾对爵士、蓝草与摇滚等音乐风格进行改良。她曾在美国东海岸诸城与不同的团体如 Branch Alley, True Dixon, Ra Tomatoes, Drive Train 和 The Radio Birds 等登台表演，并且曾在加拿大英属哥伦比亚和中国表演。

玛姬·蒂森曾与团体 True Dixon 灌录过两张专辑。身为一位颇有造诣的学者，她毕业于约翰霍普金斯大学皮博迪音乐学院，师承小提琴大师赫伯特·格林伯格。她于2013年考获音乐学士学位并且在2014年考获音乐硕士学位。

曲目介绍

Programme Notes

华乐协奏曲 – 同乐会

The Ceilidh – A Concerto for Chinese Orchestra

埃里克·沃森
Eric James Watson

盖尔语 'Ceilidh' 的读音为 Kayley, 原指社交性的访问活动, 现在也经常指为音乐会或者舞蹈和社交聚会, 也被解作为数百人或以上的公众集会。

这首乐曲本来是为了民间的小提琴 (与小提琴性制相同, 但演奏方法不一样) 与华乐团所创作并命名为《自由的小提琴手》, 现在的版本是专门为华乐团所修改, 成为一首华乐团协奏曲。乐曲取材自多首苏格兰、爱尔兰或英格兰北部的民间歌曲, 演奏的音调多为自然的五声音阶, 让人既熟悉又陌生。它们大多数是舞蹈曲调、里尔舞与吉格舞包括《尤伊斯特流浪歌曲》、《纺织工你应该去》、《给你爸爸的舞蹈》、《利瓦伊斯新娘歌曲》、《高原上的男孩》。这些曲调被混合在一首踢踏舞的串烧乐曲里面, 直至哀怨的慢板乐段。

这个在乐曲中间的慢板段落却是取自一首美丽的曲调《噢! 酸溜溜的就是我》。因为爱的离开所以感到伤感, 它的现代版本就是《广阔的水》。

末段的快板以进行曲式开始, 然后演化成自由的咆哮叫声, 所有在乐曲里用过的音调都会听到, 像是聚会中的喧闹和扰攘, 最后出现《噢! 酸溜溜的就是我》, 变成一阙颂歌。

The word 'Ceilidh', pronounced Kayley, is Gaelic and meant originally a social visit. It is now usually taken also to mean a concert or a dance as well as a social gathering and often can mean a public party of several hundred or more.

This piece of music was originally written for fiddle (regarded as a folk instrument and although it is the same as a violin, it is not played in the same way) and Chinese orchestra with the title *Fiddlers Free*. This version has been transcribed for orchestra alone, and has become a concerto for Chinese orchestra. The music is based upon various folksongs, most of which are from Scotland, Ireland or the north of England and many of these 'fiddling' tunes are pentatonic in nature making the tunes at once familiar and yet also somehow different. Most are dance tunes, reels and jigs such as *Uist Tramping Song*, *To the Weavers Gin Ye Go*, *Dance To Your Daddy*, *The Lewis Bridal Song*, *Highland Laddie*. The tunes are mixed together in a foot tapping dance medley until the slow lament section.

The slow middle section is based on a beautiful tune, *O Waly Waly (oh woe is me)* a lament on love that has been forsaken, and is known in a contemporary version as *The Water Is Wide*.

The allegro finale starts with a march and then becomes a rip roaring free for all as all the tunes presented compete to be heard, like the hustle and bustle of a good party, and eventually soaring above them all can be heard *O Waly Waly*, now turned into an anthem of praise.

埃里克·沃森 (生1946年) 于英国出生, 受训于伦敦圣三一音乐学院。埃里克·沃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、一印度组合和一马来组合。埃里克·沃森的创作《挂毯: 时光飞舞》赢得了2006新加坡国际华乐作曲比赛首奖。埃里克·沃森目前任教于南洋艺术学院。在教职工作中, 对古典和现代音乐创作与编排, 爵士和即兴技巧具特殊的兴趣。

Eric James Watson (b. 1946) 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. In 2007, he wrote and arranged orchestral music for the National Day Parade, this time collaborating with four different orchestras – the Singapore Symphony Orchestra, the Singapore Chinese Orchestra, an Indian ensemble and a Malay ensemble. In 2006, Eric Watson's work *Tapestries I – Time Dances* was awarded first prize in the Singapore Chinese International Competition for Chinese Orchestral Composition. Eric Watson is currently teaching at the Nanyang Academy of Fine Arts. He takes a special interest in teaching both classical and contemporary orchestration, composition, jazz and improvisational techniques.

天影

Suite for Chinese String Instruments

谭盾
Tan Dun

《天影》共分散、慢、急三段。在这首作品中, 作曲家拓宽了民族拉弦乐器的表现和技巧。有些技巧的使用让音乐更加充满新意, 如轮指拨弦、琴板弹指、极高音颤抖和各种上、下、长、短各种滑音的综合处理等。整个作品结构严密, 音乐表现上除了保持胡琴音乐的风韵外, 还显示出一种神秘空旷感, 兼以磅礴的气势。

This music piece is divided into three parts, namely rubato, largo and presto. In this piece, the composer expanded the expressiveness and techniques of bowed-string instruments, injecting elements of innovation and creativity through using a combination of performing techniques like alternate finger plucking, fillip, high note tremolo and various glissandi. This composition has a tightly woven structure and the music retains the character of huqin music, at the same time exhibiting a sense of vastness and grandeur.

谭盾 (生1957年) 是著名中国作曲家和指挥家。谭盾的音乐被世界最重要的交响乐团、歌剧院、艺术节、电台和电视台广泛演播, 对世界乐坛产生了不可磨灭的影响。他的音乐跨越了古典与现代、东方与西方、多媒体与表演艺术的众多界限。他已赢得多项当今世界最具影响的音乐大奖, 其中包括格莱美大奖、奥斯卡最佳原创音乐奖和格文美尔古典作曲大奖、德国巴赫奖和俄罗斯肖斯塔科维奇音乐大奖, 并获美国音乐协会授予年度“最佳作曲家”称号, 纽约时报评为“国际乐坛最重要的十位音乐家之一”。谭盾还被中国文化部授予“二十世纪经典作曲家”的称号。

Tan Dun (b. 1957) is a renowned Chinese composer and conductor. His works are widely performed at orchestras, operas, art festivals, radio stations and on TV all over the world; his influence on the world music scene is undeniable. His music compositions crossed classical and modern, eastern and western, multimedia and performing arts. He has won numerous major international music awards including the *Grammy Award*, *Oscars Best Original Music*, *Grawemeyer Award for Classical Composition*, *German Bach Award*, *Shostakovich Music Award* etc. He was given the title as Best Composer by Musical America and was named as *One of the Most Important International Composers* by the New York Times. Tan Dun was also awarded *Twentieth Century Classical Master Composer* by the Cultural Ministry of China.

安妮女王复仇号 *Queen Anne's Revenge*

马克·欧康诺作曲、王辰威改编
Composed by Mark O'Connor,
adapted by Wang Chen Wei

此曲的创作是为了庆祝 20 世纪 90 年代中期“安妮女王复仇号”残骸的发现。“安妮女王复仇号”是 18 世纪一位臭名昭著、绰号为“黑胡子”的海盗的船舰。这艘船于 1718 年在波弗特镇附近的沙洲搁浅。作曲家最初被建议为最终成为黑胡子的海盗船的法国奴隶船——协和号创作一首管弦乐曲的时候，曾针对题材进行积极的研究，并在短时间内收集了一些音乐题材进行创作。作曲家针对此作曾说过：“我的目标是通过管弦序曲为题材来设置一个舞台。听众能听到海盗船上所发生的事迹和海盗们的活动与对话，更能体会在惊涛骇浪的大海上的追逐。”

This piece celebrates the current recovery of Blackbeard's infamous frigate which was wrecked in 1718. When introduced to the idea of composing an orchestral piece about the French frigate slave ship, originally called *La Concorde*, that eventually became Blackbeard's pirate ship, the composer enthusiastically researched on the subject and immediately began to gather some musical ideas to compose a piece. As the composer put it, "My goal is to set the stage for the subject with an orchestral overture. Listeners will hear the drama, activity and dialogue of pirate characters aboard the ship, as well as get a sense of a chase on the high seas."

王辰威 (生 1988 年) 目前是维也纳音乐大学五年级学生，也是新加坡词曲版权协会与新加坡作曲家协会的会员。在 2006 年新加坡国际华乐作曲大赛中，王辰威的作品《姐妹岛》获得“新加坡作曲家奖”。2010 年获颁新加坡爱乐管乐团的西洋管乐创作奖。王辰威也应教育部委约创作了 3 首乐曲，包括 2011 年新加坡青年节比赛指定曲《扬帆》。2011 年获颁“新加坡杰出青年奖”。

Wang Chen Wei (b. 1988) is a fifth-year student of music composition and audio engineering at the Vienna University for Music and Performing Arts. He is a member of COMPASS and the Association of Composers Singapore. Wang Chen Wei's composition, *The Sisters Islands*, won the Singapore Composer Award at the Singapore International Competition for Chinese Orchestral Composition 2006. In 2010, his wind orchestra composition received the Singapore Compose! prize from the Singapore Philharmonic Winds. He was also commissioned by the Ministry of Education to compose 3 pieces, including the set piece for the 2011 Singapore Youth Festival Central Judging of Chinese Orchestras. Wang Chen Wei was conferred the "Young Outstanding Singaporean Award" in 2011.

弦与线组曲 *Strings and Threads Suite*

马克·欧康诺作曲、埃里克·沃森改编
Composed by Mark O'Connor,
adapted by Eric James Watson

此曲是一首由 13 首民歌构成的小提琴与弦乐团协奏组曲。田纳西舞蹈团于 1986 年委约欧康诺创作此曲，并在该年的“纳许维尔夏日灯光节”上首演。个别曲子体现了不同的民歌风格并且按照作曲年份的顺序出现。这不仅展示了美国民歌的演变，也是作曲家的家族从爱尔兰和荷兰移居美国这段历史的反映。13 首曲子追溯了作曲者的家族早年路经 13 个殖民地并最终于 300 年后的第一世界大战期间迁徙“西部”的这一段历史。

作曲家以他心中希望先人在漂泊各地的时候所能听到的曲子作为创作此曲的素材。他的先人最初离开原乡的时候极有可能是由爱尔兰音乐伴随着他们的，因此组曲便以爱尔兰音乐作为开头。作曲家接着以他对先人早年在美国的生活的想象，循次渐进将他们可能会听到的音乐呈献给听众。此作将数百年的民乐，从爱尔兰踢踏舞乐至爵士音乐串联起来的一首组曲。

This piece, which comprises of 13 tunes, was composed for the violin and string orchestra. In 1986, the Tennessee Dance Theatre commissioned the piece to be performed at Nashville's Summer Lights Festival. The individual tunes are in various folk styles, where the tunes appear in a chronological order. This order not only represents the evolution of American folk music, but also mirrors the composer's family's migration from Ireland and Holland to America. It traces the family's route through the thirteen colonies initially, and then eventually towards the West during WWI nearly 300 hundred years later.

The composer composed the pieces in a manner and style he felt his family could have heard whilst migrating. This piece begins with Irish music, perhaps similar to the music his family brought with them. Then in a thoughtful progression, he reveals music they must have encountered living in early America. This piece musically describes how folk music styles hundreds of years apart are interconnected, where the tunes possess a common thread from an Irish reel to jazz.

奥林匹克丰收 *Olympic Harvest*

马克·欧康诺作曲、埃里克·沃森改编
Composed by Mark O'Connor,
adapted by Eric James Watson

此曲是美国芝加哥国际交响乐和管乐博览会——中西部音乐节特约欧康诺创作的一首交响序曲。欧康诺在创作此曲的时候在脑海里浮现着一群充满热忱和兴致勃勃的学生的画面。作曲家也以他为1996年奥林匹克运动会闭幕典礼而创作的《奥林匹克踢踏舞曲》为此曲的音乐题材。

舞曲以弦乐入场，接着加入富有节奏感的弹拨乐，最后才融入吹管乐。曲子由多重旋律编织而成，其中弦乐器的跳弓和拍弓，很协调地带入了“踢踏舞曲”的节奏。起初的不规则节奏在弹拨与吹管乐的渐入后开始有更多的转折。在没有停顿的情况下副旋律和节奏被编入乐曲中，丰富了乐曲的质感。最后，加入更多敲击乐器的演奏，形成乐曲的高潮，并在重复《奥林匹克踢踏舞曲》中终结。

This work was written as an overture for the symphony orchestra. Harvest time is an occasion for celebration and this celebratory music is commissioned by The Midwest Clinic, an International Band and Orchestra Conference, specifically for youth orchestras to perform. The composer wrote this piece with the image of students who were full of excitement and energy in his mind throughout the entire composing process. He used *Olympic Reel*, a tune he composed for the “Closing Ceremonies” at the 1996 Olympic Games in Atlanta as the source material for the piece.

The reel is introduced on the strings first and accompanied by up tempo rhythmic sequences from the plucked strings initially and then reed and wind instruments later. Added into this rhythmic tapestry are various percussive bowings from the strings, chopping and lifting in a choreographed manner to provide a forum for the “reel” to enter. Beginning with staggered rhythms, the methodical section takes on more twists and turns as the density of the plucked-string and wind instruments build. Without a break, interwoven textures are introduced with counter melodies around the rhythm of the reel. More percussion join in and the full drum trap set with the additional percussion build to the climax of this section before it is time for one final run through of the *Olympic Reel*.

美丽的地平线 *Splendid Horizons*

马克·欧康诺作曲、罗伟伦改编
Composed by Mark O'Connor,
adapted by Law Wai Lun

此曲描绘了一幅壮丽的山川景色鸟瞰图，勾勒出大地险峻山岭的轮廓。自耕农凭着不屈和坚韧不拔的意志向太平洋的方向迈进。乐队的中音唢呐响起，奏出《阿帕拉契华尔兹》的主旋律，勾起对旅途、人民与民族文化的各种情绪与回忆。在主旋律结束后，乐曲通过副旋律进入象征凯旋的高潮，弦乐随后再次奏出“A”乐章的末端。弦乐演奏员接着相续休止演奏，直到分别只剩下两把二胡、一把大提琴和低音提琴的最后章节。乐队之后再次演奏乐曲的最后旋律，之后吹管、拉弦、弹拨与敲击四声部相续叠奏，将乐曲带入喜悦、积极且充满憧憬的最后高潮。

The final movement begins with an introduction of the struggle to transit from the mountain face to the iridescent vistas seen from a vantage point. The self-determination of the homesteaders, in their efforts to reach the Pacific, has been unyielding and momentous. As the zhongyin suona in the orchestra introduce the *Appalachia Waltz* theme, the feelings and memories of the journey, people and their own cultures are invoked.

After the orchestra takes the chorus refrain of the theme to a triumphant peak, the strings take the last strains of the “A” part again. One by one, the string players fall away and discontinue playing, until the quartet of the two erhu, cello and double bass are left at the last phrase of the piece. The orchestra joins in for the final note of the melody before more motivic refrains offered by the winds, bowed-string, plucked-string and percussion bring the piece to a final crescendo that joyously celebrates spirit, wonder, renewed optimism and hope for a brighter future.

罗伟伦 (生 1944 年) 是新加坡华乐团的驻团作曲家。1967 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 (b. 1944) 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 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.

小提琴协奏曲第三乐章 *Fiddle Concerto Movement III*

马克·欧康诺作曲、罗伟伦改编
Composed by Mark O'Connor,
adapted by Law Wai Lun

《小提琴协奏曲》是欧康诺创作的第一首交响乐曲，创作年代介于 1992 年至 1993 年间。在创作后的几年，作曲家亲自担任小提琴独奏，与康科迪亚乐团和指挥马林·阿尔索普合作，由华纳兄弟灌录这首协奏曲。该录音在 1995 年登上 BMG 古典音乐目录的十大古典乐录音排行榜。该创作也曾被评委团遴选受颁“会晤作曲家”奖金。乐团在今晚的音乐会将演奏《小提琴协奏曲》的第三乐章。

The Fiddle Concerto for violin and orchestra is Mark O'Connor's first orchestral work composed between 1992 and 1993. A few years later, it was recorded for Warner Brothers. The recording featured the Concordia Orchestra, with Marin Alsop conducting the orchestra, and the composer himself performing as violin soloist. The recording was named by the BMG Classical Catalog as one of the top ten classical recordings of 1995. The composition was reviewed by a distinguished panel of composers and was awarded a “Meet The Composer” grant. In this concert, the orchestra will be performing the third movement of *The Fiddle Concerto*.

乐团 Orchestra

音乐总监: 葉聰

Music Director: Tsung Yeh

驻团指挥: 郭勇德

Resident Conductor: Quek Ling Kiong

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

常任客席指挥: 顾宝文

Guest Conductor Chair: Ku Pao-wen

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

许文靜 Xu Wen Jing

赵莉 Zhao Li

袁琦 Yuan Qi

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)

林傳强 (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

秦子婧 Qin Zi Jing

沈芹 Shen Qin

譚曼曼 Tan Man Man

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

李媛 Li Yuan

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

柳琴 / 中阮 Liuqin / Zhongruan

张丽 Zhang Li

中阮 Zhongruan

张蓉晖 (首席) Zhang Rong Hui (Principal)

罗彩霞 (副首席) Lo Chai Xia (Associate Principal)

冯翠珊 Foong Chui San

郑芝庭 Cheng Tzu Ting

韩颖 Han Ying

许民慧 Koh Min Hui

三弦 / 中阮 Sanxian / Zhongruan

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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

梆笛 / 曲笛 Bangdi / Qudi

曾志 Zeng Zhi

新笛 Xindi

陈财忠 Tan Chye Tiong

新笛 / 曲笛 Xindi / Qudi

彭天祥 Phang Thean Siong

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

钟之岳 Zhong Zhi Yue

郑浩筠 Cheng Ho Kwan Kevin⁺

低音笙 Diyin Sheng

林向斌 Lim Kiong Pin

高音唢呐 Gaoyin Suona

靳世义 (唢呐/管首席)

Jin Shi Yi (Suona / Guan Principal)

常乐 (副首席) Chang Le (Associate Principal)

中音唢呐 Zhongyin Suona

李新桂 Lee Heng Quee

孟杰 Meng Jie

次中音唢呐 Cizhongyin Suona

巫振加 Boo Chin Kiah

低音唢呐 Diyin Suona

刘江 Liu Jiang

管 Guan

韩雷 Han Lei

胡松森 Ow Song Sim Dennys⁺

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

钢琴 Piano

黄永钧 Wong Wing Kwan Jeremy⁺

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.

⁺ 客卿演奏家 Guest musician

* 没参与音乐会 Not in concert

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19 七月 July 2014
星期六
Saturday
8pm

新加坡华乐团音乐厅
SCO Concert Hall

新加坡青年华乐团年度音乐会： 春华秋乐风情画

SYCO Annual Concert: Musical Landscapes for All Seasons

偶·戏 刘青
Puppet show
Liu Qing

炎黄风情 鲍元恺 (编曲)
Chinese Sights and Sounds
(arranged by) Bao Yuan Kai

春华秋乐 潘耀田
Chinese Music for All Seasons
Phoon Yew Tien

湘西风情 王直、李真贵、杨乃林
Charms of Xiangxi
Wang Zhi, Li Zhen Gui, Yang Nai Lin

二泉映月 华彦钧
Reflections of the Moon on Erquan
Hua Yan Jun

故都风情 陈能济
Romance of the Old Capital
Chen Ning Chi

指挥：郭勇德、倪恩辉
Conductors: Quek Ling Kiong, Moses Gay

旁述：王德亮
Narrator: Ong Teck Lian



郭勇德 Quek Ling Kiong 倪恩辉 Moses Gay 王德亮 Ong Teck Lian

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A Ministry of Education Project of Excellence in collaboration with Singapore Chinese Orchestra



25, 26 七月 July 2014
星期五, 六
Friday & Saturday
8pm

新加坡华乐团音乐厅
SCO Concert Hall

胡弓半世情

Gala: A Bowed Affinity



指挥：刘炬
Conductor: Liu Ju



二胡：刘光宇
Erhu: Liu Guang Yu



二胡：赵剑华
Erhu: Zhao Jian Hua

洪湖主题随想曲 闵惠芬 (编曲)
Aspiration of the Honghu People (arranged by) Min Hui Fen
二泉映月 华彦钧
Reflections of the Moon on Erquan Hua Yan Jun
蚂蚁 刘光宇
Ant Liu Guang Yu
悲歌 杨立青
Song of Sadness Yang Li Qing
月儿高 古曲
The Moon on High Ancient tune
姐妹岛 王辰威
The Sisters' Islands Wang Chenwei
嘎达梅林 辛沪光
Gada Meilin Symphonic Poem Xin Hu Guang

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