

指挥 工作坊

Conducting Workshop 2015



主讲/指导 Speaker/Mentor:
葉聰 Tsung Yeh

日期 Date:
11月30日-12月3日
(星期一至星期四)
30 November to 3 December
(Monday to Thursday)

地点 Venue:
新加坡大会堂
Singapore Conference Hall



告示 NOTICE:

新加坡大会堂停车场已关闭。
附近停车场在 Prince Edward Road 的露天 URA 停车场、AXA Tower
以及 Bestway Building 停车场。
Singapore Conference Hall's carpark is closed. Alternative parking
are available at the URA open carpark (Prince Edward Road), AXA Tower
and Bestway Building.

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

新加坡华乐团

Singapore Chinese Orchestra

拥有83名音乐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。新加坡华乐团赞助人为李显龙总理。自1997年首演以来，在肩负起传统文化的传承之际，也以发展和创新的为重任；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。新加坡华乐团坐落于新加坡大会堂一座见证新加坡历史的坐标。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。

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来的成长。2002年的滨海艺术中心开幕艺术节上，乐团带给观众一部富于梦幻色彩，又具真实历史事迹的交响幻想史诗《马可波罗与卜鲁罕公主》，为乐团发展史开创新的里程碑。2003年的新加坡艺术节，乐团与本地多元艺术家陈瑞献一同呈献了别开生面的音乐会《千年一瞬》，突破了单一艺术呈献的音乐会形式。2004年新加坡建国39年，乐团召集了2400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星期演出的华乐团，也并于2010年参与新加坡艺术节在法国巴黎的演出。

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。

Inaugurated in 1997, the 83-musician Singapore Chinese Orchestra (SCO) 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 Southeast Asian cultural elements, its home is the Singapore Conference Hall.

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 2,400 local music enthusiasts at the Singapore Indoor Stadium. In 2005, it produced a mega musical production, *Admiral of the Seven Seas*, as part of the Singapore Arts Festival 2005. In 2007, SCO was part of the 240-strong combined orchestra that performed at the Singapore National Day Parade. In the Singapore Arts Festival 2008, SCO joined hands with Theatretworks to present the ground-breaking 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 and the Singapore Season in London and Gateshead. In 2007, SCO performed at the Beijing Music Festival, the Singapore Season in the China Shanghai

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，也参与澳门国际音乐节以及到苏州欢庆新中苏州工业园区20周年。这些海外音乐会不仅大大提升了乐团在国际音乐界的名声，也奠定了它在华乐界的领导地位。

新加坡华乐团以“人民乐团”为宗旨，通过社区音乐会、学校艺术教育计划、户外音乐会等活动来推广华乐，为使其种族的朋友也能欣然地欣赏华乐。乐团也委约作品，于不同音乐会中首演新作品。2006与2011年，新加坡华乐团主办了国际华乐作曲大赛。此大赛注入了“南洋”元素，借此创立本地独有的音乐风格。乐团也于2012年主办了新加坡首次为期23天的全国华乐马拉松；31支本地华乐团团体在新加坡各地呈献44场演出，吸引了约两万名观众。2014年6月28日，新加坡华乐团在国家体育场，新加坡体育城缔造了历史性的成就，以4557表演者打破两项健力士世界纪录和三项新加坡大全纪录。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。



International Arts Festival, and the Macau International Music Festival. In May 2014, SCO was invited to perform at the Shanghai Spring International Music Festival and in Suzhou to celebrate the Singapore-Suzhou Industrial Park's 20th anniversary. 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 Competition 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. On 28 June 2014, SCO created history through the second instalment of *Our People Our Music* by breaking two Guinness World Records and three Singapore Book of Records with 4,557 performers at the National Stadium, Singapore Sports Hub. 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体，其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

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 Awakening*. In *Awakening*, 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 and Hong Kong Sinfonietta, and the Exxon/Arts Endowment Conductor of the

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、卡尔加里和罗切斯特管弦乐团等。他也经常应邀担任亚洲多个乐团的客座指挥，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座教授。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。

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.



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

助理指挥: 倪恩辉
Assistant Conductor: Moses Gay En Hui

驻团作曲家: 潘耀田
Composer-in-Residence: Phoon Yew Tien

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
袁琦 Yuan Qi
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
秦子婧 Qin Zi Jing
沈芹 Shen Qin
谭曼曼 Tan Man Man
张彬 Zhang Bin

二胡 / 板胡 Erhu / Banhu

陶凯莉 Tao Kai Li

中胡 Zhonghu

林杲 (首席) Lin Gao (Principal)
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)
汤佳 (副首席) Tang Jia (Associate Principal)
陈盈光 Chen Ying Guang Helen
黄亭语 Huang Ting-Yu
姬辉明 Ji Hui Ming
潘语录 Poh Yee Luh
沈廉傑 Sim Lian Kiat Eddie

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
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)
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

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

郑浩筠 Cheng Ho Kwan Kevin
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/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

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

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

工作坊宗旨

续2006年与2011年，这是新加坡华乐团第三次举办指挥工作坊。此届工作坊将以新加坡华乐团独具特色的南洋风曲目为主；新加坡华乐团希望能借此培育出更多有潜力的青年指挥，并提高参与者的指挥能力。除了有葉聪音乐总监亲自授课与指导外，学员也会在工作坊中与新加坡华乐团交流。

Workshop Objective

As a continuation from Year 2006 and 2011, this is the third run of the Conducting Workshop, organised by Singapore Chinese Orchestra. Through this year's conducting workshop, we wish to further develop the participant's conducting skills. With the use of Nanyang music, participants will also learn to appreciate and conduct such pieces. It will be a rare opportunity to work with the only professional Chinese orchestra in Singapore.

工作坊时间表 Workshop Schedule

30 November 2015 (Day 1)

9.00am – 9.15am:

Registration for Conducting Workshop

9.15am – 1.00pm:

1. **Opening Address**

2. **Preview Session for 《海路》、《家》**

Venue: **Sectional Practice Hall (Level 2)**

1.00pm – 2.00pm: **Lunch Break**

2.00pm – 6.00pm:

Podium time with 2 pianists for

《海路》、《家》 (25 min per participant)

Venue: **Concert Hall (Level 3)**

1 December 2015 (Day 2)

9.00am – 1.00pm:

Podium time with orchestra for

《海路》、《家》 (25 min per participant)

Venue: **Concert Hall (Level 3)**

1.00pm – 2.00pm: **Lunch Break**

2.00pm – 5.00pm:

Preview Session for

《山谣随想》、《融》

Venue: **Sectional Practice Hall (Level 2)**

5.00pm – 6.00pm: **Dinner Break**

6.00pm – 9.00pm:

Podium time with 2 pianists for

《山谣随想》、《融》 (20 min per participant)

Venue: **Concert Hall (Level 3)**

2 December 2015 (Day 3)

9.00am – 1.00pm:

Podium time with orchestra for

《山谣随想》、《融》 (25 min per participant)

Venue: **Concert Hall (Level 3)**

1.00pm – 2.00pm: **Lunch Break**

2.00pm – 6.00pm:

Review Session (25 min per participant)

Venue: **Sectional Practice Hall (Level 2)**

3 December 2015 (Day 4)

9.00am – 11.00am:

Presentation Concert

Venue: **Concert Hall (Level 3)**

11.00am – 1.00pm:

(For participants only)

Conducting Workshop wrap up and Lunch reception

Venue: **Board Room (Level 2)**

曲目介绍

Programme Notes

海上第一人—郑和之《海路》

The Voyage from Zheng He – Admiral of the Seven Seas

罗伟伦
Law Wai Lun

原作《海上第一人—郑和》是一部以多元艺术形式结合的大型清唱剧，在郑和下西洋六百周年纪念之际，于2005年新加坡艺术节首演。《海路》是改编自其中的第三乐章，以纯华乐合奏的形式呈献。此作品于2006年新加坡国际华乐作曲大赛荣获荣誉奖。

《海路》分成五个段落——“庆典”、“起航”、“海路”、“暴风雨”和“下锚”。描述郑和率领庞大的船队，七下西洋的伟大壮举。

Zheng He – Admiral of the Seven Seas, a large-scaled oratorio which incorporates many artistic idioms premiered at the Singapore Arts Festival 2005, in conjunction with the 600th anniversary celebrations of Zheng He's (Admiral Cheng Ho) expedition to the West. *The Voyage* was adapted from the third movement of the original full-length work and utilises only Chinese orchestral music. This work received the Honorary Award in the inaugural Singapore International Competition for Chinese Orchestral Composition in 2006.

The Voyage consists of five sections – “Celebrations”, “Sailing”, “Sea Route”, “Thunderstorms” and “Anchoring”, which illustrates the majestic endeavours of Zheng He, who led a large fleet of ships traveling from China to the West seven different times.

《家》

Home

李迪文作曲、罗伟伦改编
Composed by Dick Lee, re-arranged by Law Wai Lun

《家》是一系列为欢庆新加坡国庆而委约创作的歌曲中的第一首，于1998年国庆检阅礼由陈洁仪首演。此次采用的华乐版，是由本地作曲家罗伟伦所改编。

Home, premiered by Kit Chan at the National Day Parade in 1998, is the first in a series of yearly songs commissioned for Singapore's National Day celebrations. The orchestra version used is adapted by local composer, Law Wai Lun.

《融》

Confluence

王辰威

Wang Chen Wei

《融》是一首富有新加坡本土色彩的合奏曲，采用西方对位式作曲技法，结合了印度族与马来族曲调，并以华族乐器演绎新加坡四大种族和睦共处的社会风貌。乐曲采用三段曲式，以峇厘岛甘美兰音乐“开花式”大齐奏掀开序幕，由管子吹出悠扬的印度风格旋律。接着，清脆的弹拨乐奏出一个围绕着印尼Pelog五声音阶的新旋律。中段是个轻快的赋格，琵琶弹出一个印度风格的主题，与甘美兰风格的对题交替发展。主题的4/4节拍与对题的3/8节拍形成交叉节奏，表达了孔夫子“和而不同”的思想。乐曲的末段重现最初两个主旋律与“开花式”齐奏。最后，乐曲的四个动机重叠，由全体合奏推向华丽的高潮，表现新加坡四个种族的多元文化、兼容并蓄并相互交融。

Confluence is an ensemble piece that expresses the rich local colours of Singapore. Indian and Malay tunes are fused with compositional techniques adopted from Western counterpoint and performed on Chinese instruments. The work portrays the vibrancy and harmonious coexistence of Singapore's four main ethnic groups. The piece consists of three sections. It begins with the full orchestra in unison, imitating the Gong Kebyar opening style of Balinese Gamelan music. The guanzi then plays a flowing melody in an Indian style, followed by a string of notes on melodious plucked-string instruments based on the Indonesian heptatonic pelog scale. The middle section consists of a brisk fugue, in which the pipa pick out an Indian theme and a counterpoint develops in the style of Indonesian Gamelan. The main theme, in a 4/4 meter, is set against the gamelan's cross-rhythm in 3/8, symbolising the Confucian dictum of "harmony in diversity". The final section recapitulates the main themes of the first two sections together with the Gong Kebyar style. Eventually all four melodic motifs overlap simultaneously and build to a grand climactic point. This expresses the confluence of cultures in Singapore and encapsulates the spirit of multicultural inclusivity and mutual understanding.

《山谣随想》

The Capriccio of the Mountain Folk Song

王东旭

Wang Dong Xu

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

作品共有五个部分：第一部分：行板，乐曲以笛子独奏的方式渐入，打击乐节奏框架作为全曲的重要素材，不断穿插在这一段落里。打击乐隆重沉稳的音响与笛子空旷的声音相互辉映，表现出一种质朴、浓厚的音调。第二部分：小快板，带有颗粒性的弹拨乐音色与打破重音的节奏，使音乐具有舞蹈般的旋律。笛子的旋律充满阳光与活力。第三部分：中速，竖琴用流动的節奏型作为背景铺垫，笛子旋律悠扬的歌唱，像似一幅山水画。第四部分：快板，音乐转为紧张的情绪，弹拨乐与打击乐紧凑的节奏贯穿其中，笛子吹出短小急促的音组，在强劲的推动力下将音乐发展到高潮。高潮采用了乐队齐奏的方式，将民歌《山歌不唱愁闷多》的旋律完整的呈现出来。之后进入笛子的华彩乐段，展现笛子的技巧。第五部分：尾声。运用了乐曲开始的材料，同时也是象征意义上的再现。

作品通过这五分部不同的配器手法、不同层次的音色对比以及速度和力度的变化来实现音乐的整体组织、结构与表现。此作品于2011年新加坡国际华乐作曲大赛荣获青年作曲家奖。

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

The composition consists of five sections. The first section – Andante. A solo dizi gradually introduces the main theme, while a percussion section reinforces pillars of musical structure, emphasizing and punctuating important sections. The contrast and counterpoint between the somber, official percussive beats and long, broad phrases on the dizi is dramatic and effective, bringing forth a sense of the pure and pristine. The second section – Allegretto. Focus on the particular timbres of the string section in syncopated off beat, bringing melodies into life in dance and spirited movement. Here, the dizi is full of sunshine and vitality. The third section – Adagio. Cascading passages on the harp provide the flowing backdrop to long, lyrical melodies on the dizi; the effect is that of a landscape painting. The fourth section – Allegro. A ramping up of pulse as the atmosphere becomes tenser, plucked strings interact with percussion beats to create an urgent counterpoint to short and sharp bursts on the dizi. A developmental climax is reached where the original Fujian tune *Can't Be Happy Without Singing Folk Songs* is represented fully in its finest and grandest moment. It requires the virtuoso dizi performer to showcase the fullest range of tone colours. The fifth section – Postlude. Earlier musical material from the previous sections is re-interpreted again symbolically, bringing the entire piece to a close. Using different forms of instrumentation, different layers of timbre for contrast and colour, variations in tempo and dynamics, composer has put together a near-perfect piece of carefully structured bravura composition.

This work received the Young Composer Award in the 2nd Singapore International Competition for Chinese Orchestral Composition in 2011.