

11&12 March 2022
星期五及六 Fri & Sat
新加坡大会堂
Singapore Conference Hall

SCO
新加坡华乐团



作曲家工作坊

Composer Workshop
2022

www.sco.com.sg

我们的展望

出类拔萃, 别具一格的
新加坡华乐团

Our Vision

We aspire to be a world renowned Chinese Orchestra with a uniquely Singaporean character

我们的使命

优雅华乐, 举世共赏

Our Mission

To inspire Singapore and the World with our music

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 Values

Strive for excellence in our performances

Committed to teamwork

Open to innovation and learning

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工作坊宗旨

Workshop Objective

新加坡华乐团举办为期两天的作曲工作坊，包括讲座、作品试奏会和作曲家分享及讨论会。
该工作坊于线上举行。

此作曲工作坊的宗旨：

- 为年轻作曲家提供华乐作曲方面等相关咨询与实践机会
- 介绍各种华乐乐器的作曲及配乐法

Organised by Singapore Chinese Orchestra (SCO), the 2-day Composer Workshop comprises of a seminar, score reading session and a sharing session. This workshop is held online.

Through the workshop, SCO aims to:

- Provide opportunities for the aspiring composers to experience writing orchestral compositions
- Introduce a range of compositional approaches for Chinese instruments

Selected Participants

林恩杨 Isaac Lim

《和雨一起玩》 Playing with the Rain

.....

郑芝庭 Cheng Tzu-Ting

《变幻》 Change

.....

刘智乐 Liu Zhiyue

《南诏之舞》 Dance of Nanzhao

.....

顾威 Gu Wei

《华埠之春》 Spring @ Chinatown

.....

黄予恒 Ng Yu Hng

《春云晓霭》 Spring Clouds on a Misted Dawn

.....

莫薛谚 Mok Peck Yim

《两个渔夫的传说》 The Tale of Two Fishermen

.....

许文耀 Koh Boon Yew Nathanael

《印象》 Impressions

.....

黄种贤 Ooi Choong Hean, Matthew

《龟屿岛的传说》 The Legend of Kusu Island

In order of composition presentation

新加坡华乐团

Singapore Chinese Orchestra



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，拥有超过80名演奏家的新加坡华乐团在肩负起传统文化的传承之际，也以发展和创新为重任。新加坡华乐团赞助人为李显龙总理，并坐落于被列为国家古迹的新加坡大会堂。新加坡华乐团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。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成长。2009年，新加坡华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，受邀到全球各地多个重要场合中演出，包括中国北京、上海、南京、苏州、澳门、匈牙利和伦敦。2019年，本团受邀到韩国光州国立亚洲文化殿堂表演，并于同年9月份，赴欧洲完成德国柏林、捷克布拉格、意大利弗利，以及希腊约阿尼纳的巡演。这些海外音乐会不仅大大提升了新加坡华乐团在国际音乐界的名声，也奠定了本团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。本团也委约作品，于不同音乐会中首演新作品。新加坡华乐团通过启发、推动、影响和教育的方式来传达音乐理念，让优雅华乐举世共赏。

Singapore Chinese Orchestra (SCO), inaugurated in 1997, is Singapore's only professional national Chinese orchestra. SCO, made up of more than 80 musicians, occupies the Singapore Conference Hall, which is a national monument. With Prime Minister Lee Hsien Loong as its patron, SCO takes on the twin role of preserving traditional arts and culture and establishing its unique identity through the incorporation of Southeast Asian cultural elements in its music.

SCO has impressed a broadening audience with its blockbuster presentations and is fast establishing itself around the world. 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, SCO has toured various countries and cities including Beijing, Shanghai, Xiamen, Nanjing, Suzhou, Macau, Hungary and England. The year 2019 also saw SCO performing in Asia Culture Centre, Gwangju, South Korea and completing the Europe Concert Tour in Berlin (Germany), Prague (Czech Republic), Forlì (Italy) and Ioannina (Greece). These international platforms provided SCO with the opportunities to showcase its talents and music, propelling it to the forefront of the international music arena.

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. It is with this vision that SCO continues to inspire, influence, educate and communicate through its music.

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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》（2002年）、《海上第一人—郑和》（2005年），以及《离梦》（2018年）。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。葉聰于2013年10月，荣获文化界最高荣誉的“新加坡文化奖”。

葉聰靠着不懈努力和深厚的艺术见解，精心打造出属于乐团自己，融汇中西，富有南洋特色，新加坡华乐团的独特声音。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、27,000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，以及合唱团所组成的联合乐团。首届的新加坡国际华乐作曲大赛（SICCOC）由葉聰发起，致力为发扬具有南洋地区音乐与新加坡特色的华乐作品，并提高国际音乐界对此类华乐作品的认识。

葉聰带领新加坡华乐团走出小红点，向世界出发，扬名海外。2005年3月，他首次带领乐团远赴伦敦、盖茨黑德，以及布达佩斯春季艺术节。在他的领导下，乐团完成中国巡演，也将富有南洋特色的音乐带到英国、香港澳门、马来西亚，以及韩国。2019年，新加坡华乐团在欧洲舞台上扬起了新加坡的旗帜，在德国柏林、捷克布拉格、意大利弗利，以及希腊约阿尼纳，赢得全场观众的起立鼓掌，收获当地观众的热情反响。

葉聰在指挥教育界亦极富盛誉。他重返母校，担任上海音乐学院客座教授。他曾在美国“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。他也积极参与在中国、香港、台湾和新加坡举办的大师班。近年来，他受委中国中央民族乐团首席客座指挥、江苏大剧院艺术委员会委员和上海音乐学院贺绿汀中国音乐高等研究院学术委员，以及捷克共和国国际指挥学院教员。2016年，葉聰荣获由中国民族管弦乐学会颁发的“杰出民族管弦乐指挥”称号；以及被委任中国“千人计划”人才之一。

Maestro Tsung Yeh began his tenure at the Singapore Chinese Orchestra (SCO) as Music Director in 2002. Under his leadership, SCO expanded its repertoire with ground-breaking works such as *Marco Polo* and *Princess Blue — A Symphonic Epic* (2002), and *Admiral of the Seven Seas* (2005) and *Awaking* (2018). In 2013, Tsung Yeh was awarded the Cultural Medallion; the highest accolade in the arts.

With relentless vigour, Tsung Yeh pioneered and developed SCO's signature Nanyang music style, infusing Southeast Asian elements and heritage into symphonic works. Tsung Yeh put on a grand display of Nanyang music during the National Day Parade 2007, where he conducted an awe-inspiring performance comprised of musicians from SCO, Singapore Symphony Orchestra, Singapore Armed Forces Central Band, Malay, Indian and Nanyin ensembles. The Singapore International Competition for Chinese Orchestral Composition (SICCOC) was initiated by Tsung Yeh, and subsequently supported by Prime Minister Lee Hsien Loong, to act as a platform to educate and establish repertoire of Nanyang and Singapore-inspired music.

Flying the Singapore flag high, Tsung Yeh has led SCO on numerous international concert tours to great acclaim. In March 2005, he led the orchestra on its first tour to Europe at Barbican Centre in London, The Sage Gateshead and the Budapest Spring Festival. History was made when Tsung Yeh led SCO to be the first Chinese orchestra to perform in the Edinburgh Festival. Since then, SCO's international performances have proliferated under Tsung Yeh's guidance, touring China, England, Hong Kong, Macau, Malaysia, and South Korea. In 2019, Tsung Yeh led SCO on a wildly successful concert tour in Europe, showcasing Nanyang music to Berlin, Prague, Forli and Dodoni to standing ovations at every leg of the tour.

Back at his alma mater, Tsung Yeh is a guest professor at the Shanghai Conservatory of Music. He has taught conducting workshops hosted by the Conductors Guild, The League of American Orchestras and the Musik Hochschule of Zurich and is also active in conducting masterclasses in China, Hong Kong, Taiwan and Singapore. In recent years, he was appointed the Principal Guest Conductor of the China Central Chinese Orchestra, Artistic Committee Member of the Jiangsu Centre for the Performing Arts and Senior Researcher of the He Luting Chinese Music Research Institute of the Shanghai Conservatory of Music and a member of the Faculty of the International Conducting Institute (ICI) in Czech Republic. In 2016, he was selected as one of ten outstanding conductors by the China Nationalities Orchestra Society. In the same year, Tsung Yeh was also appointed as the Expert of China Thousand Talents Programme.

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王辰威 - 驻团作曲家

Wang Chenwei – Composer-in-Residence



王辰威现任新加坡华乐团驻团作曲家、新加坡南洋理工大学国立教育学院兼职作曲讲师、新加坡华乐总会理事，也是暨乐团研究教育部主任，主笔 2019 年出版的 624 页英文书《暨华乐配器指南》。

王辰威毕业于莱佛士书院高才班，在校期间七次获学业奖。2009 年获新加坡政府奖学金，赴维也纳“国立音乐与表演艺术大学”修读为期五年的作曲与音频工程硕士学位，毕业时获颁大学荣誉奖。

王辰威 17 岁创作的交响诗《姐妹岛》获 2006 年新加坡国际华乐作曲大赛“新加坡作曲家奖”，随后由多个中西乐团演奏并录成光碟，也在 2018 年新加坡交响乐团的国庆音乐会上呈现。

新加坡华乐团、新加坡教育部、台北市立国乐团等机构常委约王辰威作曲；2019 年新加坡交响乐团委约王辰威创作了新加坡全国钢琴与小提琴比赛四首指定曲。其华乐作品曾三度作为新加坡青年节的指定曲目，也成为三位台湾教授学术论文的研究专题。

王辰威曾出任 2020 年新加坡全国华乐比赛及 2021 年新加坡青年节古筝团艺术汇演评委，并于 2021 年出任南洋艺术学院外聘考官。

2009 年电视纪录片《星期二特写·不平凡的人》介绍其作曲、指挥、演奏 12 种乐器并书写 12 种文字。王辰威于 2011 年获颁国际青年商会新加坡杰出青年奖。

Wang Chenwei is Composer-in-Residence of Singapore Chinese Orchestra, adjunct faculty at the National Institute of Education (Nanyang Technological University, Singapore) and council member of the Singapore Chinese Music Federation. As Head of Research and Education at The TENG Company, he is the main co-author of *The TENG Guide to the Chinese Orchestra* (2019), a 624-page book on instrumentation and orchestration.

After graduating from Raffles Institution's Gifted Education Programme with seven academic awards, Chenwei obtained his Magister Artium (five-year Master of Arts) with distinction and an Honorary Award (*Würdigungspreis*) from the University of Music and Performing Arts Vienna, where he studied composition and audio engineering under a scholarship from the Media Development Authority of Singapore.

At age 17, Chenwei composed *The Sisters' Islands*, a symphonic poem that won the Singapore Composer Award at the 2006 Singapore International Competition for Chinese Orchestral Composition. This piece has been widely performed and recorded in various arrangements, most notably at Singapore Symphony Orchestra's inaugural National Day concert in 2018.

Chenwei has received composition commissions from numerous organisations, including the Singapore Chinese Orchestra, Taipei Chinese Orchestra and the Ministry of Education of Singapore. He was commissioned by the Singapore Symphony Orchestra to compose four set pieces for the National Piano and Violin Competition 2019. Three of his compositions were commissioned as set pieces for the Singapore Youth Festival. His works have also been subjects of academic theses authored by three Taiwanese professors.

Additionally, Chenwei served as an adjudicator for Singapore's National Chinese Music Competition 2020 and the Singapore Youth Festival Arts Presentation 2021 Guzheng ensemble category, as well as an external examiner for the Nanyang Academy of Fine Arts in 2021.

Chenwei's efforts in composing, conducting, playing 12 musical instruments and writing in 12 languages were featured in *Extraordinary People*, a half-hour documentary broadcast on Singapore television on 12 May 2009. For his contributions to the music scene, Chenwei was conferred the Young Outstanding Singaporeans Award in 2011.

演奏家 Musicians

高胡 Gaohu

李宝顺 (乐团首席) Li Baoshun (Concertmaster)
许文静 Xu Wenjing

二胡 Erhu

林傅强 (二胡 I 副首席) Ling Hock Siang (Erhu I Associate Principal)
李玉龙 (二胡 II 副首席) Li Yulong (Erhu II Associate Principal)
谢宜洁 Hsieh I-Chieh
张彬 Zhang Bin

中胡 Zhonghu

林杲 (首席) Lin Gao (Principal)
李媛 Li Yuan

大提琴 Cello

徐忠 (首席) Xu Zhong (Principal)

低音提琴 Double Bass

王璐瑶 Wang Luyao

古筝/打击 Guzheng/Percussion

许徽 (古筝副首席) Xu Hui (Guzheng Associate Principal)

扬琴 Yangqin

马欢 Ma Huan

琵琶 Pipa

俞嘉 (首席) Yu Jia (Principal)

柳琴 Liuqin

张丽 Zhang Li

三弦/中阮 Sanxian/Zhongruan

黄桂芳 (三弦副首席) Huang Guifang (Sanxian Associate Principal)

大阮 Daruan

景颇 Jing Po

笛子 Dizi

尹志阳 (首席) Yin Zhiyang (Principal)
曾志 Zeng Zhi

高音笙 Gaoyin Sheng

郭长锁 (首席) Guo Changsuo (Principal)

中音笙 Zhongyin Sheng

杨心瑜 Yang Sin-Yu

低音笙 Diyin Sheng

林向斌 Lim Kiong Pin

高音唢呐 Gaoyin Suona

常乐 (副首席) Chang Le (Associate Principal)

中音唢呐 Zhongyin Suona

孟杰 Meng Jie

打击乐 Percussion

陈乐泉 (副首席) Tan Loke Chuah (Associate Principal)
巫崇玮 Boo Chong Wei, Benjamin

作曲家工作坊时间表 Composer Workshop Schedule

作曲工作坊一 Composer Workshop Day 1

以新加坡华族籍贯的传统音乐元素作曲

Composing with Traditional Musical Elements of Singaporean Chinese Dialect Groups

日期 Date: 11 March 2022

时间 Time: 7:00pm – 8:00pm (estimate)

地点：新加坡华乐团 Facebook、新加坡华乐团官方微信账号及网易云

Venue: SCO Facebook, SCO Official WeChat Account and NetEase

新加坡华人以福建、潮州、广东、客家、海南人为主，而新加坡主流华乐界却鲜少接触这些籍贯的传统音乐。这场讲座将浅谈新加坡华人的身份认同、介绍新加坡五大华族籍贯的传统乐种，并以讲者王辰威的新作《畅响狮城》为例，探讨这些音乐元素能如何融入华乐作品的创作，体现独特的南洋乐风。

Although the Hokkien, Teochew, Cantonese, Hakka and Hainanese dialect groups form the majority of Singapore's Chinese population, their traditional music is unfamiliar to the mainstream Chinese music community in Singapore. This seminar discusses Singaporean Chinese identity and introduces the traditional musical genres of the above dialect groups. Drawing on his new composition *Lion City Rhapsody* as a case study, the speaker demonstrates how such musical elements can be integrated into Chinese orchestral composition and present a unique Nanyang musical style.

讲座以中文为主，并配有英文字幕。

The seminar will be conducted in Mandarin with English subtitles.

作曲工作坊二 Composer Workshop Day 2

新作品试奏会

Score-Reading Session

日期 Date: 12 March 2022

时间 Time: 9:00am – 1:00pm

地点：新加坡华乐团 Facebook、新加坡华乐团官方微信账号及网易云

Venue: SCO Facebook, SCO Official WeChat Account and NetEase

在音乐总监葉聰的指挥下，新加坡华乐团将试奏在作曲工作坊提交的八部精选作品。

Under the baton of Music Director Tsung Yeh,

SCO will read the works of 8 selected pieces submitted for the Composer Workshop.

9:00am – 10:15am

《和雨一起玩》Playing with the Rain

《变幻》Change

《南诏之舞》Dance of Nanzhao

10:35am – 11:50am

《华埠之春》Spring @ Chinatown

《春云晓霭》Spring Clouds on a Misted Dawn

《两个渔夫的传说》The Tale of Two Fishermen

12:05pm – 1:00pm

《印象》Impressions

《龟屿岛的传说》The Legend of Kusu Island

作曲工作坊三 Composer Workshop Day 2

讨论会

Sharing Session

日期 Date: 12 March 2022

时间 Time: 2:30pm – 6:00pm

地点：新加坡华乐团 Facebook、新加坡华乐团官方微信账号及网易云

Venue: SCO Facebook, SCO Official WeChat Account and NetEase

新加坡华乐团音乐总监葉聰、驻团作曲家王辰威、乐团的声部副首席以及演奏家将为作曲工作坊的试奏作品给予回馈和作曲家他们对创作的理念。

SCO Music Director Tsung Yeh, Composer-in-Residence Wang Chenwei, SCO Associate Principals and musicians will be providing feedback for selected compositions to improve and composers to share about their respective compositions.

座谈会以中文为主。

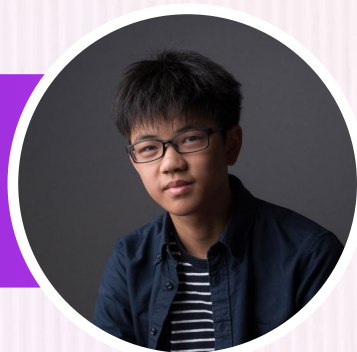
The sharing session will be conducted in Mandarin.

曲目介绍

Programme Synopsis

和雨一起玩 Playing With The Rain

林恩杨
Isaac Lim



闭上双眼想象，让音乐带你到…
一片青草原。绵绵细雨洒落在头和草地上。
雨珠忽然间成形，
一位小女孩用一对水汪汪的眼睛凝视着你。
她甜甜地说：“我是‘雨’，和我一起玩吧！”
她带着你越过草原，先是走，后是跳，
不知不觉中，你已被她扫到了半空中。
凉凉的春风在你四周打转，
也吹拂过‘雨’的长发。
“来”，她笑着说，“我们跳舞吧！”
‘雨’和你在空中跳起了圆舞曲，
大地远远地在你们脚下…
但过不多久，你返回了陆地。
一道闪电划破天空。
轮到‘雨’的兄弟们来玩了。
雷声隆隆，电光闪闪，
狂风嘲弄般地吹弯着树木和灌木。
那三人行扫遍了草原，越来越放肆地狂欢着…
但来得匆忙，走得也匆忙，
一瞬间他们没了踪迹。

你从树根下的藏身处，
听到了‘雨’的哄劝：
“现在没事了。他们走了。”
出来一看，四周的草原像往常一样，
一绿海的茂密。
“一起玩的时间真开心”，
‘雨’不舍地笑着，“但我也是时候离开了。”
就这样，她化成了烟雾，消失了。

*Close your eyes and imagine, letting the music pull
you away to . . .
A green meadow. The sky drizzles gently on your
head and on the grass.
Suddenly, the water droplets take shape. A little girl
looks back at you with clear, watery eyes.
"I am Rain," she says sweetly.
" Will you play with me?"
She leads you along the meadow, first walking,
then skipping, and before you know it,
she sweeps you up into the air. You watch the cool
spring breeze blow around you and through her hair.
"Come," she smiles, "Let us dance."
You and Rain waltz in the sky,
with the earth far below you . . .
But far too soon, you have come back to earth.
A flash splits the sky. Rain's brothers have arrived,
and it is their turn to play.
Thunder roars, and Lightning screams.
Wind blows mockingly, bending trees and bushes.
The trio overruns the meadow,
their revelry growing and growing until -
As soon as they had come, they are gone.
Rain coaxes you out from under the tree root where
you had hidden. "It's all right now.
They're gone."
You look around and see the meadow as it was before,
lush and green.
"It was fun playing with you," Rain smiles sadly.
"But it's time for me to go."
And just like that, she dissolves,
and melts back into the mist.*

变幻 Change

郑芝庭
Cheng Tzu-Ting



原曲根据台湾排湾族的传说《百步蛇娶新娘》为题材，传统古调为音乐灵感写作而成，现撷取其中三段出来。

整曲分为A/B/C三段。A段由高音唢呐独奏开场，弦乐衬托与推进至B段，以弹拨乐作为乐曲动机，后换成打击乐渐弱代入C段，高音笙独奏开始与弦乐结尾。

The original piece was composed based on Taiwan's Paiwan aboriginal tribe folklore *Serpent's Bride*, and inspired by traditional ancient tunes. Three sections were extracted for this piece.

The first section opens with a gaoyin suona solo and unfurls into the bowed strings accompaniment. The second section kicks off with plucked strings instruments, and gradually leads to the percussion. Entering the third section, the melody begins with a gaoyin sheng solo and concludes with the bowed strings.

南诏之舞 Dance of Nanzhao

刘智乐
Liu Zhiyue



《南诏之舞》是《滇南印象》组曲中的其中一个乐章，《滇南印象》组曲，通过几个乐章来描写云南众多少数民族独特的自然景色及人文景观。这首《南诏之舞》以云南的音乐和舞蹈为创作素材，再现大唐时期的南诏国盛世之景，表现当地人在节日中载歌载舞的场面。

Dance of Nanzhao is one of the movements in the *Impression of Southern Yunnan* suite. *The Impression of Southern Yunnan* suite describes the unique natural and cultural landscapes of many ethnic minorities in Yunnan through several movements. This piece uses the music and dance of Yunnan as the creative material, to reproduce the prosperous scene of Nanzhao Kingdom in the Tang Dynasty, and depicts the scene of local people singing and dancing in the festival.

华埠之春 Spring @ Chinatown

顾威
Gu Wei



旅居海外多年的我曾生活在纽约、伦敦这样的世界都市。在这些城市的中心总有着的一座华埠。

尽管人们大多认为华埠是游客挚爱的旅游景点，但对于我来说，华埠存在的意义深远——它用满桌的美食消解舌尖上跳动的乡愁、用喜庆的烟花打破城市冬日的寂寥、用红彤彤的灯笼照亮游子归家的路……

基于我去年在纽约华埠庆祝春节的个人经历，我创作了这首曲子。在这片现代的水泥森林里，华埠的存在却像黑白电影里出现的一抹彩色，舞狮、鞭炮、欢笑声不断，充满了庆祝传统节日的欢乐气氛。

I spent many years living overseas in large cities such as London and New York City, where there are respective Chinatowns found in the city centres. Though they are often labelled as tourist attractions, their significance for me goes beyond that – visiting Chinatown means having a taste of home at my favourite Asian restaurants, as well as enjoying the atmosphere of Chinese festivals that are otherwise not celebrated in other parts of the city. This piece reflects my personal experience celebrating Spring Festival (Chinese New Year) at New York City's Chinatown last year. It seeks to portray the jubilant atmosphere of the traditional celebrations in the form of lion dance and firecrackers juxtaposed against the backdrop of a modern Western metropolis, which has always been an interesting spectacle for me.

春云晓霭 Spring Clouds on a Misted Dawn

黄予恒
Ng Yu Hng



《春云晓霭》的灵感来自张大千的同名画作。张大千运用泼墨技法生动的表现了穿透飘渺晨雾和远方青山的黎明微光。我的作品以一种能唤起薄雾曙光的织体 (texture) 开始，通过偶尔迸发的笛声来象征曙光从云层中短暂的现身。云雾渐散，我通过民间音乐来慢慢揭开先前隐藏在晨雾中村庄的面纱。在这里，我运用噶哨调 (hocketing) 来整合和转化来自苏格兰 (Lime Hill) 的经典引用 (allusion)。为了体现出泼墨的风格，音乐织体，从这里逐渐解构成一片像阳光洒在海面上闪烁的和声。就如张大千的画一样，我的作品所探索的正是东西方艺术的交汇。

Spring Clouds on a Misted Dawn is inspired by Chang Dai-chien's (张大千) painting of the same name, which employs the splashed ink (泼墨) technique, resulting in allusions to shimmering shards of daybreak peeking through misted clouds, masking distant green hills.

My piece begins with a texture evoking the misted dawn, with occasional bursts by the dizi signifying the shafts of sunlight transiently appearing through the clouds. Eventually, the clouds part, revealing folk music from the village that was previously hidden in the mists. Here, there is an allusion to the Scottish Strathspey, Lime Hill, a quotation that was disguised and transformed by hocketing techniques. The texture then deconstructs into a sea of scintillating harmonics, reflecting the splashed ink style of the painting. Just like Zhang's paintings, my works explores the artistic intersections between East and West.



《两个渔夫的传说》取材于新加坡龟屿岛的民间传说。这是以华乐所编排而成，加上马来乐器，为整个演奏增添东南亚的元素。

这首曲子共分为六段：

1. 平静的大海：

故事发生在新加坡南部的海域上。在温暖的阳光照射下，海面上泛起金光，映出大自然的优美。扬琴的琴音悠扬，配以弹拨乐器，描绘出海水起伏的景象。笙的和音营造了平静的气氛。随后，笛子，古筝和弹拨乐器齐奏，正式地拉开了乐曲的序幕。

2. 华族渔夫主题：

海面上有两个渔夫忙着捕鱼。他们来自同一个乡村，每天清晨就一起划着舢板去捕鱼。胡琴宽阔旋律代表华族渔夫，古筝行云流水般的乐句代表平静的海面。随后，轻快活泼的笛子对同个主题进行变奏，而柳琴和中阮相互对答。

3. 马来渔夫主题：

马来渔夫的主题取材于 Dayung Sampan，一首传自印尼，也流行于新加坡的民歌。弹拨乐器在马来手鼓的 asli 节奏下，显示出马来渔夫的悠闲自在。二胡和其他的弓弦乐器又对同个主题加以变奏。天空中乌云逐渐聚集，渔夫们没有注意到即将面临的危机。乐曲逐渐转为小调，沉寂下来，骤变即将发生。

4. 海上掀起惊涛骇浪。渔夫们在海里挣扎：

乌云密布，暴风雨越来越猛。吹奏乐器短促的音符象征坠落的雨滴，定音鼓隆隆模仿雷声。琵琶和中阮轮奏的乐段描绘了海浪翻滚不休的场景。狂风暴雨大作，把当前的一切都卷入其中。胡琴的音符模仿大风呼啸的声音。渔夫们的舢板被海浪打翻，他们掉进了海里，在冰冷的海水里拼命挣扎。他们设法帮忙彼此，可是他们拼不过汹涌的海浪。一只拥有魔力的海龟感觉到渔夫们面临困难，决定帮忙。海龟尽快地朝他们游去，排除万难。海龟的主题由唢呐和笙呈现。在故事的高潮，乐队全体大声地强奏。

5. 渔夫的船翻覆，被海龟救回性命：

在暴风雨的混乱中，渔夫们突然感觉到有一股无形的力量。他们惊讶不已，睁大眼睛一看，发现自己竟然坐在海龟的背上。在胡琴流动音型的铺垫上，唢呐和笙奏响“海龟”主题，展现了海龟乘风破浪的情景。由于渔夫们被海浪冲的离家很远，附近又没有陆地，海龟决定牺牲自己，化身成小岛，以让渔夫有陆地休息，渡过暴风雨。

6. 恢复和谐：

古筝的上行音型，笛子和弹拨乐的伴奏下将乐曲带回引子。可是，乐曲里藏了一个小惊喜。这次，马来渔夫主题先呈现，从小调变成大调。笙吹着海龟的变奏曲，而 Dayung Sampan 乐曲逐渐消失，形容了海龟化身成岛的过程完毕。接着，“华族渔夫”主题跟“马来渔夫”主题交制在一起，欢快地融合，把乐曲推向高潮的尾声，表现渔夫们在患难中建立的友谊长存。今日，这座岛被称为龟屿岛。

《两个渔夫的传说》代表着文化和大自然的融合。乐曲也教导我们要时时刻刻注意周遭的环境，因为大自然总是无法预测，其力量更是不容小觑。直至今今依然如此。鉴于人们最近对气候变迁的关注，我们应该更加注重环境上的变化，也了解我们的行为对环境产生的影响。

The Tale of Two Fishermen is derived from a Singapore myth which tells the origins of Kusu Island. It is composed for Chinese Orchestra with some Malay instruments added.

The composition has 6 sections:

1. The calm sea:

The story begins on the sea in the southern direction of Singapore. The sun casts warm, golden rays on the calm sea, reflecting the beauty of Mother Nature. The rising and descending contour of the yangqin and plucked strings melody depict the waves, whilst the shengs contribute to the rather still and serene atmosphere. This is followed by a gradual ascending figure in the dizi, guzheng and plucked instruments that opens the piece.

2. The Chinese Fisherman's Theme:

Out at sea, there are two fishermen busy with their daily catch. They are from the same village and always go out to sea together daily. Standing on the same sampan, they occasionally cast the nets and then pull them in. The Chinese Fisherman is introduced first, with the lifting melody played by the huqin family. It is joined by the constant flowing guzheng accompaniment to symbolize the calm waves. This is followed by a livelier variation of the Chinese Fisherman's tune, played by the dizi as well as the liuqin and zhongruan in a dialogue.

3. The Malay Fisherman's Theme:

The Malay Fisherman is introduced using the *Dayung Sampan* tune. *Dayung Sampan* is a traditional Singaporean folksong which was brought over from Indonesia. There is a rather poised air to the Malay fisherman, represented by the refinedness of the plucked string instruments and the Rebana playing a traditional *Asli* rhythm. This opens to a more emotional sounding variation, played by solo erhu in conversation with the other bowed string instruments. The end of the Malay Fisherman's song is met by an impending and threatening storm. This change in mood is characterized by the minor quality of the melody and the gradual diminuendo into almost silence.

4. A storm rages. The fishermen struggle:

The storm grows in an even more menacing manner. Raindrops are represented by the staccato movements in the blown instruments, whilst the rumbling of thunder is created by the timpani. This opens to the rising and descending motif in the pipa and zhongruan to symbolize the sky-high waves, eventually building up to a frenzy. The storm rages wildly out at sea, engulfing everything in its grasp. The wind howls, represented by the sporadic sounds from the huqin family. The fishermen's boat is overturned, and they fall into the turbulent water. They try to help each other but struggle to keep afloat and fear a certain death. A turtle with magical powers who is resting below in the depths senses the fishermen's trouble and comes to their rescue. However, the turtle is also challenged by the storm. The turtle's song, played by the suona and the sheng, emerges gradually as the turtle rises to the surface. At the climax of the composition, all instruments play with great volume and dissonance.

5. The rescue:

Suddenly, the fishermen feel a reassuring presence, amidst all the chaos of the storm. Stunned, they are slowly lifted out of the water but not on a boat, rather, on the shell of a turtle. The turtle swims through the roaring waves, its majestic demeanor displayed through the continuation of the suona and shengs. Its melodic line punctuates through the orchestra, rising above the flowing figurations in the huqin family. The fishermen are far from home and there is no land in sight. The turtle decides to sacrifice itself by transforming into an island to save these two fishermen.

6. Harmony restored:

The ascending figurations in the guzheng, accompanied by the dizi and plucked string instruments, hark back to the introduction of the piece, albeit with a slight twist. The Malay Fisherman's theme is heard first this time round in a transformed version. It sounds in the major tonality for the first time. The turtle's song is simultaneously played by the solo sheng in a variation of the *Dayung Sampan* folksong. It gradually fades away, symbolizing its complete transformation into the island. Next, the Chinese Fisherman's theme returns, this time jointly with the Malay Fisherman's theme. There is a deeper bond between the two fishermen, as their songs weave in and out of each other in harmony. The piece concludes grandly on the newly formed Kusu Island.

The Tale of Two Fishermen represents a symbiosis of cultures and nature. It also teaches us that we constantly need to be aware of our surroundings even during calm weather as Mother Nature is unpredictable. This insight still holds true in the present. In view of the recent calls to climate action, we ought to be more aware of the changes in our environment and how our actions impact the environment.

印象 Impressions

许文耀
Koh Boon Yew Nathanael



我们所看到简单的景象是生活的一部分，在我的脑海中留下印象。作为一个多元种族，多文化的社会，曲子的每一个乐章都在捕捉那些景象。全曲共分四个乐章 - 《擎天树》(Supertrees)、《色彩》(Colours)、《巨龙游乐场》(Dragon Playground) 和《小贩中心》(Hawker Centre)，分别代表了新加坡的四个标志。从整体上来说，这个组合描绘了新加坡的传统，以及这些文化的交融。此次试奏会只包括了《擎天树》和《巨龙游乐场》两个乐章。

《擎天树》- 擎天树是位于滨海湾花园中高大的金属结构，它能点亮夜空。音乐的灵感来自于这些巨大树枝的线条形象，它们看起来类似于马来婚礼中的棕榈穗状花 bunga manggar。

《巨龙游乐场》- 在新加坡长大的儿童，对位于大巴窑的游乐场应该不陌生。音乐描绘了孩子们在巨龙游乐场玩乐的情景。

Simple sights which are a part of our lives, form impressions in my mind. Being a multi-racial and multi-cultural society, each movement in this piece aims to capture some of this essence in the music. The four movements, *Supertrees*, *Colours*, *Dragon Playground* and *Hawker Centre* each represent an iconic place in Singapore. This composition as a whole describes our heritage as a Singaporean and how these cultures coexist and merge together. For this session, I have only included two movements, *Supertrees* and *Dragon Playground*.

Supertrees – Supertrees are tall metal structures in Gardens by the Bay which light up the night sky. The music is inspired by these massive branches, which look similar to *bunga manggar* (palm blossoms) in Malay weddings.

Dragon Playground – Found in Toa Payoh, the Dragon Playground is easily recognisable to children born and raised in Singapore. The music depicts children having fun at the Dragon Playground.

龟屿岛的传说 The Legend of Kusu Island

黄种贤
Ooi Choong Hean, Matthew



龟屿岛位于新加坡西南部，是个宗教圣地。每年农历九月的龟屿进香季节，虔诚的信徒都会到龟屿岛的寺庙参拜祭祀。除了中华寺庙，龟屿岛也有供奉着三个“圣灵”的马来圣殿。因此，马来人也称龟屿岛为“Pulau Tambakul”。

龟屿岛的传说众说纷纭，但它们的叙述都少不了巨龟、马来男子及华裔男子这“铁三角”。这首曲子是借由以下的传说而改编的：

马来男子与华裔男子在农历九月出海时不幸遇到了波涛汹涌的海浪，导致船舟倾覆。这时，一只巨龟把自己化身为小岛，救了他们。为了感谢巨龟的救命之恩，两人带着祭祀品再次回到了小岛去敬奉巨龟。从那天起，小岛就变成了神圣之地，每年都迎来虔诚信徒。

Kusu Island is situated at the south-west of Singapore. It is home to one Chinese temple and three Malay shrines (keramat) which attract thousands of pilgrims annually, mainly during the 9th lunar month. Kusu means “tortoise” or “turtle” in the Hokkien dialect. The island is also known as Pulau Tambakul (or Tembakul), Goa Island or Peak Island.

There are many legends surrounding Kusu Island, but they mainly revolve around two friends, one Chinese and one Malay. The legend that this piece is based on is:

During the 9th lunar month, two friends, one Chinese and one Malay, were out at sea and their boat capsized from the rough seas. A giant turtle then saved them by turning itself into an island. The grateful sailors returned there the following year to make offerings of thanksgiving. Since then, the island has been treated as sacrosanct, and has become a place of worship.

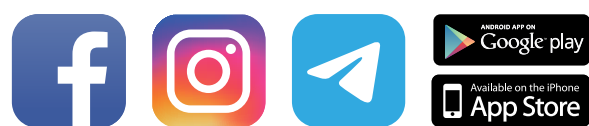
鸣谢
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