

中華人民共和國香港特別行政區
Hong Kong Special Administrative Region
of the People's Republic of China

25周年紀念
ANNIVERSARY



Hong Kong Economic and Trade Office in Singapore
The Government of the Hong Kong Special Administrative Region

香港特別行政區成立二十五周年
HONG KONG SAR 25TH ANNIVERSARY

TWIN CITIES
MELODIES

乐
融
双城

24 June
2022 (FRI)

8 pm

SINGAPORE
CONFERENCE
HALL
(SCO CONCERT
HALL)



新加坡华乐团驻团指挥
郭勇德

SCO Resident Conductor
Quek Ling Kiong



新加坡华乐团笙演奏家
郑浩筠

SCO Sheng Musician
Cheng Ho Kwan Kevin



主办单位 Organiser

香港驻新加坡经济贸易办事处
Hong Kong Economic and Trade Office (HKETO) in Singapore

呈献 Presented by

新加坡华乐团
Singapore Chinese Orchestra

乐融双城

Twin Cities Melodies

指挥: 郭勇德 Conductor: Quek Ling Kiong
笙: 郑浩筠 Sheng: Cheng Ho Kwan Kevin

融 Confluence

王辰威作曲
Composed by Wang Chenwei

夏之夜 Summer Night

彭修文作曲
Composed by Peng Xiuwen

娱乐升平 In Celebration of Good Times

彭修文作曲
Composed by Peng Xiuwen

平湖秋月 Autumn Moon over a Placid Lake

吕文成作曲、李复斌编曲
Composed by Lu Wencheng,
Arrangement by Li Fubin

粤语残片 Old Drama



伍卓贤作曲
Composed by Ng Cheuk-Yin

笙 Sheng: 郑浩筠 Cheng Ho Kwan Kevin

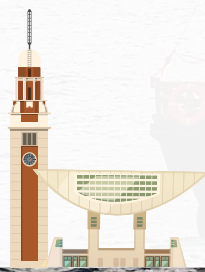
香港电视剧主题组曲 Hong Kong TV Drama Suites

顾嘉辉作曲
Composed by Joseph Koo

啼笑姻缘 Fate in Tears and Laughter
书剑恩仇录 The Book and the Sword
小李飞刀 Legend of Dagger Lee
倚天屠龙记 The Heaven Sword and Dragon Saber
网中人 The Good, the Bad and the Ugly
上海滩 The Bund
两忘烟水里 Lost in the Mist of Time
勇敢的中国人 The Brave Chinese
世间始终你好 The Best in the World
陆小凤 Lu Xiaofeng

狮子山下 Below the Lion Rock

顾嘉辉作曲、罗伟伦改编
Composed by Joseph Koo,
Rearranged by Law Wai Lun



前言

Foreword



为庆祝香港特别行政区成立二十五周年,我们精选了七首乐曲。它们代表香港和新加坡两地音乐界的心血结晶,及两个城市弥足珍贵的友谊。

音乐会由新加坡华乐团呈献,带领观众踏上独特的旅程,让观众在《融》认识新加坡的多元种族与多元文化,在香港笙演奏家郑浩筠的实验性小品《粤语残片》体验传统和当代音乐结合的魅力。此外,在《狮子山下》的悠扬乐韵中感受同舟共济的精神。如开首曲目《融》的名字所言,音乐往往拥有一股难以形容的力量,足以团结、感召及治愈心灵。

国家《十四五规划纲要》明确支持香港发展成为中外文化艺术交流中心。每年我们的14间博物馆及16个表演场地,分别吸引约350万名访客及200万入场人次,超过7,000场文化节目或活动亦吸引超过200万人次参与。有见科技在释放艺术的转化力量和带动艺术环境的创新有着无限的可能性,我们已预留1亿港元(约1.770万新元),以推动艺术科技。

作为国际性的文化大都会,我们的步伐永不松懈,以西九文化区为例,新建的戏曲中心是弘扬粤曲的瑰宝,随着亚洲首间当代视觉文化博物馆M+去年落成,我们翘首引领香港故宫文化博物馆将于今年7月揭幕,以一睹代表中华5,000年历史文化结晶的艺术藏品的风采。

音乐是非物质文化遗产的重要一环,今晚让我们一起踏上奇妙旅程,细意欣赏华乐不同乐章的融合包容之美。

黄俊涛
香港驻新加坡经济贸易办事处处长

As we celebrate the 25th anniversary of the establishment of the Hong Kong Special Administrative Region, we are delighted to bring you a collection of seven songs showcasing some of the finest pieces from Hong Kong and Singapore and the long-cherished ties between two cities.

In a performance by Singapore Chinese Orchestra, this repertoire will transport you through a unique journey celebrating Singapore's racial harmony and multiculturalism in *Confluence*. Audience will also experience the beauty of traditional and contemporary music in Hong Kong sheng musician Cheng Ho Kwan Kevin's experimental piece *Old Drama*, and immerse in the spirit of cohesion in *Below the Lion Rock*. As the name of the opening song *Confluence* suggests, music has the quintessential power to unite, inspire and heal.

The National 14th Five-Year Plan clearly supports Hong Kong to develop into an East-meets-West centre for international cultural exchange. Annually, our 14 museums and 16 performance venues draw about 3.5 million visitors and 2 million attendants respectively. Over 7,000 cultural programmes or activities are on offer in the city each year, attracting over 2 million participants. Noting the immense potential of technology in unleashing the transformative power of arts and innovating its whole landscape, we have set aside HK\$100 million (around SG\$17.7 million) to promote arts technology.

As an international cultural metropolis, our commitment never ceases. A case in point is the West Kowloon Cultural District. The newly built Xiqu Centre is a gem in the promotion of Cantonese opera. Following the opening of Asia's first museum of contemporary visual culture M+ last year, we await with excitement the unveiling of Hong Kong Palace Museum in July, with its treasure of historical artefacts crystallising 5,000 years of Chinese history.

Music is part of the intangible heritage of a culture. Join me tonight in this wondrous journey of harmony and inclusiveness of Chinese music. I hope you will enjoy the concert as I do.

Wong Chun To
Director of Hong Kong Economic and Trade Office in Singapore



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，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“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.

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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新加坡华乐团驻团指挥-郭勇德

SCO Resident Conductor - Quek Ling Kiong

郭勇德1997年从上海音乐学院毕业之后，正式加入新加坡华乐团，担任打击乐首席一职。自从那时候开始，他就获得无数奖项，目前是新加坡华乐团驻团指挥，以及新加坡国家青年华乐团音乐总监。

他获艺术理事会海外奖学金、李氏基金及新加坡福建会馆奖学金，到上海音乐学院攻读学士课程。在中国深造期间，他分别向著名打击乐专家兼理论家李民雄，以及薛宝伦学习中国传统打击乐和西洋古典打击乐。他也曾拜师李真贵、安志顺和朱啸林等多位打击乐名家。

郭勇德是新加坡国家艺术理事会青年文化奖(2002)、文化领航发展奖助金(2013)及新加坡词曲版权协会卓越贡献奖(2016)得主。致力于提高大众对于华乐的认识，以及华乐室内乐的发展，郭勇德开创新加坡团鼎艺国际华乐室内乐节，以及国际作曲大赛。郭勇德目前也是南洋艺术学院和新加坡拉萨尔艺术学院的兼职教师。除此之外，他也于2018年被新加坡国立教育学院委任为Visiting Artist。郭勇德也是新加坡管理大学华乐团音乐总监、鼎艺团首席客席指挥，以及由一群有特需的青年组成的新加坡紫色交响乐团的艺术总监。

Quek Ling Kiong's journey with SCO began in 1997, when he joined the orchestra as its percussion principal after graduating from the Shanghai Conservatory of Music. Since then, he has gone on to win numerous awards and currently serves as SCO's Resident Conductor and SNYCO's Music Director.

He studied at the Shanghai Conservatory of Music under the NAC Overseas Scholarship, as well as the Lee Foundation and Singapore Hokkien Clan Association scholarships. He learned Chinese percussion from renowned master Li Minxiong and Western classical percussion from Xue Baolun. He also explored various Chinese percussion arts with masters such as Li Zhengui, An Zhishun and Zhu Xiaolin.

Quek Ling Kiong was recipient of the NAC Singapore Young Artist Award (2002), NAC Cultural Fellowship (2013) and Meritorious Award from COMPASS Singapore (2016). He is also the mastermind behind major events that promote Chinese music to the masses. This includes the Ding Yi Chinese Chamber Music Festival and Composium. He is currently an adjunct teacher at Lasalle College of the Arts and the Nanyang Academy of Fine Arts. He was also appointed as Visiting Artist at the National Institute of Education in 2018. Currently, Quek Ling Kiong is Music Director of Singapore Management University Chinese Orchestra, Principal Guest Conductor of Ding Yi Music Company and Artistic Director of The Purple Symphony- Singapore's largest inclusive orchestra.



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新加坡华乐团笙演奏家 - 郑浩筠

SCO Sheng Musician - Cheng Ho Kwan Kevin

青年笙演奏家，现任职于新加坡华乐团。

郑浩筠就读香港拔萃男书院期间开始习笙。2014年毕业于香港演艺学院，获颁授音乐学士（一级荣誉）学位，师承郑德惠主修笙及阎学敏副修中国敲击乐，亦曾获胡天泉、翁镇发及卢思泓等笙名家指导，多年来获奖无数。

2010年应邀前往日本「濑户内国际艺术节」作独奏及小组演出；2012年获香港电台第四台评选为「乐坛新秀」；2015年6月获邀于香港大会堂举办「缱绻一笙」演奏会，同年9月于新加坡滨海艺术中心举办「凤鸣笙乐」演奏会；2016年8月与新加坡华乐团为笙协奏曲《七月》作新加坡首演；2018年5月获香港演艺学院邀请担任到访艺术家；并获邀于第50届香港艺术节举办个人专场音乐会。

郑浩筠同时担任新加坡国家青年华乐团导师、新加坡华乐总会青年部委员及新加坡合笙乐团艺术指导。



Kevin Cheng is currently a sheng musician of Singapore Chinese Orchestra.

He learned the sheng while studying at the Diocesan Boys' School in Hong Kong. He graduated from the Hong Kong Academy for Performing Arts (HKAPA) and was awarded a Bachelor of Music with First Class Honours in 2014. Majoring in sheng under the tutelage of Cheng Tak-wai, and minoring in Chinese percussion under Yim Hok-man, he was also privileged to receive masterclasses by renowned sheng maestros such as Hu Tianquan, Weng Zhenfa and Loo Sze-wang, and won numerous awards over the years.

In 2010, he was invited to perform at the Setouchi International Arts Festival in Japan. In 2012, he was chosen as one of the 'Young Music Makers' by the Radio Television Hong Kong. In June 2015, he was invited to hold a sheng recital 'In Love with Sheng' at the Hong Kong City Hall. In September 2015, he held another sheng recital 'Sounds of Sheng' at the Esplanade in Singapore. In August 2016, he premiered the sheng concerto 'The Seventh Month' with Singapore Chinese Orchestra in Singapore. In May 2018, he served as the Visiting Artist at the HKAPA upon its invitation. He was also invited to give solo recital at the 50th Hong Kong Arts Festival.

Kevin currently serves as the Teacher Artist of Singapore National Youth Chinese Orchestra. He is also a Council Member of Singapore Chinese Music Federation Youth Chapter, and Artistic Instructor of Resonance - Sheng Ensemble.



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筠管酥鸣 乐融双城

郑浩筠



那一年的暑假，中学母校的国乐会向新生们介绍林林总总的华族乐器，当时的我在学长们落力推销下选择了笙，自此笙不离手，缱绻至今。

笙带给我很多难忘的回忆，在母校与学兄学弟为比赛日夜排练，尝过夺冠的喜悦，当然也少不了失落奖项的滋味；在音乐学院的琴房独自练习至深夜，曾经因未能在演奏上突破而迷失方向，亦曾因获得种种机会兴奋期待。在习笙的旅途中，更难得的是认识一班志同道合的好友，每每在困难中互相扶持鼓励，一起在音乐路上奋斗。

在香港这个中西荟萃的地方成长，自小便受中国传统文化及西方艺术气息熏陶，逐渐引起我思考如何以笙这件传统华族乐器，揉合西方文化及乐种的元素，演绎出崭新风格。八年前来到新加坡，令我对融合音乐有另一番体会。与香港不同，新加坡不但在华乐融入西方音乐元素，更加添东南亚多元色彩，构成一种新加坡独有的南洋音乐风格。

作为一位横跨两地的音乐人，我希望成为两地文化交流的桥梁。2015年，我于新加坡滨海艺术中心的独奏音乐会上，为本地观众带来多首由香港作曲家编写的笙乐作品，感觉新颖，深受观众欢迎；2022年，我向香港艺术节推荐，委约新加坡作曲家冯国峻为我的音乐会编写三首笙乐作品，惟因疫情关系需要延期公演。

藉这次音乐会，我希望再次将具有香港特色的作品带给大家。笙协奏曲《粤语残片》，是香港作曲家伍卓贤先生受香港旧电视武侠片启发而创作，结合传统华乐合奏及摇滚乐，是一首突显典型香港城市风格的作品。

笙的别称「酥」（读音：和）带有和睦融洽之意，与今晚音乐会的主题「乐融双城」遥相呼应，相映成趣。我期待香港与新加坡将来有更多不同领域的交流，令两地有更紧密的联系。

Twin Cities Bound Together by a Confluence of Harmonious Melodies

Cheng Ho Kwan Kevin

During the summer holidays one year at my alma mater, the school Chinese orchestra introduced a plethora of Chinese instruments to the new students. Upon strong recommendations of my seniors I picked the sheng, which has since become an integral part of my life.

Sheng is a source of countless memorable moments in my life: the grinding day and night rehearsals at school in preparation of competitions, the joy of being crowned champion, the disappointment of losing out on titles, the solitude of long practice sessions in a conservatory's studio into the wee hours, the loss of direction when failing to make a breakthrough in my level of performance, the excitement of learning new opportunities that came my way. More precious is a group of like-minded friends that I have made along the music journey, who never hesitate to encourage and support one another in difficult times.

Growing up in an East-meets-West cultural metropolis like Hong Kong, I have been under the influence of traditional Chinese and Western cultures since my childhood. This inspires me to ponder how to assimilate Western elements and genres into sheng, a traditional Chinese instrument, to create a new style. I gained a whole new perspective of 'fusion music' upon arrival in Singapore eight years ago. Unlike Hong Kong, in addition to fusing Western elements with Chinese music, it is common here to further blend in Southeast Asian elements, creating a 'Nanyang Style' that is unique to this city state.

As a musician active in both cities, my vision is to serve as a bridge to facilitate greater cultural exchange. In 2015, in my solo recital at Esplanade: Theatres on the Bay, I performed a variety of sheng compositions by Hong Kong composers, which were well-received by local audience for their refreshing tunes. In 2022, upon my recommendation Singaporean composer Phang Kok Jun was commissioned to write three sheng compositions for my performance in the Hong Kong Arts Festival. Unfortunately that concert has to be postponed due to the pandemic situation.

In this concert, I would like to present works with a distinct Hong Kong flavour. *Old Drama*, a sheng concerto by Hong Kong composer Ng Cheuk-yin, was inspired by old Kung Fu TV serials, featuring a combination of traditional Chinese music and rock music, a perfect encapsulation of the urban style of Hong Kong.

Sheng has another name "He" in Chinese, which connotes harmony, friendship and rapport, echoing the concert title "Twin Cities Melodies" for its convergence of some of the best talent from both cities. I hope there will be greater exchanges in various fields between Hong Kong and Singapore that will foster even closer ties in future.





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M+
West Kowloon
Cultural District

Sitting on more than 40 hectares of harbourfront land, the West Kowloon Cultural District is one of the world's largest preserves of art, culture and entertainment, positioning Hong Kong as the premier arts and cultural hub of Asia. Already, it boasts breathtaking architecture: the Xiqu Centre, home of year-round Chinese opera; the iconic M+, the first global museum of contemporary visual culture in Asia; and the Hong Kong Palace Museum (opening 2022), which will house treasures from Beijing's Forbidden City. With bike-friendly promenades, pet-friendly parks and indoor and outdoor performance venues, this exhilarating swirl of art, culture, lifestyle and nature adds a new dimension to the allure of Hong Kong as one of the most liveable, connected, family-friendly cities on earth.

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演奏家

Musicians

音乐总监 Music Director
叶聪 Tsung Yeh

驻团指挥 Resident Conductor
郭勇德 Quek Ling Kiong

副指挥 Associate Conductor
倪恩辉 Moses Gay En Hui

驻团作曲家 Composer-in-Residence
王辰威 Wang Chenwei



高胡 GaoHu

李宝顺 (乐团首席)
Li Baoshun (Concertmaster)
周若瑜 (副首席)
Zhou Ruoyu (Associate Principal)
胡仲钦 Hu Chung-Chin*
刘智乐 Liu Zhiyue
余伶 She Ling
许文静 Xu Wenjing
赵莉 Zhao Li

二胡 Erhu

赵剑华 (二胡I首席)
Zhao Jianhua (Erhu I Principal)
朱霖 (二胡II首席)
Zhu Lin (Erhu II Principal)
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)
翁凤玫 Ann Hong Mui
陈淑华 Chen Shu Hua
郑重贤 Cheng Chung Hsien
谢宜洁 Hsieh I-Chieh
秦子婧 Qin Zijing
沈芹 Shen Qin
谭曼曼 Tan Manman
陶凯莉 Tao Kaili
闫妍 Yan Yan
张彬 Zhang Bin

中胡 Zhonghu

林杲 (首席)
Lin Gao (Principal)
吴可菲 (副首席)
Wu Keifei (Associate Principal)
吴泽源 Goh Cher Yen
李媛 Li Yuan
梁永顺 Neo Yong Soon Wilson
王怡人 Wang Yi-Jen
王勤凯 Wong Qin Kai

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 Huiming
潘语录 Poh Yee Luh
沈廉傑 Sim Lian Kiat Eddie
徐雪娜 Xu Xuena*

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 Luyao

扬琴 Yangqin

瞿建青 (首席)
Qu Jianqing (Principal)
马欢 Ma Huan

琵琶 Pipa

俞嘉 (首席)
Yu Jia (Principal)
吴友元 Goh Yew Guan
陈雨臻 Tan Joon Chin
张银 Zhang Yin

柳琴 Liuqin

司徒宝男 Seetoh Poh Lam
张丽 Zhang Li

中阮 Zhongruan

张蓉晖 (首席)
Zhang Ronghui (Principal)
罗彩霞 (副首席)
Lo Chai Xia (Associate Principal)
郑芝庭 Cheng Tzu-Ting
冯翠珊 Foong Chui San
许民慧 Koh Min Hui

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
许金花 Koh Kim Wah
饒思銘 Ngeow Si Ming Jonathan

竖琴 Harp

梁帼婷 Liang Guoting Fontane

古筝 / 打击 Guzheng / Percussion

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

曲笛 Qudi

尹志阳 (笛子首席)
Yin Zhiyang (Dizi Principal)
李浚诚 Lee Jun Cheng

梆笛 Bangdi

林信有 Lim Sin Yeo
曾志 Zeng Zhi

新笛 Xindi

彭天祥 Phang Thean Siong

高音笙 Gaoyin Sheng

郭长锁 (笙首席)
Guo Changsuo (Sheng Principal)
王奕鸿 Ong Yi Horng

中音笙 Zhongyin Sheng

郑浩筠 Cheng Ho Kwan Kevin
杨心瑜 Yang Sin-Yu

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 Shiyi (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

张硕 Zhang Shuo

打击乐 Percussion

陈乐泉 (副首席)
Tan Loke Chuah (Associate Principal)
巫崇玮 Boo Chong Wei, Benjamin
伍庆成 Ngoh Kheng Seng
沈国钦 Shen Guoqin
张腾达 Teo Teng Tat
伍向阳 Wu Xiangyang

* 没参与演出 Not in Concert

所有演奏员 (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.

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All information is correct at the time of publishing



曲目介绍

Programme Notes

融 Confluence

王辰威作曲
Composed by Wang Chenwei

《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，以巴厘岛甘美兰音乐“开花式”大齐奏掀开序幕后，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 picks 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.

夏之夜 Summer Night

彭修文作曲
Composed by Peng Xiuwen

《夏之夜》又名《太平山下不夜城》。这是小套曲《四季》中的第二曲，却是最后完成的一首。完成于一九八二年，套曲始写于一九七八年、表现的是香港这个城市，特别是她的夜景，给作者留下了难忘印象。乐曲借鉴了广东音乐和潮州音乐的风格，用以表现这个南国都市。作者所要表现的绝非灯红酒绿、纸醉金迷的夜生活；而是香港的美丽夜色和人民生活愉快情绪。

Summer Night is also known as *The Thriving City at the Foot of Taiping Hill*. It is the second part in the suite entitled *Four Seasons* but was composed last in 1982. The composer started composing the suite in 1978. The composer used Cantonese and Teochew music styles to convey the lovely images of Hong Kong, its beautiful night scenes and the joyous mood of the people.

娱乐升平 In Celebration of Good Times

彭修文作曲
Composed by Peng Xiuwen

这是一首由国乐大师彭修文先生改编的民族管弦乐合奏曲，表现了人们幸福安乐的生活。《娱乐升平》是广东音乐著名的代表作，出现于20世纪20年代末，原作者为丘鹤涛。此作品旋律流畅，一气呵成，用土工线（63为空弦）构成，广东音乐中用土工线构成的乐曲大都是活泼愉快的。乐曲有着浓厚的粤乐风格并有所创新，因而流行甚广。

This piece, a highly representative staple in the Cantonese music canon, was originally written in the late 1920s by the famous Yangqin performer Qiu Hechou, while the version performed tonight was arranged for Chinese orchestra by maestro Peng Xiuwen. With a flowing melody and sprightly tempo, it is compact and succinct, and expresses the happiness and contentment in the lives of people. This piece was originally written in B-flat major (but has been transposed into C major in this arrangement), a lively and joyous key in Cantonese music, and its Cantonese roots are apparent in its style, yet at the same time contains innovative features, contributing to its enduring popularity.

平湖秋月 Autumn Moon over a Placid Lake

吕文成作曲，李复斌编曲
Composed by Lu Wencheng,
Arrangement by Li Fubin

这是广东音乐名家吕文成的代表作。他曾于金秋时节畅游杭州，触景生情，遂创作此曲以表达对西湖美景的感受。曲调集浙江民间音乐与广东音乐的风格，以高胡演奏的优美旋律，乐队稍加点缀，刻画了晚风轻拂，水波微漾，素月幽静的秋夜美景。全曲一气呵成，被誉为中国器乐作品中最出色的旋律之一。

This piece is a representative work of eminent Guangdong musician, Lu Wencheng. Touched and inspired by the mesmerising scenery of an autumn trip to Hangzhou, he composed this piece to express his admiration for the beauty of the West Lake. This composition not only utilises elements of folk music from the Zhejiang regions, but also embellishes it with rich Guangdong musical stylistic elements. While the gaoju plays the beautiful melody, the orchestra accompanies and enriches the imagery, depicting the evening breeze and soft ripples on the lake that mirror the moonlit scenery. The composition, at once coherent, wholesome, fluid and lyrical, is one of the most outstanding melodies of Chinese instrumental works.

曲目介绍

Programme Notes

粤语残片 Old Drama



伍卓贤作曲
Composed by Ng Cheuk-Yin

《粤语残片》原为香港Fusion组合SIU2创作，原曲编制是笙、三弦、古筝、钢琴、低音吉他和爵士鼓，改编为笙与华乐团版本后音色更为多变，同时亦为乐团带来摇滚的火花。

《旧茶楼》是《粤语残片》的前奏曲，模仿在茶楼中的传统中乐合奏，但续渐变成摇滚乐，再直接引入《粤语残片》。《粤语残片》是受香港的旧电视武侠片启发而创作，全曲一气呵成，最后由笙独奏以乐曲开首的动机即兴演奏作结。

Old Drama was originally composed for Hong Kong fusion group SIU2. The original instrumentation was sheng, sanxian, guzheng, piano, bass guitar and jazz drums. After being adapted into the sheng and Chinese orchestra version, the timbre is more varied, and it also brings the spark of rock and roll to the orchestra.

Old Restaurant is the prelude to *Old Drama* in the sheng and orchestra version, imitating the traditional Chinese music ensemble in the teahouse, gradually becoming rock music, and then directly introducing *Old Drama*. Inspired by old Hong Kong TV martial arts films, the entire work is coherent and the ending features soloist's improvisation based on the opening motif.

香港电视剧主题组曲 Hong Kong TV Drama Suites

顾嘉辉作曲
Composed by Joseph Koo

这首乐曲包罗了十首流行一时的香港电视剧主题曲《啼笑姻缘》、《书剑恩仇录》、《小李飞刀》、《倚天屠龙记》、《网中人》、《上海滩》、《两忘烟水里》、《勇敢的中国人》、《世间始终你好》及《陆小凤》。

This suite includes ten popular theme songs composed for various Hong Kong television drama serials which include *Fate in Tears and Laughter*, *The Book and the Sword*, *Legend of Dagger Lee*, *The Heaven Sword and Dragon Saber*, *The Good, the Bad and the Ugly*, *The Bund*, *Lost in the Mist of Time*, *The Brave Chinese*, *The Best in the World*, and *Lu Xiaofeng*.

狮子山下 Below the Lion Rock

顾嘉辉作曲、罗伟伦改编
Composed by Joseph Koo,
Rearranged by Law Wai Lun

《狮子山下》是香港一首经典流行歌曲，原为1970年代香港电台实况电视剧《狮子山下》的主题歌，由顾嘉辉作、编曲，黄霑填词，罗文主唱。

Below the Lion Rock is a Cantopop song by Hong Kong singer Roman Tam. It was composed and arranged by Joseph Koo, with lyrics written by James Wong. It was written and used as the theme song of Radio Television Hong Kong (RTHK) show of the same name in 1970s.



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