

8 SEPT 2023 (FRI) | 7:30 PM

新加坡华乐团音乐厅 | SCO CONCERT HALL

SCO
新加坡华乐团

琴缘 affinity

SCO
OPENING
GALA
2023

WWW.SCO.COM.SG

指挥 | 郭勇德

CONDUCTOR
QUEK LING KIONG

《阿勒颇》 ALEPPO

三弦 | 黄桂芳
SANXIAN
HUANG GUIFANG

《蝴蝶梦》
THE BUTTERFLY DREAM

笛子 | 尹志阳
DIZI
YIN ZHIYANG

《红梅随想曲》
RED PLUM CAPRICCIO

二胡 | 李宝顺
ERHU
LI BAOSHUN



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韩咏梅女士

Ms Han Yong May

李文修先生

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Mr Eric James Watson

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

琴缘 Affinity

指挥: 郭勇德 Conductor: Quek Ling Kiong
二胡: 李宝顺 Erhu: Li Baoshun
三弦: 黄桂芳 Sanxian: Huang Guifang
笛子: 尹志阳 Dizi: Yin Zhiyang

《春华秋实》 Blossoms and Harvests

王云飞作曲
Composed by Wang Yunfei

《阿勒颇》(新加坡首演) Aleppo (Singapore Premiere)

王辰威作曲
Composed by Wang Chenwei

I : 《上古的颂歌》 Hymn from the Ancients
II : 《傲立的城堡》 Citadel on the Hill
III : 《缤纷的集市》 Bustle of the Souq
IV : 《燃烧的怨恨》 Flames of Resentment
V : 《激烈的交战》 Crossfire of the Armies
VI : 《泣诉的残垣》 Tears of the Rubble
VII : 《未来的道路》 Path to the Future

• 三弦: 黄桂芳 Sanxian: Huang Guifang

《蝴蝶梦》 The Butterfly Dream

关迺忠作曲
Composed by Kuan Nai-Chung

I : 《梦蝶》 Butterfly Dream
II : 《劈棺》 Cleaving the Coffin

• 笛子: 尹志阳 Dizi: Yin Zhiyang

| 中场休息 Intermission |

《红梅随想曲》 Red Plum Capriccio

吴厚元作曲
Composed by Wu Houyuan

• 二胡: 李宝顺 Erhu: Li Baoshun

《黄河畅想》 Yellow River Rhapsody

程大兆作曲
Composed by Cheng Dazhao

音乐会全场约1小时40分钟。
Approximate concert duration: 1 hour 40 minutes.

签名会: 音乐会结束后, 将有签名会。请前往右边的馨厅会见表演者。
Autograph Session: There will be an autograph session after the concert.
Please exit to the Qing Foyer on the right to meet the artistes.

请扫码分享反馈。
Please scan QR code to complete our audience survey and subscribe to SCO newsletter.

请勿在音乐会中进行录像和闪光摄影。
No videography and flash photography are permitted in this concert.



新加坡华乐团

Singapore Chinese Orchestra

SEASON 23/24



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名音乐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的成长。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。2022年8月，由五名新加坡华乐团演奏家组成的新加坡华乐团小组受邀前往德国，与纽伦堡交响乐团在一年一度的大型户外音乐会“Klassik Open Air”演出，现场观众超过7万5千名。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 Singapour Festivarts.

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), Forli (Italy) and Ioannina (Greece). In August 2022, an ensemble of 5 SCO musicians was invited to Nuremberg (Germany) by the Nuremberg Symphony Orchestra to perform at the Klassik Open Air, an annual large-scale outdoor concert that was attended by over 75,000 audience. 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.

BE OUR FAN ON



@singaporechineseorchestra

郭 勇 德

首席指挥



Quek Ling Kiong
Principal Conductor

郭勇德是新加坡华乐团首位土生土长的首席指挥。他拥有超过25年的指挥经验，广受“人民的指挥”赞誉。在担任10年驻团指挥后，他于2023年出任首席指挥。

郭勇德1997年毕业于上海音乐学院，随即加入新加坡华乐团任打击乐首席。2002年他获新加坡国家艺术理事会颁发青年艺术家奖，2003年成为新加坡华乐团的首位指挥助理，展开专业指挥生涯。2008年，郭勇德从苏黎世艺术大学考取高级指挥文凭，回国后擢升新加坡华乐团副指挥。

郭勇德活跃于国际乐坛，在海外享有盛誉。他曾客座指挥上海民族乐团、广东民族乐团和香港中乐团，也曾欧洲游学期间指挥捷克的多个交响乐团。郭勇德的指挥技法学贯中西，曾受郑朝吉、夏飞云、叶聪、Johannes Schlaefli 和 Kirk Trevor 等多位大师执导。此外，郭勇德热心教育，目前也担任新加坡国家青年华乐团的音乐总监。自2004年指挥国家青年华乐团以来，他曾带团出国参加台南国际艺术节、竹塹国乐节和其他地方。在2016至2022年间，他作为鼎艺团的首席客座指挥策划了鼎艺华乐室内乐节和以作曲为主题的艺术节——“作弹会”。

郭勇德擅长以叙事性的创新节目和富有激情的指挥风格，把华乐带给普罗大众。由他策划的儿童音乐会、青少年音乐会、母亲节音乐会和走进后台的“Concert-In-Progress”等系列音乐会会场爆满，广受欢迎。为了践行把音乐带给所有人的理念，他于2015年和2019年分别出任新加坡和香港两地各自最大的包容性乐团——紫色交响乐团和“True Colors Symphony”的艺术总监。

郭勇德也是国家艺术理事会文化领航发展奖（2013）和新加坡词曲版权协会卓越贡献奖（2016）得主。2019年，新加坡管理大学设立了“郭勇德文化艺术奖学金”，纪念他对艺术领域的贡献。

Quek Ling Kiong is the first Principal Conductor of the Singapore Chinese Orchestra (SCO) to have been born and bred in Singapore. Widely hailed as the “People’s Conductor”, he has more than 25 years of professional musical experience under his belt. He assumed the role of Principal Conductor in 2023, after a decade as its Resident Conductor.

He began his journey with the SCO in 1997 as its Percussion Principal after graduating from the Shanghai Conservatory of Music. A rising star, Quek went on to earn the Singapore National Arts Council’s (NAC) prestigious Young Artist Award in 2002. As his focus shifted to conducting, he became SCO’s first Conducting Assistant in 2003, before heading to the Zurich University of the Arts where he obtained a diploma in advanced studies in 2008. He took up the baton as the SCO’s Associate Conductor upon returning.

Quek is active in the international music scene, with a robust reputation beyond Singapore’s shores. He has guest-conducted esteemed Chinese orchestras such as the Shanghai Chinese Orchestra, Guangdong Chinese Orchestra, and the Hong Kong Chinese Orchestra. He also conducted symphony orchestras in the Czech Republic during a residency in Europe. Well-versed in the musical cultures of East and West, he counts maestros Tay Teow Kiat, Xia Feiyun, Tsung Yeh, Johannes Schlaefli, and Kirk Trevor among his diverse mentors.

Besides helming one of the world’s leading Chinese orchestras, Quek is also passionate about education. He is the Music Director of the Singapore National Youth Chinese Orchestra (SNYCO) and has conducted it since 2004, taking it on tours to the Tainan International Arts Festival, Hsinchu Chinese Music Festival, and other cities. As Principal Guest Conductor of Singapore’s Ding Yi Music Company (2016-2022), he also conceptualised the Ding Yi Chinese Chamber Music Festival and the composition festival Composium.

Quek is known for his bold, charismatic approach to conducting and bringing Chinese orchestral music to the masses through innovative programmes and storytelling. He led the SCO ensemble in sold-out and acclaimed shows such as the Young Children’s Concert, Young People’s Concert, Mother’s Day Concert, and Concert-In-Progress. In line with his desire to bring music to all, he became the Artistic Director of Singapore and Hong Kong’s largest inclusive orchestras – The Purple Symphony and True Colors Symphony – in 2015 and 2019 respectively.

His achievements have garnered him accolades such as the NAC Cultural Fellowship (2013) and the Meritorious Award by the Composers and Authors Society of Singapore (2016). The Quek Ling Kiong Arts and Culture Scholarship was also established at the Singapore Management University in 2019 in honour of his contributions to the arts.



李宝顺 二胡

Li Baoshun Erhu

李宝顺自幼随兄学习小提琴，八岁学习二胡。1978年考入福州军区空军文工团。1983年考入中国音乐学院器乐系本科，师从著名弓弦大师刘明源，在不断的学习过程中，还得到赵砚臣、蒋凤之、蓝玉崧、王国潼、张韶、安如砺、吉桂珍等名家指点。1987年毕业，任职中央民族乐团。1988年担任该团二胡首席。1995年任中央民族乐团代首席。同年，担任由中、日、韩音乐家组成的亚洲乐团首席。

李宝顺年少时便以出众的琴技活跃于舞台，并多次在国内、国际比赛中获奖。他经常参加各种重大演出，先后赴亚、欧、美多个国家。他也曾多次与不同乐团及多位著名指挥家、著名作曲家合作，演出协奏曲与独奏曲。1997年加入新加坡华乐团并担任乐团首席至今。

Li Baoshun started learning violin from his brother at the age of seven and learning erhu since eight-year old. In 1983, he gained entry into the China Conservatory of Music and studied under renowned string master Liu Mingyuan and was trained by Zhao Yanchen, Jiang Fengzhi, Lan Yusong, Wang Guotong, Zhang Shao, An Ruli and Ji Guizhen respectively. In 1978, he entered the Fuzhou Military Airbase Cultural Troupe. After his graduation in 1987, he joined the China Central Chinese Orchestra and was its erhu sectional principal in 1988. In 1995, he was the Acting Concertmaster of the China Central Chinese Orchestra. In the same year, he was appointed the Concertmaster of the Asia Orchestra comprising of musicians from China, Japan and Korea.

Li Baoshun has shown his talent in music since young, claiming many prizes along the way. He has been invited to perform in many big-scale performances locally and overseas, including Asia, Europe and the United States. He has frequently performed as a soloist with many orchestras, conductors and composers from China and overseas. Li Baoshun joined the SCO in late 1997 and is currently the Concertmaster.



黄桂芳 三弦

Huang Guifang Sanxian

黄桂芳1963年出生于上海。旅居新加坡三弦演奏家。中国音乐家协会会员。

1977年考入中央音乐学院附中，正式开始学习三弦专业。师从中央音乐学院谈龙建教授（两年），后师从著名三弦演奏家、教育家肖剑声教授。1979年12月中国音乐学院恢复建制，继续跟随肖教授直至1986年中国音乐学院本科毕业。并留校任教于中国音乐学院附中。1988年进入中国音乐学院本院实验乐团至1997年。1997年10月加盟新加坡华乐团任三弦兼阮演奏员。

1982年全国首届民族器乐观摩大赛，演奏三弦独奏曲《刘胡兰》获优秀表演奖。1995年“富通杯”国际中国民族器乐独奏大赛，演奏京剧音乐《打虎上山》，获三弦组一等奖。

由于在三弦领域中获得杰出的成就，推动了三弦这项冷门乐器在民族器乐中的地位和发展的，于1995年被文化部评为北京市先进文艺工作者。

1997年加盟新加坡华乐团成为职业演奏家。并与多名著名指挥家合作演出了大量的三弦经典作品。其中世界首演《苏小小》、《海神》、《一线天》、《刘胡兰》、《草原》等获得中港台新四地华乐界一致的赞誉。

Born in Shanghai in 1963, Huang Guifang is now a Singapore-based sanxian musician. She is also a member of the Chinese Musicians' Association. In 1977, she was selected to attend the Affiliated High School of the Central Conservatory of Music and began her training as a professional sanxian musician. She studied for two years under Professor Tan Longjian from the Central Conservatory of Music before receiving tutelage from renowned sanxian musician and educator Professor Xiao Jiansheng. In December 1979, the China Conservatory of Music was re-established, which gave Huang a chance to continue receiving guidance from Professor Xiao until she graduated from the China Conservatory of Music with a bachelor's degree in 1986. After her graduation, Huang stayed on in the Affiliated High School of the China Conservatory of Music as a teacher.

In 1988, she joined the experimental orchestra of the China Conservatory of Music, in which she stayed as a member until 1997. In October 1997, Huang joined the Singapore Chinese Orchestra as a sanxian and ruan player. In 1982, Huang took part in the China National Folk Music Solo Performance Competition as a sanxian soloist playing Liu Hulan, and won the Outstanding Performance Award. In 1995, Huang played *Chasing Tigers Up a Mountain*, a Peking opera piece, in the China International Ethnic Music Grand Competition in 1995. She won the first prize in the sanxian category for her outstanding rendition.

Huang's outstanding achievements in playing the sanxian elevated the status and boosted the developmental trajectory of the instrument, which was previously often overlooked. She was named a Beijing City Advanced Role Model in Arts and Culture for her contributions by China's Ministry of Culture.

Since joining SCO in 1997, she has worked with various renown conductors and performed a myriad of sanxian classics, including world premieres of *Little Su*, *God of The Sea*, *A Line of Sky*, *Liu Hulan*, and *Grassland*. Her performances have been undisputedly met with high praise in the Chinese music circles of China, Hong Kong, Taiwan, and Singapore.



尹志阳 笛子 Yin Zhiyang Dizi

尹志阳八岁跟随父亲开始学习小提琴和笛子，之后师从沈阳音乐学院教授孔庆山和中国音乐学院教授张维良。1991年从中国音乐学院毕业后，在中央歌舞团担任独奏演员。1997年10月加入新加坡华乐团，担任笛子演奏员，现任笛子首席。吹管及打击乐声部长。他也是沈阳音乐学院的客座教授。

1989年，尹志阳在全国“山城杯”器乐比赛中获得优秀演奏奖，1992年在中央歌舞团选拔中获得第一名。1988年，尹志阳与中央乐团在北京首次演奏了台湾作曲家马水龙的梆笛协奏曲。他的演绎获得了一致好评。1990年在北京音乐厅举办个人独奏音乐会，深受好评。1994年担任首届北京中小学生器乐比赛评委，为音乐教育做出贡献。

他还制作了笛子演奏独奏专辑。尹志阳的演出足迹遍布中国、日本、越南、马来西亚、匈牙利、英国、法国、奥地利、希腊、韩国、台湾、澳门等地。他在新加坡艺术节和伦敦巴比肯中心的标志性表演《神曲》至今令人难忘。作为活跃的音乐会独奏、领奏的音乐家，他演奏过的作品包括《蝴蝶梦》、《刘三姐随想曲》、《鹰之恋》、《飞歌》、《雪意断桥》、《三节》和《苍》等等。2008年，他与新加坡交响乐团合作，演奏朱践耳的《第四交响曲》，大获成功。同年随新加坡华乐团小组赴英国盖兹黑德担任《阳关三叠》独奏。2009年亦随乐团赴英国爱丁堡艺术节担任独奏。2010年举办了她的师生音乐会。这些成功的演出，都显示了他出色的独奏演绎和卓越的艺术水平。

Yin Zhiyang started learning the violin and dizi from his father at the age of eight and later, under the tutelage of professor of Shenyang Conservatory of Music, Kong Qingshan and professor of China Conservatory of Music, Zhang Weiliang. After graduating from the China Conservatory of Music in 1991, he served in the China Central Song and Dance Troupe as a soloist. He joined the SCO in October 1997 as a dizi performer and he is currently the Dizi Principal and Section Leader (Winds & Percussion). He is also the guest professor of Shenyang Conservatory of Music.

Yin Zhiyang received an Outstanding Performance Award at the China National Chinese Music Competition Shan Cheng Cup in 1989 and came in First at the China Central Song and Dance Troupe Audition in 1992. In 1988, Yin Zhiyang performed Bangdi Concerto by Taiwanese composer Ma Shuilong at the Beijing Concert Hall with the China Central Chinese Orchestra, and received critical acclaim for his interpretation. He held a well-received solo recital at the Beijing Concert Hall in 1990, and contributed to music education as an adjudicator with the First Beijing Primary and Secondary School Chinese Instrumental Music Competition in 1994.

He has also produced a solo album of dizi recital pieces. Yin Zhiyang has participated in performances in China, Japan, Vietnam, Malaysia, Hungary, England, France, Taiwan, and Macau. His signature rendition of Divine Melody at the Singapore Arts Festival and London's Barbican Centre remains talked about today in music circles. A lively music director and chamber musician, he has led performances of works including *Butterfly Dreams Concerto*, *Capriccio of Liu San Jie*, *San Jie* and *Cang*. In 2008, he performed with the Singapore Symphony Orchestra on Zhu Jian-er's *Fourth Symphony*. Later in the same year, he performed Three Variations of the *Parting at Yangguan* as a soloist in a concert at The Sage Gateshead arts centre in the United Kingdom, with a chamber group from the SCO. In 2009, he returned to the UK with the orchestra, performing at the Edinburgh International Festival as a dizi soloist. In 2010, he held a concert for himself and his students proving his success once again as a remarkable artist.

新乐季,新气象 — 王云飞的《春华秋实》音乐风格接地气,同时又以春天作为主题,以此曲为新加坡华乐团新乐季拉开序幕,象征着乐团在踏入乐团新时代,在传承的基础上同时探索着新方向。这场音乐会是由首席指挥郭勇德和乐团三位资深的声部长李宝顺、尹志阳、以及黄桂芳担任音乐会的独奏家。

乐团首席李宝顺这次呈献吴厚元先生的著名二胡协奏曲《红梅随想曲》,致敬经典。在选曲方面,李老师指出这首协奏曲虽然耳熟能详,但在本土演出的次数不多。即便如此,这首曲子能够如此深入人心,也是因为其主题素材精简,旋律优美动听,内心世界表达细腻而又充满热情,音乐冲突、对比强烈。此外,此曲也融合了民歌、说唱,地方剧及戏曲等诸多音乐元素,并开拓了演奏技法,因此成为了一首雅俗共赏的经典。

音乐会上另一首包含中国民歌元素的乐曲就是程大兆先生的《黄河畅想》。这首曲子采用了陕北民歌《黄河船夫曲》来构成主题素材,而作曲家结合了这些传统民间元素与较为现代的作曲手法,创造了一些较为新颖的音景,其中也包括了与观众互动的元素,让观众手持波浪鼓发声,由被动的听者状态转入主动参与音乐演奏的状态,与乐团共同营造出环绕声的音响效果。做为本场音乐会的最后一首曲子,《黄河畅想》也代表着乐团在扎根传统的同时勇于探索创新的理念,与观众并肩开拓一条新的音乐道路。

乐团驻团作曲家王辰威于2017年创作的三弦协奏曲《阿勒颇》也结合了民族音乐与较为现代的作曲手法及音响效果。作品取材于被叙利亚内战所摧残的古城阿勒颇,表现了其历史、战火及修复。辰威擅长多种音乐风格,也会弹三弦,在这部作品中巧妙地融入了阿拉伯的调式与节奏,为三弦这件乐器量身打造了一首既富有异国风情,又充分表现三弦特质的作品。据三弦首席黄桂芳解释,由于三弦是件无品乐器,因此可以精准地演奏出阿拉伯音调中的微音分(即半音中间的音)。三弦的音色以及演奏技巧也很适合表达出阿拉伯弹拨乐器的韵味。黄老师还指出,虽然作曲家在这首作品中主要运用了三弦传统演奏技法,其风格及演奏技术上仍对演奏者具有挑战性。

节目中另一首技巧上及音乐性上表达空间很广泛的作品是由笛子首席尹志阳所演奏的笛子协奏曲《蝴蝶梦》。此曲由中国著名作曲家关迺忠先生于1988年创作,充满着他标志性的唯美风格以及色彩丰富的和声,塑造出一片梦幻般的情景,也开拓了当时笛子曲目中所运用的音调。传统六孔笛子在大多数的笛子曲中一般以演奏传统五声音阶为主,但这首曲子当中有许多转调以及变化音,在音准上非常有挑战性。据尹老师指出,虽然他可以选择运用八孔笛或是曲中切换不同调的笛子来应付这样的挑战,但在他所演奏这首作品的四次中,他仍然坚持从头到尾只用一把六孔笛来吹奏。

新加坡华乐团通过耳熟能详的经典以及新加坡首演曲目来开启新乐季,在致敬经典的同时也在不断地探索创新。正如首席指挥郭勇德先生指出,这场开幕音乐会将透露乐团在新乐季中所探索的方向。《红梅随想曲》中所表达的坚韧、《阿勒颇》结尾对未来所表达的希望、《蝴蝶梦》所呈现的优美、《黄河畅想》中不朽的精神、以及《春华秋实》中所蕴涵的新生命,都代表着新加坡华乐团在这段新篇章中对于创造音乐的一份新使命。

As Wang Yunfei's spring-themed *Blossoms and Harvests* augurs fresh beginnings amidst familiar musical idioms for the Singapore Chinese Orchestra this season, the orchestra is similarly poised to start off this new season exploring new directions while remaining firmly anchored to tradition. This season opening gala is conducted by Principal Conductor Quek Ling Kiong with the three orchestral section leaders Li Baoshun, Yin Zhiyang, and Huang Guifang taking the spotlight as soloists.

With concertmaster Li Baoshun presenting the canonical erhu concerto *Red Plum Capriccio* by Wu Houyuan, the orchestra pays a homage to an all-time classic. On the choice of repertoire, Li notes

that although this piece is a familiar favourite with Chinese music aficionados, it is not often performed here in Singapore. The enduring appeal of this erhu classic is no doubt due to its succinctness in thematic material, beautiful melody, its range of emotional expression, and intense musical contrasts. Moreover, the concerto encapsulates a wide variety of influences from various Chinese folk-art genres, as well as a variety of erhu techniques, thereby remaining sophisticated in its artistry while garnering enduring popular appeal through the decades.

Chinese folk elements are also found in Cheng Dazhao's *Yellow River Rhapsody*, which draws upon the popular Shanbei folk tune The Song of the Yellow River Boatmen. He combines these traditional vernacular elements with more contemporary compositional techniques, venturing into new soundscapes, and even opening up the mode of music making to include an interactive element with the audience playing handheld rattle drums, creating a surround sound effect within the concert hall. This collaborative mode of music making transforms the listener from a passive audience member into an active music creator. As the last piece on the concert programme, the *Yellow River Rhapsody* may represent the orchestra's vision of fusing tradition with innovation on the path ahead, while working hand in hand with the audience.

The combination of folk elements with more contemporary compositional techniques and soundscapes is once again found in *Aleppo*, a sanxian concerto portraying the history, conflict and restoration of the eponymous city devastated by the Syrian Civil War. It was written in 2017 by Wang Chenwei, himself a sanxian player and the SCO's current Composer-in-Residence. Wang, who is known for his eclecticism and ability to combine diverse musical styles, deftly unites traditional Arab music with the sanxian in this piece, drawing on authentic Arab musical modes and rhythms while tailoring a piece that fully expresses the unique qualities of the sanxian. Sanxian Principal Huang Guifang notes the perfect union of the Arab musical elements with the sanxian, as the sanxian is fretless and fully able to execute microtones (itches which lie in between the semitones in common practice music) found in the musical language of traditional Arab music. Furthermore, the timbral quality as well as certain playing techniques of the sanxian are reminiscent of traditional Arab plucked string music. Huang also remarks that while the composer has mainly adhered to traditional sanxian playing techniques in his writing, the piece remains technically and musically challenging to the soloist due to the stylistic requirements of Arab music. It is also demanding in musical expression due to the gravity of the subject matter.

Another piece on the programme which is substantial in both its musical and technical expression would be *The Butterfly Dream*, which is presented by Dizi Principal Yin Zhiyang. Composed in 1988 by renowned Chinese composer Kuan Nai-Chung, this piece was ground-breaking during its time for challenging the boundaries of dizi playing in terms of pitch range. Kuan's signature lyricism and colourful harmonies sculpt a fantastical soundscape, opening up the harmonic language of Chinese orchestral repertoire of the time. As most repertoire composed for the traditional six-hole dizi is mainly pentatonic (i.e., it mostly plays notes that lie within a five-note scale), the piece remains technically challenging today in terms of intonation, with the numerous chromatic notes and shifts in modes/keys throughout. Yin notes that while there may be solutions to circumvent this challenge, such as by using an eight-hole dizi or by changing dizi within the piece, he has insisted on using a single six-hole dizi throughout the entire piece in all the four times that he has performed this work.

Through opening the new season with familiar favourites as well as Singaporean premieres, the SCO pays a tribute to the classics while exploring new ground. As Maestro Quek points out, this opening concert portends the new musical direction that the SCO will be forging on in this new season ahead. The resilience symbolised by the image of the vibrant plum blossoms in the *Red Plum Capriccio*, the message of hope presented at the end of *Aleppo*, the beauty and lyricism encapsulated by *The Butterfly Dream*, the enduring spirit of the Yellow River as presented in the *Yellow River Rhapsody*, and the new life and vigour found in *Blossoms and Harvests* all represent the orchestra's renewed commitment towards making music in this new chapter of the orchestra's history.

曲目介绍

Programme Synopsis

《春华秋实》

Blossoms and Harvests

王云飞作曲

Composed by Wang Yunfei

作曲家主题概要：春日之花，秋日之实。汗水的印记不会消逝，点点滴滴汇流成河。奉献虽不计回报，但终将结出硕果。作品是对成长历程的回望，更是对辉煌成就的歌颂。是为教育事业、各行各业辛勤付出的人们谱写的一首赞歌，更是为伟大的祖国谱写的一首赞歌。

Composer notes (translated): The flowers of spring bear fruit in autumn. Trickle of sweat, far from being wiped away, coalesce to form a stream. Sacrifices made without expecting returns, one's effort will pay off eventually. This piece takes a retrospective look at the journey of growth, as well as an ode to glorious accomplishments. It is a tribute to all who have devoted their careers, toiled for education and across all occupations or industries. It is a gift to the nation, to the motherland.

王云飞，青年作曲家，曾先后师从于著名作曲家郭鸣、范哲明、秦文琛、郭文景教授。创作有多部各类体裁的声乐、器乐作品。近年来，将民族器乐作品作为创作重心，创作有多部优秀民族室内乐、管弦乐作品。是当今国内活跃于民族器乐创作领域的优秀青年作曲家之一。代表作如：民族室内乐《武生》、《打令调》、《八阵图》，民族管弦乐《春华秋实》，《大潮》，竹笛与乐队《思泉》、《敕勒歌》，竹笛协奏曲《云水境》，二胡协奏曲《无极》、《梦寻长安》，合唱与乐队《沁园春·长沙》等。曾在《音乐创作》、《乐府新声》等专业核心期刊发表学术论文十余篇，出版有作品集《王云飞民族室内乐作品选》。

Wang Yunfei is a young composer who studied under famous composers Guo Ming, Fan Zheming, Qin Wenchen, and Professor Guo Wenjing. He composed a variety of vocal and instrumental works across different genres. In recent years, Wang has been focusing his creative energy on Chinese instrumental music and produced many exceptional Chinese chamber music pieces and orchestral pieces. He is one of the prominent young composers in the Chinese instrumental music field in China today. Wang's notable works include Chinese chamber music pieces *Wu Sheng*, *Daling Tune*, and *Stone Sentinel Maze*, Chinese orchestral pieces *Spring Flowers and Autumn Fruits* and *Huge Waves*, dizi and orchestral piece *Spring of Thoughts* and *Chi Le Song*, dizi concerto *Boundary between Clouds and Water*, erhu concertos *Wuji* and *Seeking Chang'an in a Dream*, and choir and orchestral piece *Spring in Qin Garden - Chang'an*, among others. More than 10 of Wang's academic papers have been published in professional and important journals such as *Music Composition (Yinyue Chuangzuo)* and *The New Voice of Yue-Fu (Yuefu Xinsheng)*. He has also published a compilation of his works titled *Selected Works of Wang Yunfei's Chinese Chamber Music Compositions*.

《阿勒颇》 Aleppo

王辰威作曲
Composed by Wang Chenwei

叙利亚七千年古城阿勒颇是人类文明的摇篮，其老城区被国列为世界文化遗产。自2011年叙利亚内战爆发，阿勒颇民不聊生，许多历史古迹毁于一旦。这首曲应台北市立国乐团委托而创作，并首演于2017年，既展现了阿勒颇的文化魅力，也警示人们战争所造成的摧毁力，并祝愿阿勒颇恢复昔日的光辉。《阿勒颇》根据传统阿拉伯音乐理论而创作，七个乐段各采用不同的maqām（调式）及iqā'（节奏模式）。许多调式含有处于小二度与大二度之间的“中二度”音程，而三弦作为国乐队中唯一无品的弹拨乐器，非常适于演奏这些微分音。

- 一、《上古的颂歌》：出土于阿勒颇附近的楔形文字泥板上记载着公元前1400年的《胡里安颂歌》。这首世上最古老的旋律述说着阿勒颇渊远的历史。（本曲参考了Richard Dumbrell翻译的楔形文字谱。）
- 二、《傲立的城堡》：雄伟的乐队大合奏描绘了傲立于城中心山上的阿勒颇城堡及其政治地位。此段旋律由于不含微分音，因而可配上和声。
- 三、《缤纷的集市》：欢快的节奏体现了繁荣的贸易，频繁的转调引领听众沿着麦地那集市13公里长的小巷，欣赏琳琅满目的商品。
- 四、《燃烧的怨恨》：叙利亚的示威活动于2011年开始蔓延至全国多地，冲突逐渐升温，最终酿成内战。唢呐的颤音勾画出“燃烧”的形象，弹拨乐的滚奏和胡琴的颤弓烘托出紧张的气氛。
- 五、《激烈的交战》：阿勒颇街头展开交战，定音鼓和大堂鼓的敲击犹如对立的枪炮声，三弦的滚奏滑音模仿防空警报声。乐曲推向激烈的高潮，一片混乱的下行滑音描绘被炮弹击中倒塌的历史古迹。
- 六、《泣诉的残垣》：家破人亡，城市夷为废墟，胡琴、扬琴与大提琴漩涡式的音型犹如吹过的沙尘，三弦弹奏最具伤感的ṣabā调式，表达万分的惋惜。
- 七、《未来的道路》：随着局势稳定，市民逐渐重返阿勒颇。乐曲忧伤里含着坚强，体现了艰辛漫长的重建道路。三弦的华彩片段回顾了全曲的各主题和maqām调式，并推向壮丽的尾声。大乐队重现「傲立的城堡」主题，祝愿阿勒颇恢复昔日的光辉。

Eminent as a cradle of civilisation, the 7000-year-old city of Aleppo in Syria has been ravaged by the Syrian Civil War, which broke out in 2011. Much of the Ancient City of Aleppo, a UNESCO World Heritage Site, lies in ruin, and the citizens of Aleppo live in abject misery. Commissioned and premiered by the Taipei Chinese Orchestra in 2017, this piece pays tribute to a rich cultural heritage devastated by war and expresses hope for the city's restoration.

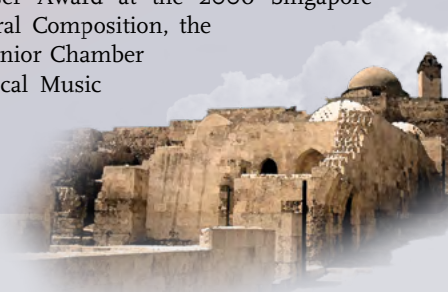
Based on concepts of traditional Arab music, the seven sections of *Aleppo* each employs different melodic and rhythmic modes, termed *maqām* and *iqā'* in Arabic. Furthermore, many scales involve three-quarter tone intervals, and as the only fretless lute in the Chinese orchestra, the Sanxian is well-suited for playing these microtones.

- I. *Hymn from the Ancients*: The 1400 BC Hurrian Hymn No. 6 reflects Aleppo's history as a cradle of civilisation. Found on a cuneiform tablet excavated near Aleppo, this hymn is the oldest notated melody known to exist. (This piece takes reference from Richard Dumbrell's translation of the cuneiform notation.)
- II. *Citadel on the Hill*: The grand orchestral tutti depicts the Citadel of Aleppo, symbolic of the city's political might. As the melody of this section does not involve quarter tones, it can be harmonised with chords.

- III. *Bustle of the Souq*: Joyful rhythms represent the vibrant marketplace at the Al-Madina Souq, while rapid modulations lead the listener through 13 kilometres of alleys filled with diverse merchants.
- IV. *Flames of Resentment*: In 2011, uprisings began spreading throughout Syria and eventually escalated into civil war. The Suona's trills symbolise the flames of war, while tremolos on the string instruments represent rising tensions in the country.
- V. *Crossfire of the Armies*: As street battles rage, exchanges of gunfire are portrayed by beats of the timpani and Chinese drum. Tremolo slides on the Sanxian imitate wailing sirens, culminating in a chaotic section depicting the collapse of historical monuments that once stood tall and proud.
- VI. *Tears of the Rubble*: Amidst swirling sands evoked by the Huqin, Yangqin and cello, the Sanxian plays the sorrowful *maqām ṣabā*, lamenting the loss of lives and cultural heritage.
- VII. *Path to the Future*: A bittersweet melody trudges through the ruins, as citizens gradually return to rebuild their home. The Sanxian cadenza revisits the various themes and *maqāms* of the piece, building up to an optimistic finale with the grand theme from *Citadel on the Hill*, expressing hope for Aleppo to be restored to its former glory.

王辰威现任新加坡华乐团驻团作曲家、国立教育学院以及南洋艺术学院兼职音乐讲师、新加坡华乐总会理事，也是龔乐团研究教育部主任，主笔英文书《龔华乐配器指南》。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作曲与音频工程，毕业时获颁大学荣誉奖。王辰威常受委约为新加坡、台湾及澳门的专业乐团作曲，也曾多次创作中西乐的比赛指定曲。2006年获新加坡国际华乐作曲大赛“新加坡作曲家奖”，2011年获国际青年商会“新加坡杰出青年奖”，2022年获新加坡词曲版权协会“年度本地古典音乐奖”。

Wang Chenwei is the Composer-in-Residence of SCO and adjunct faculty at the National Institute of Education and the Nanyang Academy of Fine Arts. As the Head of Research and Education at The TENG Company, he is the main co-author of *The TENG Guide to the Chinese Orchestra*. Chenwei studied composition and audio engineering at the University of Music and Performing Arts Vienna under a scholarship from Singapore's Media Development Authority, graduating with distinction and an Honorary Award. He has been regularly commissioned to compose for professional orchestras in Singapore, Taiwan, and Macao, including several set pieces for music competitions. His accolades include the Singapore Composer Award at the 2006 Singapore International Competition for Chinese Orchestral Composition, the Young Outstanding Singaporeans award from Junior Chamber International in 2011 and the Top Local Classical Music award from COMPASS in 2022.



《蝴蝶梦》

The Butterfly Dream

关迺忠作曲
Composed by Kuan Nai-Chung

这首乐曲的灵感来自中国古代哲学家庄子的传奇故事。庄子曾经做过一个梦，梦里他变成了蝴蝶，醒来后庄子提出了一个疑问：“究竟是庄周做梦变成蝴蝶？还是蝴蝶做梦变成庄周？”，也既是提出了一个“人生是否本就一场梦？”的问题。这首协奏曲的三个乐章从三方面表现了“人生与梦境”、“情欲与礼教”及“真情与假面”的矛盾和冲突。第一乐章为奏鸣曲式，第二乐章为三部曲式，第三乐章为一变体的奏鸣曲式。全曲只用一支D调的曲笛演奏。这曲因在进展过程中涉及极多的调性，故演奏者需有极高之演奏技巧方可应付。这对于传统曲笛来说无疑是一极大的突破。

全曲分三个乐章：

第一乐章：梦蝶 - 第一个主题是一个道貌岸然而有思考形象的主题，代表了庄子。第二主题是一个飞翔形象的主题，代表了梦中的蝴蝶。两个主题从旋律上互成“倒影”表达了：究竟是“庄周梦蝴蝶”还是“蝴蝶梦庄周”的一种思索。

第二乐章：扇坟 - 由一个反复上下的音型开始，似乎是扇子在扇动，然后笛子奏出一个充满了追求形象的主题，表现了扇坟女子的情欲。第一部分结束时，将第一乐章中“庄子”的主题插入。然后进入乐章的第二部分。旋律热情而激动，在发展到高潮时，第一部分再出现。

第三乐章：劈棺 - 第一主题是将第一乐章的“庄周”主题变为宫调式，乐队配以舞蹈性节奏，表现出一个白面书生风流倜傥的形象。第二主题是一个女子对幸福的渴望但无法如愿以偿的痛苦，在发展部的结尾，第一主题以“庄周”的原来形象，威严而无情的出现。第二主题再现时已孤独而无力，乐曲在失望的悲剧气氛中结束。此曲突破了传统中国笛子的调性局限，全曲仅用一支D调曲笛演奏，讲求演奏者的高超演奏技巧。

The music was inspired by a legend concerning an ancient Chinese philosopher Zhuang Zi (Zhuang Zhou) who dreamed that he had become a butterfly. When he woke up, he pondered: "Was it Zhuang Zhou who became a butterfly in a dream or a butterfly turned Zhuang Zhou in its dream?" This question could also be paraphrased as, "Is life but a dream?" The three movements of this concerto have manifested the above theme of contradiction and contrast in three aspects: Life and Dream, Lust and Feudal Ethics, True Sentiments and Hypocrisy. The first movement is in sonata form, the second in ternary form and the third in varied sonata form. Only one single qudi flute in D major is employed in the whole work. Since a large number of different tonalities emerge in the development of the music, virtuosity in playing the instrument is required. This undoubtedly is a great breakthrough in terms of traditional qudi playing.

The music piece comprises three movements.

First Movement: "Dream of Butterfly" - Its first theme portrays Zhuang zi as sanctified and discerning image; while the second, likens a character gliding swiftly through the air - represents the butterfly in the dream. The melodies of the two themes thereafter converges into a kind of inverted reflection, in search of the existence of the butterfly in Zhuang Zi's dream or rather, Zhuang Zi in the butterfly's dream.

Second Movement: “Fan Grave” - It begins with repetitions of ascending and descending notes, illustrating the motions of the ups and downs of the fan. The dizi then emerges with the next theme, portraying images of pursuing love, depicting the emotions of the lady. At the end of the first section, the melody from the first movement (Zhuang Zi) reemerges, acting as a bridge to the next section. The music then becomes hearty and exhilarating before reaching a peak and is followed by reappearing of the melody from the first section.

Third Movement: “Cleave Coffin” - The first theme seeks to convert the theme (Zhuang Zhou) from the first movement to a palatial tune. With a dance tempo, the orchestra portrays a suave and scholarly image. The second theme depicts the sorrows of a girl who longs for happiness but is unable to fulfil her dreams. The first theme of Zhuang Zhou’s original image appears to be sober yet heartless. The second theme appears to be just lonely and feeble. The music ends in a disappointing and sorrowful mood.

关迺忠曾担任中国东方歌舞团指挥及驻团作曲家、中国艺术团驻团作曲家、香港中乐团音乐总监、高雄市国乐团驻团指挥，中国音乐学院特聘教授和华夏民族乐团桂冠指挥。主要作品包括《拉萨行》、《丰年祭》、《云南风情》和《台湾风情》。

Kuan Nai-Chung was formerly the Conductor and Composer-in-Residence of the China Oriental Song and Dance Troupe. He was also the Composer-in-Residence of the China Arts Troupe, Music Director of Hong Kong Chinese Orchestra and Conductor-in-Residence of Kaohsiung City Chinese Orchestra, Distinguished Professor of the China Conservatory of Music and the Conductor Laureate of the Huaxia Traditional Music Orchestra. His major compositions include *A Trip to Lhasa*, *Harvest Festival*, *Charms of Yunnan* and *Scenic Taiwan*.



《红梅随想曲》

Red Plum Capriccio

吴厚元作曲
Composed by Wu Houyuan

这是作曲家于1980年创作的一首单乐章式的协奏曲。在乐曲中采用了歌剧《江姐》的主题音乐及部分旋律为素材重新经过构思创作，将独奏乐器与民族乐队音响统一布局，用抒情的第一人称写法，描绘了主人公内心起伏跌宕的情感。全曲由引子和四个部分组成。引子的旋律由独奏二胡与乐队的呼应烘托交织起来，似序曲般将音乐带入了第一部。

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

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

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

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

This is a single movement concerto composed in 1980. The composer used themes from the opera, *Sister Jiang*, to develop this work for the solo erhu and Chinese orchestra, depicting the emotional ups and downs of the protagonist. This composition consists of an introduction and four sections. The introduction by the erhu and orchestra leads the music into the first section.

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

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

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

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

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

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

《黄河畅想》

Yellow River Rhapsody

程大兆作曲
Composed by Cheng Dazhao

作曲家程大兆曾说,《黄河畅想》流露他的“黄土情结”。乐曲描绘的是黄河边上多彩多姿的生活情景,展现人们质朴而乐观的土性子,率直的胸怀与风骨。乐曲采用陕北民歌《黄河船夫曲》作为主题旋律,加以变奏发展。“天下黄河几十道弯?”古老的劳动号子,是陕北汉子豪迈的怒吼。乐曲达到高潮的时候就像滔滔的黄河水,奔流到海不复回!

Composer Cheng Dazhao once mentioned that the Yellow River Rhapsody reveals his strong sentiments that he holds towards the loess, Yellow Earth. The piece illustrates the interesting and colourful life of the people living on the banks of the Yellow River. It portrays the simplicity and optimism of the honest and grounded folk people, their straightforward outlook to life and their strength of character. The theme of the piece stems from *The Song of the Yellow River Boatmen*, a popular Shanbei folk tune. “Do you know how many twists and turns along the Yellow River there are?” This is an ancient slogan recited by the angry labourers of the Shanbei men. As the piece climaxes, it sweeps the listener like the great waves of the Yellow River, streaming to the sea without turning back!

程大兆是中国当代最具代表性的作曲家之一,国家一级作曲,硕士。毕业于西安音乐学院作曲系,师从饶余燕教授。他坚持个性化风格的写作,并在创作中运用二十世纪以来西方各种作曲技法和传统技法相结合的写作特点。他多年研习中国古老而神秘的“易经”,并把“阴阳”作为自己音乐中主要的方法论。同时,热爱并关注中国的戏曲音乐、民间音乐,并常常深入民间对此作了大量的收集和研究。他的作品几乎涉猎了音乐的全部领域,包括交响乐、歌剧、舞剧、协奏曲、声乐、室内乐、民乐、戏曲音乐,并且写作了大量的电影电视剧音乐。作品多次在国内外上演、多次获得国家级音乐作品比赛大奖,并多次担任国家级作曲比赛评委。

Cheng Dazhao is one of the most iconic composers of contemporary China. He holds a Master in Music Composition from Xi'an Conservatory of Music, under the guidance of Professor Rao Yuyan and is recognised as a first-class composer in China. When composing, Cheng places great emphasis on his personal style, characterised by the use of a mix of post-20th-century Western compositional techniques and traditional Chinese compositional techniques. He spent many years studying the enigmatic *I Ching*, an ancient book from China, which led him to adopt “yin-yang” as a guiding principle in his creations. Cheng is also a keen lover of Chinese opera and folk music. As such, he has conducted extensive research into these art forms and built a big collection of such works. His oeuvre spans virtually every musical genre, ranging from symphonies, musicals, dance performances, concertos, vocal works, chamber music, folk music, to Chinese opera; he has even created a large number of musical compositions for various films and TV series. Cheng's works have been performed on numerous occasions around the world. He has also won multiple awards in national-level music competitions as well as served as a judge in various nation-wide composition competitions.

音乐会一览

Concert Calendar

| 日期/时间 Date/Time | 音乐会 Concert |
|--|--|
| 新加坡华乐团音乐厅 SCO Concert Hall | |
| 22.09.2023 星期五 Fri 7.30pm | 室内乐系列: 打击乐之夜 Chamber Charms: Night of Percussion |
| 29.09.2023 星期五 Fri 7.30pm | 古月照今城 Ancient Moon, Present Light |
| 21.10.2023 星期六 Sat 7.30pm | 韶音生辉 Forging Ahead |
| 13.01.2024 星期六 Sat 7.30pm | 秀丽山河: 许知俊与新加坡华乐团 Enchanting Sceneries: Xu Zhijun and SCO |
| 26 & 27.01.2024 星期五及六 Fri & Sat 7.30pm | 春花齐放2024: 祥龙戏珠庆丰年 Rhapsodies of Spring 2024 |
| 23.02.2024 星期五 Fri 7.30pm | 室内乐系列: 弓弦乐之夜 Chamber Charms: Night of Bowed-Strings |
| 08.03.2024 星期五 Fri 7.30pm | 室内乐系列: 吹管乐之夜 Chamber Charms: Night of Winds |
| 16.03.2024 星期六 Sat 7.30pm | 瞿春泉与新加坡华乐团 Qu Chunquan and SCO |
| 27.04.2024 星期六 Sat 7.30pm | 一起走过: 邵恩与新加坡华乐团 Journeying Together: Shao En and SCO |
| 10 & 11.05.2024 星期五及六 Fri & Sat 7.30pm | 母亲节音乐会2024: 慈母心 Mother's Day Concert 2024 |
| 17 & 18.05.2024 星期五 Fri 10.30am 星期六 Sat 11am | 儿童音乐会2024 Young Children's Concert 2024 |
| 31.05.2024 星期五 Fri 7.30pm | 室内乐系列: 弹拨乐之夜 Chamber Charms: Night of Plucked-Strings |
| 滨海艺术中心音乐厅 Esplanade Concert Hall | |
| 08.06.2024 星期六 7.30pm | 遇·见: 梁文福作品音乐会 Encounter: Liang Wern Fook's Composition Showcase |

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伍向阳 Wu Xiangyang
张家瑒 Cheong Kah Yiong[^]

[@] 声部长(拉弦) Section Leader (Strings)

[#] 声部长(弹拨) Section Leader (Plucked Strings)

[%] 声部长(吹管与打击) Section Leader (Winds & Percussion)

[^] 客座演奏家 Guest musicians

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.

截至节目册上载时, 资料均为准确。

All information are correct at the time of publishing.

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(Programmes & Production)**

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Ahmad Hafriz Bin Berkath

技师 Technician

梁斯宁 Leong Celine

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李龙辉 Lee Leng Hwee

舞台助理 Production Crew

俞祥兴 Joo Siang Heng

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许毅心 Khor Yee Sing

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