

南洋 笛声



CHARMS OF NANYANG

新加坡国际华乐作曲大赛
获奖作品集(一)

Singapore International Competition
for Chinese Orchestral Composition
Winning Compositions I

PREFACE



As Singapore’s only professional, national Chinese orchestra, the Singapore Chinese Orchestra (SCO) has the responsibility to create and develop, promote and preserve the country’s culture and the arts.

Our excellent geographical location and rich history have provided conditions favourable for the orchestra to grow into a unique and outstanding performing group which we are so proud of today.

Since SCO’s inception, we have not ceased to explore the artistic direction we should take. As a result, the orchestra, rooted firmly in Southeast Asia where different cultures and customs from the region converged, has evolved into one with East-meet-West and Nanyang flavour characteristics.

In multi-racial Singapore, SCO began early to incorporate non-Chinese music into its repertoire in order to be an orchestra for everyone. Such music includes Malay and Indian pieces as well as those from the West, all of which expressing their respective unique culture and history. It has helped SCO stand out from among the other Chinese orchestras in the region too.

The first SCO International Competition for Chinese Orchestral Compositions was held in 2006. It was an effort to “seek direction by throwing stones” and attract talented composers to create “Chinese orchestral works with strong Nanyang flavour”.

To date, we have a good number of these works in our repertoire collected over the years from the competition. They are not only popular with our local audience, but also received rave reviews when they were performed by well-known orchestras overseas.

With all conditions for growth in our favour, we have seen more and more people appreciate, play and even compose Chinese orchestral music in recent years. On our part, we spared no effort to nurture and develop promising musicians and composers we found over the years.

Besides the competition, SCO also commissioned composers to create new works. The composers and their outstanding compositions came from Singapore, Malaysia, mainland China as well as Hong Kong, Taiwan and other places.

Worthy of mention is the emergence of a group of young and talented composers who, inspired and encouraged by their seniors, has shown a growing interest in Chinese orchestral music. They have started to experiment and create Chinese music too.

The competition and commissions have not only given the composers a new direction and theme for their new works, but also provided them with greater creative space and opportunities to grow and develop. Their successes have, in turn, given Chinese orchestral music in Singapore a new impetus and eco-system for growth. What a positive outcome it has been!

SCO’s growth and development would not be possible without the support of fellow musicians and our friends. We thank especially our Patron, Prime Minister Lee Hsien Loong for his many years of support and encouragement. He had donated generously and financed two editions of the SCO International Competition for Chinese Orchestral Compositions.

Another important person is SCO music director and conductor Yeh Tsung. It was he who first mooted the idea of “Chinese orchestral music with strong Nanyang flavour”. Under his baton and leadership, SCO has become a world-renowned Chinese orchestra and occupies an important place on the international stage today.

This publication of Nanyang music scores contains six award-winning works, each of them with its unique subject matter and language of expression. They include those of Mr Law Wai Lun, SCO’s first and present Resident Composer and a Singapore Cultural Medallion recipient, Mr Simon Kong Su Leong and Mr Yii Kah Hoe, both Malaysians and important composers in Southeast Asia who have been working very closely with SCO.

The others are Miss Tang Lok Yin, a composer from Hong Kong, a Chinese Special Administrative Region which has a strong historical link to Southeast Asia and Mr Eric Watson, a British-born composer and Cultural Medallion recipient who moved to Singapore earlier and is very well-versed in Nanyang flavour music today. Mr Watson was also SCO’s third Resident Composer.

The youngest among them is Wang Chenwei, an up-and-coming and member of a new generation of Singapore composers who are our hope for the future.

Looking back, this publication is only small achievement on our part after many years of exploration to establish a uniquely SCO artistic direction. It is also an opportunity for us to share with you our efforts in promoting and preserving Chinese orchestral music to ensure its continuity and growth in Singapore.

Terence HO NMP
Executive Director

序



10mm

新加坡华乐团作为本地唯一的专业国家级华乐团，肩负文化的传承、发展和创新的使命。独特的地理位置和历史渊源，使华乐团吸收了其文化养分，并发展成为一支别具一格、出类拔萃的华乐团。

自创团起，我们就在不断地寻找自己的文化定位。扎根于东南亚的新加坡华乐团被多元文化所灌溉，因地缘、风俗、民情的差异，使其形成了融汇中西，又具南洋风韵的特性。在新加坡，由于多元民族的独特风貌，近年来陆续出现了许多以华乐演奏的非华族乐曲，如马来、印度音乐和西洋乐曲。这些乐曲，充分表现了其他民族的音乐风格和文化特征，也是我国华乐较其他地区的华乐更有特色的凭证。2006年第一届新加坡国际华乐作曲大赛，曾是我们探索道路上一次成功的“投石问路”。比赛吸引了众多优秀的作曲家，“具有南洋特色的华乐”创作也初具概念。时至今日，我们已经积累了一批优秀的具有南洋风格的华乐作品，它们不但在本地流传，也被众多知名的海外乐团演奏，并获得好评！

配合天时、地利、人和的情况下，我们看到越来越多人欣赏华乐、演奏华乐、甚至创作华乐。我们也不遗余力地培养和扶持优秀的音乐家和作曲家。除了比赛，华乐团也委约作曲家创作新作品，他们来自新加坡，马来西亚，中国大陆，港台地区与海外。人才涌现，佳作不断！另一值得欣慰的是，在前辈的带领和鼓舞下，许多杰出的青年音乐家、作曲家也崭露头角，他们对华乐产生了浓厚的兴趣，开始尝试为华乐队谱写作品。比赛、委约，耳目一新的风格主题，给作曲家提供了更多更广的发展空间和创作领域，而他们的成长也为华乐发展注入了一股新动力新生态，产生了良性循环。

华乐团发展至今，离不开各位同行与朋友们的大力支持。感谢我们的赞助人李显龙总理多年来的支持与鼓励，总理曾慷慨解囊，资助了两届新加坡国际华乐作曲大赛。另有一人功不可没，即新加坡华乐团音乐总监葉聰先生，他最先提出了“具有南洋特色的华乐”概念，在他的执棒带领下，华乐团在业界声名鹊起，在国际舞台上占有一席之地。

本次出版的南洋华乐曲集，精选了六部获奖作品，选材新颖，各具特色。六位优秀的作曲家包括：罗伟伦先生，新加坡文化奖得主，也是新加坡华乐团的第一任及现任驻团作曲家；马来西亚作曲家余家和与江赐良先生，是东南亚音乐界的中流砥柱，也是华乐团的良师益友；邓乐妍女士来自香港，而香港与东南亚有着深厚的历史渊源；新加坡文化奖得主，英籍作曲家 Mr Eric Watson 早年移民来新加坡，这里已成为他的家和创作源泉之地，对于南洋风格，他有一番独到的见解和演绎，Mr Watson 曾是华乐团第三任驻团作曲家；后起之秀王辰威，他是本地年轻一代作曲家中的佼佼者之一，华乐事业，后继有人。

独倚斗南楼上望，春风回处紫澜生。这本曲集的出版，是多年探索的一个小结，也借此与大家交流共勉，为华乐事业的发展和传承，尽到绵薄之力。

何伟山 官委议员
行政总监

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荣誉奖



Playlist



Website

Scan the QR Code to access the audio recordings of compositions at the SCO website.

请扫码进入新加坡华乐团网址，欣赏作品的部分演奏片段。



BUKA PANGGUNG

开 台



Yii Kah Hoe

余家 and



COMPOSER

YII KAH HOE

余家 and

Yii Kah Hoe is a Malaysian composer and improviser. Yii was the winner of 11th BOH Cameronian Arts Awards (Malaysia, 2014), the winner of Malaysian Philharmonic Orchestra Forum for Malaysian Composers (Malaysia, 2007), the 3rd Prize in the International Composition for Chinese Orchestra (Singapore 2006), the finalist of International Composers Competition "Città di Udine" (Italy, 2010).

Yii has been recognized as one of the major voices among Southeast Asian composers of his generation. His music has been widely performed in Asia, America, and Europe.

Recently, Yii won the prestigious National Outstanding Educator Award 2018 presented by the Private Education Cooperative of Malaysia. In the fall of 2015, Yii was the Scripps College Erma Taylor O'Brien Distinguished Visiting Professor at Scripps College in Claremont. Yii was guest composer and guest speaker at Birmingham Conservatoire UK (2013 & 2014), York St John University (2014), Yale-NUS College (2017), Iowa State University (2015), Tianjin Conservatoire of Music (2017), Mahidol University (2017), Guangxi Conservatoire of Music (2014, 2015, 2016).

Yii was the festival director of Kuala Lumpur Contemporary Music Festival 2009, the festival director of SoundBridge festival (2013, 2015), the president of Society of Malaysian Contemporary Composers (2014 – 2016) and a senior lecturer at SEGi College Subang Jaya, Malaysia since 2000.

余家 and 是马来西亚活跃作曲家，余氏是2007年马来西亚爱乐交响乐团「马来西亚作曲家论坛2」得奖人，第11届BOH Cameronian 艺术奖得主（最佳音乐），2006年获新加坡华乐团主办国际作曲大赛创作奖第三名。2010年，其作品获选入围意大利 città di udinee国际作曲家赛决赛。在2018年，余氏获得马来西亚国家最佳教育家得主（学院）。

余氏的音乐作品在国际上重要的音乐节上演出，与许多著名演奏家与乐团合作，如Ensemble Mosaik、德国纽伦堡交响乐团、Interensemble、马来西亚爱乐乐团、The Claremont音乐合唱团、新加坡华乐团、香港中乐团、伯明翰交响乐团、泛太平洋乐团、Peter Veale、Christopher Redgate、Moritz Ernst、Jürg Henneberger、Maruta Staravoiava、Anne Harley、Luisa Sello、Duplum Duo等音乐家。

2015年余氏受邀作为美国克莱蒙学院联盟（Claremont Colleges）的特聘教授。余氏也在2013与2014年被英国伯明翰音乐学院邀请作为短期访问学者。此外，余氏也受邀在各个大学讲课分享音乐创作，如美国的爱荷华州立大学，耶鲁 - 新加坡国大学院，英国约克圣约翰大学，天津音乐学院，广西音乐学院，泰国玛希敦大学，布拉格哈佛同学会等。

余氏积极参与策划马来西亚的音乐活动，他是吉隆坡新音乐节的音乐总监、音桥现代音乐节的音乐总监。余氏现为马来西亚世纪学院音乐系高级讲师，以及马来西亚现代作曲家协会会长（2014 - 2016）。

SYNOPSIS

Inspiration came from the preliminary ceremony of Malay Shadow Play (*Wayang Kulit*) – *Buka Panggung* (Opening of the Stage).

The *buka panggung* begins as a bit of cooked rice is smeared on each of the instruments and a small amount of water is placed inside each of the large, hanging gongs. In addition, incense is burned in a small receptacle and passed among all the musical instruments and puppets.

This ritual is carried out by *dalang* for the purpose of purifying the area where the shadow play will be performed.

The work was awarded the 3rd prize of Composition Award at the Singapore International Competition for Chinese Orchestral Composition 2006.

Buka Panggung（开台）的乐曲动机来自马来皮影戏的开台仪式，这是传统马来皮影戏演出前的巫师祭拜舞台仪式。

在音乐织体中，我强调了复音分层，利用连锁交错（interlocking style）演奏手法即，把一些节奏与旋律中各片断分配给不同乐器。乐曲开始的领奏乐器是低音唢呐，它模仿了低沉、沙哑的巫师祭拜舞台时所朗诵的咒语声。

音乐从缓慢节奏开始，随着发展，音乐的紧张度逐渐增强，直到音乐的高潮点，意味着巫师在马来皮影戏的开台仪式中的迷狂状态。最后气氛逐渐平息下来，舞台也得到净化。

此作品荣获2006 年新加坡国际华乐作曲大赛创作大奖三奖。

“The Singapore Chinese Orchestra plays a pivotal role in Nanyang for being a leader in promoting the localisation of Chinese music. Besides organising Chinese music composition competitions with Nanyang-style music as the theme, SCO Music Director Yeh Tsung has also led composers on study trips to various Southeast Asian countries to collect local folk songs. The composers can then create new works drawing from the musical materials they collected, as well as their experiences on these trips.

The writing of Nanyang music pieces is a pursuit with profound value. Even though Chinese music hails from China, a Chinese orchestra in the Nanyang region ought to conduct dialogues with local cultures in order to enrich the genre of Nanyang Chinese music. Not only will this infusion of Nanyang elements into Chinese music refresh the face of Chinese music in the region, but it will also contribute greatly to the growth of Chinese music around the world by creating new and multi-faceted dimensions to the genre.

The Chinese orchestral piece Buka Panggung was created against such a backdrop.” - Yii Kah Hoe

“新加坡华乐团在南洋地区，是推动华乐本土化的领头羊。乐团除了举办以南洋风格为主题的华乐乐作曲比赛外，音乐总监叶聪先生也带领作曲家到东南亚各国做民间音乐采风。作曲家采风所收集的音樂素材与体会，应用在了新作品的写作上。

南洋音乐作品的写作，这个理念具有深远的意义。华乐虽然来自中国，但作为处在南洋地区的华乐团，更应该与当地的文化多交流，以丰富南洋风格的华乐特色。这不仅为本区域的华乐带来新气象，也为全世界的华乐发展作出重大贡献，呈现百花齐放的新局面。

Buka Panggung这首华乐作品就是在这个背景下面世的。” - 余家和

INSTRUMENTATION



WINDS (吹奏乐器)

Bangdi	(梆笛)
Qudi	(曲笛)
Xindi	(新笛)
Gaoyin Sheng	(高音笙)
Zhongyin Sheng	(中音笙)
Diyin Sheng	(低音笙)
Gaoyin Suona	(高音唢呐)
Zhongyin Suona	(中音唢呐)
Cizhongyin Suona	(次中音唢呐)
Diyin Suona	(低音唢呐)

PLUCKED STRINGS (弹拨乐器)

Yangqin	(扬琴)
Liuqin	(柳琴)
Pipa	(琵琶)
Zhongruan	(中阮)
Daruan	(大阮)

PERCUSSION (打击乐器)

Timpani	(定音鼓)
3 Paigu	(3排鼓)
Datanggu	(大堂鼓)
Triangle	(三角铁)
Suspended Cymbal	(吊镲)
Tetawak	(马来乳锣)
Wood Block (Small, Large)	(方型木鱼 - 小, 大)
Vibraphone	(颤音琴)
Bonang	(铜鼓)
Chimes	(管钟)

BOWED STRINGS (弓弦乐器)

Gaohu	(高胡)
Erhu	(二胡)
Zhonghu	(中胡)
Violoncello	(大提琴)
Double Bass	(低音提琴)

Buka Panggung
开台

Yii Kah Hoe
余家和

[illegible]

6

BD
梆笛

QD
曲笛

XinD
新笛

GYSh
高音笙

ZYSh
中音笙

DYSh
低音笙

CYSN
高音唢呐

ZYSN
中音唢呐

CYSN
次中音唢呐

DYSN
低音唢呐

YQ
扬琴

LQ
柳琴

PP
琵琶

ZR
中阮

DR
大阮

Timp.
定音鼓

Pg.
排鼓

Tgl.
三角铁

Sus. Cym.
吊镲

Ttw.
特钹

W. Bl.
方型木鱼

Vib.
颤音器

Bn.
长笛

Chm.
管钟

GH
高胡

EH
二胡

ZH
中胡

Vc.
大提琴

Cb.
倍大提琴

poco accel. =c. 48

meno mosso

10

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

poco accel. =c. 48

meno mosso

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

poco accel. =c. 48

meno mosso

Timp. 定音鼓

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊镲

Ttw. 方型木鱼

W. Bl. 方型木鱼

Vib. 颤音器

Bn. 管钟

Chm. 管钟

poco accel. =c. 48

meno mosso

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

[illegible]

B

Meditation

♩ = 38

	1	2	3	4	5
YQ 扬琴					
LQ 柳琴					
PP 琵琶					
ZR 中阮					
DR 大阮					

B Meditation ♩ = 38

Score for **B Meditation** (♩ = 38). The score includes parts for Timp. (定音鼓), Pg. (排鼓), Tgl. (三角铁), Sus. Cym. (吊镲), Tw. (方型木鱼), Vib. (颤音器), Bn. (Bassoon), and Chm. (管钟).

Key performance instructions and dynamics include:

- Timp. (定音鼓):** *mf*, *ped. gliss.*, *mp*, *ped. gliss.*
- Pg. (排鼓):** *p*, *sfz*
- Tgl. (三角铁):** *arco*, *bow change ad lib and imperceptibly*
- Sus. Cym. (吊镲):** *pp*, *sempre*
- Tw. (方型木鱼):** *arco*
- Vib. (颤音器):** *motor off*, *p*, *p*, *mp*, *pp*, *sempre*
- Bn. (Bassoon):** *p*, *pp*, *p*
- Chm. (管钟):** *p*, *pp*

B Meditation ♩ = 38

GH 高胡

EH 二胡

ZH 中胡

Ve. 大提琴

Cb. 倍大提琴

I solo

mp

(pizz.)

p

pp

* Trill vertically between normal and harmonic tone.

** Ad lib. using dynamic range between f and p.

Senza tempo

28 ca. 9" ca. 6" C

Con moto, conciously

$\text{♩} = \text{c. } 48$

BD 梆笛 (p) (acolian-sound) irregularly! ppp soloistic mf espr. I solo mf

QD 曲笛 pp ppp mf espr. I solo mf

XinD 新笛 p ppp

GYSh 高音笙 I solo mf

ZYSh 中音笙 I solo mf

DYSh 低音笙 mf

CYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

Senza tempo

ca. 9" ca. 6" C

YQ 扬琴 mf sempre

LQ 柳琴 mf sempre

PP 琵琶 mf L.v. sempre

ZR 中阮 mf sempre

DR 大阮 mf sempre

Senza tempo

ca. 9" ca. 6" C

Timp. 定音鼓 mf sempre

Pg. 排鼓 mf sempre

Tgl. 三角铁 L.v. pp

Sus. Cym. 吊镲 mp L.v. ppp

Ttw. 方型木鱼 motor on continue untill sost. pitches are inaudible! L.v. damp all except g and b. (with the hands)

Vib. 颤音器 mf sf sempre

Bn. mf sempre

Chm. 管钟 L.v. ad lib. slowly! ppp (very far away!) mf sempre

Senza tempo

ca. 9" ca. 6" C

CH 高胡 pp

EH 二胡 (unis.) mf

ZH 中胡 (unis.) mf

Vc. 大提琴 arco div. a3

Cb. 倍大提琴 bow change ad lib and imperceptibly p sempre

* Rub the edge of the gong slowly and gently with circular movement with end of beater. (wooden part)

a2

a2

string.----- accel. → **D** Piu mosso ♩ = 52

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

YQ 1 扬琴

div. 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

string.----- accel. → **D** Piu mosso ♩ = 52

Timp. 定音鼓

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊镲

Ttw. 特特

W. Bl. 方型木鱼

Vib. 颤音器

Bn. 长笛

Chm. 管钟

string.----- accel. → **D** Piu mosso ♩ = 52

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

- * Dead Stroke

41
1 solo

42
2 solo

* Dead Stroke
** + (Muted); O (Unmuted)

* Dead Stroke

* * + (Muted); O (Unmuted)