

1.8.2025 (Fri)
7.30pm

新加坡华乐团音乐厅
SCO Concert Hall

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室内乐系列
Chamber Charms

PIZZICATO



Lines of the melody woven together resemble turn-taking in conversations, creating an undulating effect that enriches the layers and spatiality of the music.

Liu Xing

Liu Xing is China's renowned composer and zhongruan musician. He is the Research Supervisor who guides the Shanghai Conservatory of Music's Ruan Graduate Studies and the Art Director of the music production company, Ban Du. His works are focuses more on folk music and Newage music, including *Animal Suites*, *No.2 Folk Symphony* and *Zhongruan Concerto - Memoirs of Yunnan*.

Featuring

Gaoyin Ruan: Liang Ming-Huei

Xiaoruan: Koh Min Hui

Zhongruan: Ngeow Si Ming, Jonathan

Daruan: Chan Jing Wen, Kenny

Three Six

Jiangnan Sizhu

Orchestrated by **Gu Guanren**

Three Six is a widely circulated piece of music. The original title of this composition is *San Luo*, but because in the Wu dialect of Jiangnan, "San Liu" and "San Luo" are homonymic, therefore it is titled as such. The melody of this composition is lively, smooth flowing and rhythmic, and is permeated with joyous sentiments.

Gu Guanren

Gu Guanren is a National Class One composer in China. He was the leader and artistic director of the Shanghai Chinese Orchestra, vice-president and honorary president of the China Chinese Orchestral Society and deputy director of the Chinese Music Committee. His major works include pipa concerto *Hua Mu Lan*, *Spring Suite* for orchestra, *The General's Command*, *Return of Spring*, concerto for orchestra *Eight Tones in Harmony*, guzheng and qudi concerto *Peony Pavilion*, *Jingling Camel Bells*, *Spring Song* for silk and bamboo ensemble and musical poem *The Way of the Pipa*.

Featuring

Pipa: Wang Siyuan

Yangqin: Ma Huan

Gaoyin Ruan: Liang Ming-Huei

Zhongruan: Cheng Tzu-Ting, Koh Min Hui

Daruan: Ngeow Si Ming, Jonathan

Sanxian: Chan Jing Wen, Kenny

Heavenly Fragrance of Gandharva

Composed by **Chen Xinruo**

Heavenly Fragrance of Gandharva was specially created in 2015 for the Zhang Hongyan Plucked Strings Group. "Gandharva" has a range of meanings: it is the Sanskrit word for "unpredictable changes," the name of the Music God who worships the Buddha in Jin Yong's novel *Demi-Gods and Semi-Devils*, and refers to the apsara in the Dunhuang murals. Historically, entertainers in the ancient western regions of China who did not run businesses and perform only to fill their bellies were commonly known as Gandharva. This work depicts the

ethereal presence of Gandharva as she flies across the heavens, emitting an elusive and mysterious scent and music. For the melody, the composer utilises a modality heavily influenced by music from China's western regions. Through the use of a cannon arrangement and various plucked strings techniques, the music paints a picture of Gandharva playing music. As she plays, she exudes a celestial fragrance that drifts through the heavens in flowing layers.

Chen Xinruo

Chen Xinruo studied composition with Prof. Luo Xinmin, Prof. Guo Wenjing at the Central Conservatory of Music (CCOM) and obtained a Doctoral degree in 2008. He has been teaching and researching composition, theory of harmony at his alma mater since graduation. Chen Xinruo used to be the Director of Harmony Teaching and Research Section, Composition Department of CCOM before he took over as the Deputy Director of Comprehensive Music Theory.

Featuring

Gaoyin Pipa: Wang Siyuan

Xiaoruan: Liang Ming-Huei, Cheng Tzu-Ting

Zhongruan: Koh Min Hui, Ngeow Si Ming, Jonathan

Daruan: Chan Jing Wen, Kenny

Yangqin: Ma Huan

Singapore Premiere

Narati

Composed by **Liu Chang**

Narati is composed for plucked strings and percussion instruments. The creative inspiration for this piece comes from the famous Narati Grassland in Xinjiang. The name of Narati Grassland, also known as Kunes Grassland, means "The Grassland of the White Sun" in Turkic terms. The grassland consists of sub-alpine meadows formed on tertiary ancient diluvium. The story of Narati Grassland can be traced back to Genghis Khan's western expedition. Legend has it that a Mongolian army was marching from the depths of Tianshan Mountain to Ili. It was spring, but the mountainous areas were pelted by snow and wind. Hunger and cold exhausted the army and they were reluctant to cross the ridges. Suddenly, a sprawling grassland appeared before their eyes. On it was vibrant blooms and countless springs that offer fresh flowing water. It was like a totally different world. At that moment, the clouds parted to reveal the sun, casting a blood-red hue on the land. At this sight, the soldiers exclaimed, "Narati!" which means "There's the sun!" In this way, "narati" became the name of the grassland.

Liu Chang

Liu Chang is a young composer who teaches music composition at the School of Music of Liaoning Normal University. He is the Chairperson of the Music Composition and Music Theory Professional Committee of the Dalian Musician Association. Liu Chang also serves as the resident composer of the Guangxi Chinese Orchestra and the Jilin Symphony Orchestra. In 2004, Liu Chang was accepted into the Music Department of the Affiliated High School of the Central Conservatory of Music after topping his class. In 2007, he enrolled in the undergraduate program at the Conservatory's Composition Department. In 2012, he topped his class once again and thus was guaranteed a place in the Master's program at the Conservatory. During his time as a high school student and an undergraduate, Liu Chang had the privilege of learning from renowned composers such as Professor Du Yong and Professor Luo Xinmin. In college, he received much guidance from the famous composer and educator Mr Du Mingxin. Over the years, Liu Chang received various scholarships, such as the Baogang Education Awards Special Prize, China National Scholarship for Graduate Students, and a scholarship awarded by the Gucci Timepieces and Jewelry Music Fund.

Featuring

Liuqin: Liang Ming-Huei

Pipa: Wang Siyuan

Yangqin: Ma Huan

Zhongruan: Cheng Tzu-Ting, Koh Min Hui, Ngeow Si Ming, Jonathan

Daruan: Chan Jing Wen, Kenny

Dagu: Koh Wen Jun, Derek

World Premiere of new version

Childhood

Composed by **Wang Chenwei**

In childhood, we laugh and play. We learn, we grow. The spirited fast section sparkles with carefree exuberance, while the lyrical slow section contemplates the journey towards maturity. The fast section returns, culminating in a whimsical ending. The interplay of Chinese pentatonic scales and Western chromatic scales brings a fresh vibrancy to traditional instruments.

Wang Chenwei composed *Childhood* in 2005 at age 16 for the Singapore Ruan Ensemble, later arranging it for Western string ensemble as well as multiple chamber ensemble and sheng ensemble configurations. This 2025 arrangement for plucked string septet was commissioned and premiered by the Singapore Chinese Orchestra.

Wang Chenwei

Wang Chenwei is the Singapore Chinese Orchestra's Composer-in-Residence, adjunct faculty at the National Institute of Education and the Nanyang Academy of Fine Arts, and Vice Secretary-General of the Singapore Chinese Music Federation. As The TENG Company's Head of Research and Education, he is the main co-author of The TENG Guide to the Chinese Orchestra, a 624-page book on instrumentation and orchestration. Chenwei graduated with distinction and an Honorary Award from the University of Music and Performing Arts Vienna, where he studied composition and audio engineering under a scholarship from Singapore's Media Development Authority. He has been regularly commissioned to compose for professional orchestras in Singapore, Taiwan, Hong Kong, and Macao, including several set pieces for Western classical and Chinese music competitions. His accolades include the national Young Artist Award, the Young Outstanding Singaporeans award from Junior Chamber International and the Top Local Classical Music award from the Composers and Authors Society of Singapore (COMPASS).

Featuring

Liuqin: Liang Ming-Huei

Pipa: Wang Siyuan

Yangqin: Ma Huan

Zhongruan: Cheng Tzu-Ting, Koh Min Hui

Daruan: Chan Jing Wen, Kenny, Ngeow Si Ming, Jonathan

Dunhuang

Composed by **Jiang Ying**

Dunhuang, a land of mystery and history, shines like the brightest jewel on the age-old Silk Road, where its rich and vast heritage and innumerable historical sites and artwork bear witness to the confluence of Eastern and Western civilizations, and is a living testament to the ancient cultures that once flourished here. This piece deftly utilizes the characteristics of Chinese instruments in combining the tonalities of Western Chinese music with the Ragas of Indian music, symbolizing Dunhuang's unique position as the only meeting point of the four ancient civilizations and its diverse and legendary nature. The music is divided into two main sections: the first section evokes the desolate and boundless Gobi Desert that envelopes the ancient garrison of Dunhuang, and the

second section expresses the prosperity and vitality of the modern city it is today. The work opens with a low refrain from the guzheng, before the xindi, erhu, pipa and ruan enter in quick succession, in turns joyous and rousing, in turns lyrical and melancholic. The listener is transported back into the 4000 years of Dunhuang's history, where power changed hands multiple times and the city experienced extreme fortunes. Famous scenes like "the post station on the weathered path" that show the vibrant city at the height of its glory come to mind, along with the emblematic "Flying Deities" and "Reverse Pipa-Playing Pose" that stand out among the multitude of artwork depicting music and dance in the legendary frescoes in the Mogao Caves. The second section replaces the xindi with the qudi, characterized by its higher register, luscious and clear tone, enlivening the piece. To further enhance the rhythmic drive, the performers tap the "sound boxes" of the erhu, pipa and zhongruan, emulating sounds of drums and galloping horses. In essence, this piece is an example of the wide-ranging expressive capabilities of traditional Chinese instruments, and seamlessly connects the legacy of Chinese folk music with its future creative possibilities.

Jiang Ying

Jiang Ying graduated from the Shanghai Conservatory of Music in 2010 with a master's degree. She was appointed composer-in-residence of the Shanghai Chinese Orchestra and she was subsequently invited in 2013 to take up the same position with the China National Orchestra. Her representative works include Silk Road, Dragon Totem, Taiji, Dwelling in the Fuchun Mountains Capriccioso, Impressions of Chinese Music. Her works have also won numerous prizes in domestic and international competitions and have been performed in many different countries and regions. In 2013, she collaborated with renowned director Wang Chao Ge to compose the music for the large-scale theatre work Impressions of Chinese Music, which won her the Young Composer Award by the Ministry of Culture.

Featuring

Erhu: Zhou Ruoyu

Pipa: Wang Siyuan

Yangqin: Ma Huan

Zhongruan: Koh Min Hui

Harp: Liang Guoting, Fontane

Dizi: Ng Wei Xuan

Gaoyin Sheng: Yang Sin-Yu

Percussion: Koh Wen Jun, Derek

Post-Concert Chat

Programme curated by:

Huang Guifang, Plucked String Section Leader/Sanxian Principal, Qu Jianqing, Yangqin Principal and Yu Jia, Pipa Principal

Artistic direction by:

Quek Ling Kiong, Principal Conductor

Lighting Designer:

Tai Zi Feng

Programme Notes

By Koh Cheng Jin

Chamber Charms: Pizzicato invites audiences through an awe-inspiring journey across ever-changing time and landscape.

Antiphonal Flower Song for pipa and yangqin composed by Zhang Xiaofeng takes inspiration from a Chinese folk song that conveys a spirited dialogue between a pair of lovers or good friends on the traits of flowers that bloom each season. The characteristic spontaneity and merriness are conveyed through spacious phrasing, seamless exchanges and role playing between both idiosyncratic instruments. It is stimulating to hear how the two voices alternate between harmonization, unison and counterpoint, occasionally emulating the sound of an accompanying drum as well.

Next, the ruan family takes center stage in composer Liu Xing's seminal work for the instrument, **Mountain Song**. Shan'ge ("mountain song") is a genre of Chinese folk song usually associated with high and penetrating timbre, expansive melodies, or relatively free rhythms. In contrast, **Mountain Song** appears to be more stylistically similar to country rock guitar music, where soloistic, guitar-inspired undulating runs and syncopated beats imbue it with a timelessly fashionable and impressive flair. Chen Zhe's arrangement for ruan ensemble enhances all the above traits and creates new harmonies, further foregrounding the depth and resonance of this remarkable instrument.

Also deeply rooted in folk life, the third piece **Three Six** is well-known composer Gu Guanren's 1961 plucked string arrangement of one of the eight great pieces of the Jiangnan Sizhu (silk and bamboo) tradition. This elegant musical genre appeared around the Ming Dynasty and primarily prevailed in parts of Jiangsu province, Zhejiang province and Shanghai. Implied by its name, Jiangnan Sizhu is reflective of picturesque Jiangnan with its elegant and harmonious playing style. The ensemble consists of stringed and wind instruments, comprehensive and colorful in sound. The main feature of the tradition is the collective ornamentation of one main melody, which can reveal the dynamics, cohesion and chemistry between musicians. Born in Jiangsu province, Gu Guanren's lifelong passion in exploring and disseminating cultural traditions through his music has led him to create some of his most iconic works. **Three Six**, which highlights the crystalline radiance of plucked strings, has since been cherished as a representative work and enjoyed great popularity worldwide.

With the mystical worlds of celestial beings in mind, **Heavenly Fragrance of Gandharva** by composer Chen Xinruo distinguishes itself from the above lineup. In Indian religions, gandharvas refer to divine musicians that abstain from alcohol and meat, continuously emanating fragrance. According to early Buddhist texts such as the Dīrgha Āgama and Avadanasatka, gandharvas sing praises of gods while accompanying themselves with lapis lazuli lutes high above the clouds. The sheer magic of this imagination is brought to life through a "lute-full" ensemble of pipa, ruan, as well as yangqin in this work, which also reminiscs aspects of Indian classical music such as melodic fluctuations, pitch-bending and strong rhythmic groove.

Transporting the audience back earthside to the warmth breath of the living, **Narati** spotlights the plucked strings in a different context. Located in Xinjiang, home to many ethnic groups, Narati grassland is one of the most beautiful grasslands in China for its mountainous scenery. In **Narati**, composer Liu Chang draws musical influences from Kazakh and Tajik cultures that morph into stirring melodies and dance-like grooves. The emphasis on performance dexterity immediately recalls timbres of lutes associated with Central Asia and commonly played by the Tajiks, Kazakhs, Uzbeks such as the rubab, dombra and tanbur etc., coalescing diverse traditions in a musical melting pot.

For tonight's concert, SCO Composer-in-Residence Wang Chenwei has specially rearranged his work **Childhood**, which was written at the age of 16. The sense of nostalgia—longing for a simpler, happier past, and bittersweet experiences transitioning to adulthood drift gently through animated motifs, songful lyricism and blossoming, romantic harmonies in the music. Such sincerity in expression is retained in Chenwei's subsequent, beloved works that are now staples of Chinese orchestral repertoire, such as *The Sisters' Islands* and *Confluence*, even if these works are more known for their explorations of cultural identities in and around Singapore.

What better way to conclude the concert than with composer Jiang Ying's *Dunhuang*, which celebrates thousands of years of musical heritage on the Silk Road with the invitation of bowed, wind and percussion instruments? Some of these Chinese instruments (such as pipa, bili, dizi, and drums, etc.) were thought to have evolved as part of cultural exchanges along the Silk Road, which connected the Central Plains of China to the Western Regions, Central Asia, the Middle East and beyond. Dunhuang, an ancient city that served as a cultural and commercial hub on the Silk Road, springs back to its brilliant, bustling life through the piece inflected with tonalities of the Western Regions. May the yearning and aspiration for the precious and beautiful through each piece of **Chamber Charms: Pizzicato** be continually etched in the hearts of the audience.

About The Orchestra

Singapore Chinese Orchestra

Founded in 1996, the Singapore Chinese Orchestra (SCO) is Singapore's only full-time professional Chinese orchestra. With more than 1.5 million music lovers every year who attend its concerts or tune in to its digital streams, it is renowned for its excellence in traditional Chinese music as well as its unique Singapore flavour. More than 80 musicians comprise the SCO, which is located at the Singapore Conference Hall in downtown Singapore. It is helmed by Principal Conductor Quek Ling Kiong, who took over the baton in 2023 from Music Director Tsung Yeh (2002-2022; named Conductor Emeritus in 2023).

SCO has impressed a broadening audience with its blockbuster presentations and is fast establishing itself around the world.

Over the years, the SCO has toured major cities in Asia and Europe, such as Beijing, Shanghai, Hong Kong, and London. Notable appearances include critically acclaimed concerts in 2007, 2018, and 2023 at the China Shanghai International Arts Festival, a 2019 performance in Gwangju, South Korea, as well as a European concert tour that year to Berlin, Prague, Forli (Italy), and Loannina (Greece). In 2022, its musicians travelled to Germany to perform with the Nuremberg Symphony Orchestra at Klassik Open Air, playing to more than 75,000 people.

In the spirit of cross-cultural collaboration, the SCO recorded *Butterfly Lovers* with Grammy Award-winning violinist Joshua Bell in 2018. The recording broke into the United Kingdom's Official Specialist Classical Chart Top 20 when it was released in 2023 – a first for a Chinese orchestra.

Besides being a National Arts flagship company, the orchestra draws on a wide range of musical influences from Singapore, Southeast Asia and beyond. MEPAAN, a production staged in conjunction with Sarawak-based creative agency The Tuyang Initiative for the 2022 Singapore International Festival of Arts, combined stirring orchestral strains with haunting indigenous melodies. The orchestra also continues to commission original compositions, as well as arrangements of works from different genres, such as pop, jazz, Western classical music, and folk tunes of other ethnic groups.

In keeping with its standing as a "People's Orchestra", the SCO is committed to fostering a love for traditional Chinese music among the wider public. Through extensive education and outreach programmes, including community concerts, workshops, and competitions, it nurtures the next generation of musicians and listeners. The Caring Series, launched in 2007, has brought the healing power of music to people in hospitals, hospices, and elderly homes. The orchestra's musicians also perform regularly at schools, and work closely with the Singapore National Youth Chinese Orchestra (SNYCO).

The SCO has published several books on its history and outstanding musicians. *The People's Orchestra* (2016) looks back on the ensemble's first two decades as a professional orchestra, and *SCO Hidden Gems* was released in 2021 to mark its 25th anniversary. That same year, the orchestra launched a Digital Archival Portal, a repository of house programmes, music scores, recordings and more, which will support academic research.

Through these efforts, the SCO continues to further its mission as a top Chinese orchestra that will inspire and inform generations of music lovers for decades to come.

Quek Ling Kiong

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 curated three concert seasons since he took over musical leadership as Principal Conductor, and has led the SCO to successful concert tours and international arts festivals, such as the China Shanghai International Arts Festival in 2023 and the China Tour in 2024.

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, Jilin Chinese Orchestra, Hong Kong Chinese Orchestra, Taipei Chinese Orchestra and Kaohsiung 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, Marc Kissoczy, Kirk Trevor, Jorma Panula and Kurt Masur 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 Chinese cities of Shanghai, Beijing, Suzhou and Guangzhou, Eastern Malaysian cities of Kota Kinabalu and Kuching. Quek has also led the SNYCO to international arts festivals such as the Tainan International Arts Festival, Hsinchu Chinese Music Festival and East Malaysia Chinese Music Festival. 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), the Meritorious Award by the Composers and Authors Society of Singapore (2016), and the Singapore Chinese Cultural Contribution Award in the individual category (2025). 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.

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室内乐系列： **锦绣年华**

演奏：新加坡华乐团弹拨乐声部



日期: 2025年08月01日 | 7:30 PM

① 时长: 1小时 (无中场休息)

📍 地点: 新加坡华乐团音乐厅

《对花》

张晓峰作曲

《对花》系借用民间乐曲而得名，暗指琵琶与扬琴的二重奏形式。乐曲运用自由的二部性曲体结构创作而成第一部分为安静的、优美的歌声伴随着轻盈的舞蹈由远到近的情节。第二部分为琵琶泛音的滑音表现口弦情歌的效果随后速度逐渐加快又回到优美的歌声与舞蹈情景中继而慢慢消失在夜色中。总体音乐情绪：虚幻、神秘。该作品应著名琵琶演奏家杨靖教授委约创作。

张晓峰

张晓峰，中国著名的民族音乐家、作曲家。曾任上海歌剧院扬琴独奏演员，1970年起专职从事作曲。其七十年代创作的《山村来了个售货员》、《边寨之歌》等曾风靡一时，至今仍脍炙人口。后来创作的《琵琶行》、《新婚别》等乐曲被誉为“音乐中的唐诗”。二胡协奏曲《丽歌行》、《杨贵妃》、《西施情》和《六月雪》，在新加坡首演时引起轰动。他对江南丝竹的挖掘、整理、改编和出版，对“江南丝竹”入选国家级“非物质文化遗产”名录起了不小的推进作用。

演奏

琵琶：王思元

扬琴：马欢

《山歌》

刘星作曲

陈哲改编

《山歌》最初由著名阮演奏家兼作曲家刘星先生创作，是一部极具代表性的中阮独奏佳作。改编后的重奏版本通过精心设计的声部编排，着重构建了各声部之间宛如对话般的互动关系——旋律线条相互应答、交织缠绕，形成此起彼伏的音响效果，进一步丰富了音乐的层次感与空间感。

刘星

刘星 - 中国知名作曲家与中阮演奏家。他任职上海音乐学院中阮研究生导师同时也是半度音乐制作公司的艺术总监。他的作品以民乐、Newage音乐为主，其中包括：《动物组曲》、《第二民族交响乐》和《中阮协奏曲-云南回忆》等。

演奏

高音阮：梁名慧
小阮：許民慧
中阮：饒思銘
大阮：曾靖文

《三六》

江南丝竹
顾冠仁编配

三六此曲流传甚广。原名《三落》，因“三六”是江南吴语“三落”的谐音，故有此名。乐曲旋律流畅活泼，顿挫分明，洋溢着欢乐的情绪。

顾冠仁

顾冠仁是著名国家一级作曲家。历任上海民族乐团团长、艺术总监，中国民族管弦乐学会副会长、荣誉会长和民族音乐委员会副主任。主要作品有：琵琶协奏曲《花木兰》、合奏《春天》组曲、《将军令》、《大地回春》；乐队协奏曲《八音和鸣》，曲笛、古筝双协奏曲《牡丹亭》，《驼铃响叮当》、江南丝竹《春晖曲》及音乐朗诵《琵琶行》等。

演奏

琵琶：王思元
扬琴：马欢
柳琴：梁名慧
中阮：鄭芝庭、許民慧
大阮：饒思銘
三弦：曾靖文

《乾达婆·天香》

陈欣若作曲

《乾达婆·天香-为七件弹拨乐器而作》是2015年为章红艳老师的弹拨乐团专门创作的。乾达婆，在梵语中是“变幻莫测”的意思，是天龙八部中奉祀佛陀的乐神的名字，也是敦煌壁画中的“飞天”。在古代西域，俳优也常被称为乾达婆，彼等不事生业，只寻饮食之气，作乐而乞求，故名。此作品所表现的就是乐神乾达婆飞天时飘渺隐约，难以捉摸的香气与音乐。作曲家用充满西域色彩的调式形成旋律，以卡农手法以及弹拨乐的各类音色手法，模仿乾达婆奏乐时，香气在天空中层层叠叠飘散开的意向。

陈欣若

陈欣若 - 作曲家，中央音乐学院作曲系教授，曾任和声教研室主任，现任音乐综合理论学科副主任，曾师从罗新民教授、郭文景教授。2008年获博士学位后留校任教至今。

演奏

高音琵琶：王思元
小阮：梁名慧、鄭芝庭
中阮：許民慧、饒思銘
大阮：曾靖文

扬琴：马欢

新加坡首演

《那拉提》

刘畅作曲

《那拉提》为弹拨乐与鼓乐而作。这部作品的创作灵感来源于新疆著名的草场“那拉提”。那拉提草原又名巩乃斯草原，突厥语意为“白阳坡”，是发育在第三纪古洪积层上的中山地草原。关于那拉提草原，传说成吉思汗西征时，有一支蒙古军队由天山深处向伊犁进发，时值春日，山中却是风雪弥漫，饥饿和寒冷使这支军队疲乏不堪，不想翻过山岭，眼前却是一片繁花织锦的莽莽草原，泉眼密布，流水淙淙，犹如进入了另一个世界，这时云开日出，夕阳如血，人们不由的大叫“那拉提（有太阳），那拉提”于是留下了这个地名。

刘畅

刘畅，青年作曲家。辽宁师范大学音乐学院作曲教师。大连音乐家协会音乐创作与音乐理论专业委员会会长。广西民族乐团驻团作曲，吉林交响乐团驻团作曲。2004年以第一名的成绩考入中央音乐学院附中作曲系，2007年考入中央音乐学院作曲系本科，2012年以第一名成绩保送至研究生。附中与本科分别师从于著名作曲家杜咏教授、罗新民教授，本科期间曾受著名作曲家，教育家杜鸣心先生的悉心指导。在校期间曾多次获得各类奖学金，如宝钢奖学金，研究生国家奖学金，古驰珠宝与腕表基金等。

演奏

柳琴：梁名慧

琵琶：王思元

扬琴：马欢

中阮：鄭芝庭、許民慧、饒思銘

大阮：曾靖文

大鼓：許文俊

新版本世界首演

《童年》

王辰威作曲

《童年》以活泼诙谐的快板开场，勾勒出童年无忧的笑颜和七彩的梦幻。中段转入深情的慢板，吟唱着成长的历程与青春的憧憬。快板重现，乐曲以俏皮的尾声结束。在作曲技法上，乐曲结合了华乐的五声音阶与西乐的半音阶，为传统华乐器增添了新的表现力。

王辰威16岁创作阮合奏《童年》，2005年由新加坡阮咸印象室内乐团首演后陆续改编为西洋弦乐版及多种室内乐版与笙合奏版。2025年作者应新加坡华乐团委约，将其重编为弹拨乐七重奏。

王辰威

王辰威，新加坡华乐团驻团作曲家、国立教育学院及南洋艺术学院兼职讲师、新加坡华乐总会副秘书长、The TENG Company（鑾）研究教育部主任，主笔624页英文书《鑾华乐配器指南》。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。新加坡、台湾、香港及澳门的专业乐团经常委约王辰威作曲，包括多首中西乐比赛指定曲。其荣誉有新加坡“青年艺术家奖”、国际青年商会“新加坡杰出青年奖”、两届新加坡词曲版权协会“年度本地古典音乐奖”。

演奏

柳琴：梁名慧

琵琶：王思元

扬琴：马欢

中阮：鄭芝庭、許民慧

大阮：曾靖文、饒思銘

《敦煌》

姜莹作曲

《敦煌》作为丝绸之路上一颗璀璨而又耀眼的明珠，以其神秘而广博的内涵、丰富而精美的历史遗存，承载着中西方文明交流的历史，延续着万古文化的血脉。乐曲巧妙地运用中国民族乐器的特性，把西域调式与印度调式相结合，体现着古代四大文明的唯一汇聚地——敦煌所具有的多元、传奇的色彩。乐曲在节奏及情感表达上分为两个部分，第一部分着重表现了敦煌古城千里戈壁的凄凉与萧瑟。第二部分表达了今日敦煌的繁荣与生机。全曲以古筝低沉的回转开篇，新笛、二胡、琵琶和阮紧随奏响，时而欢快、激昂，时而婉转、忧伤，使人仿佛穿越于敦煌4000年兴衰起伏的历史长河之中，让人脑海中不禁浮想出“古道驿站”、“敦煌盛世”的繁盛景象以及莫高窟壁画中“飞天”、“反弹琵琶”等千姿百态的乐舞场景。第二部分由音色润丽、清晰的曲笛取代了表现中低音域的新笛，曲风即刻变得生动、活泼，同时加以表演者以手轻拍二胡琴膜模拟鼓声、马蹄声，拍打琵琶和阮的面板以加强节奏感。这首曲子展现了中国民族乐器丰富的表现力以及中国民族乐曲的传承与创新。

姜莹

姜莹是中国当代作曲家。2010年硕士毕业于上海音乐学院，毕业后任上海民族乐团驻团作曲，2013年调入中央民族乐团担任驻团作曲。主要作品有《丝绸之路》、《龙图腾》、《太极》、《富春山居图》、《印象国乐》等。作品曾多次在国内外比赛中获奖并在多个国家和地区上演。2013年与著名导演王潮歌合作，担任大型民族乐剧《印象国乐》的全剧作曲，并获文化部青年作曲家奖。

演奏

二胡：周若瑜

琵琶：王思元

扬琴：马欢

中阮：許民慧

竖琴：梁帽婷

笛子：黄煒軒

高音笙：楊心瑜

蹲杯鼓：許文俊

演后分享会

节目策划：

黄桂芳，弹拨声部长/三弦首席、瞿建青，扬琴首席、俞嘉，琵琶首席

艺术指导：

郭勇德，首席指挥

灯光设计：

戴子丰

音乐会介绍

文/高程锦

“弹拨乐”为世界乐器的主要分类之一，历史悠久，主要以“弹”、“拨”动作，在乐器上发出点状颗粒的独特音响。无论是坚挺清脆的音色，或是长线条的旋律，弹拨乐器都能表现得淋漓尽致。这极高的音色辨识度与融合性，使中国弹拨乐器在华乐团里扮演着无可取代的骨干角色。由首席指挥郭勇德担任艺术指导、弹拨声部长/三弦首席黄桂芳、扬琴首席瞿建青与琵琶首席俞嘉策划的“锦瑟年华”弹拨音乐会，涵盖经典与创新，特邀观众一同穿越时光印记，漫步于变化多端的光景。

音乐会由作曲家张晓峰创作，极富民间韵味的《对花》开场。琵琶与扬琴喋喋不休，你来我往的对唱，在乐句不平衡、长短变化的基础上，生动刻画出一对情侣或好友相互逗趣，借花唱情的场面。其中最有趣的特点之一是两声部的演变过程：他们时而和声、时而齐奏，时而错开，有时还奏出打击乐的音响，新鲜又俏皮。

作曲家刘星为中阮而作的《山歌》可谓是现代中阮独奏作品的经典佳作之一。谈到中国山歌，也许会先联想到高亢宏亮的音调、悠远绵长的旋律、流畅自由的节奏等。相反，《山歌》贯穿着时尚流行、乡村摇滚乐的风格，充满跌宕起伏的轮廓。作曲家借鉴吉他演奏技法，开拓中阮新的演奏方向，而陈哲为阮重奏改编的版本则为曲子添加和声色彩与节奏感，更加突显阮淳朴圆润的音色与声响效果。

同样来自民间、有着几百年历史的江南丝竹，是中国传统器乐合奏形式中最重要的代表之一。江南丝竹流行于江苏南部、浙江西部、上海一带，以丝弦和竹管乐器为基本编制，灵活又齐全。江南丝竹主要讲究演奏者相互间的默契，在不停歇的合作、配合中，运用不同变奏手法丰富主旋律。《三六》是出生于江苏，多年深耕民族音乐的作曲家顾冠仁于1961为弹拨乐编配的江南丝竹八大名曲之一，此编配鲜活饱满，充分展现弹拨乐清晰颗粒的音色与穿透力，让人瞬间到访舒适惬意、精致浪漫的江南美景。

与前几首作品相比，由陈欣若创作的《乾达婆·天香》则刻画远隔人间、云天之上的仙乡奇境。乾达婆在印度宗教中，是不食酒肉、身上散发香气的乐神。根据经典（《长阿含经》、《撰集百缘经》等）记录，他们手持酷似琵琶的琉璃琴，在云雾飘渺中作乐歌舞。曲中巧妙运用琵琶、中阮与扬琴原有的“异国情调”，演奏印度古典旋律的迂回曲折、滑音和律动节奏，勾勒出壁画中有声有色、仙气飘扬、令人陶醉的意境。

下一首《那拉提》充满炽烈的生活气息与浓郁的风土民情。作曲家刘畅以民族众多的新疆草原为布景，融入哈萨克族、塔吉克族的音乐特征，以动情旋律和强烈的节奏感唤起内心深处的柔情和舞动的欲望。赋予弹拨乐器的灵巧演奏技法让人不禁联想到与这两件乐器颇有渊源的中亚长颈拨弦乐器，比如塔吉克人、哈萨克人、乌兹别克人常使用的雷巴布琴、冬不拉、坦布尔琴等，在这跨界碰撞的火花下，流露丰沛饱满的情绪和生命力。

与其他曲目截然不同的是华乐团驻团作曲家王辰威青少年时期创作、特地为今晚演出改编的《童年》。生动活泼的动机、悠然如歌的弦律、尽情绽放的浪漫和声，犹如抒发着对童年生活的怀念，与童年到成年苦乐参半的成长历程。作曲家后来也陆续创作了本地乐界耳濡目染的《姐妹岛》、《融》等旋律性极强的曲子，在挖掘本地文化的同时，保留了最赤诚、最真挚的情感表达。

最后，音乐会特邀弦乐、吹管与打击乐演奏家们一同以一首《敦煌》奏响丝绸之路上的千古佳音。丝绸之路是西域、中亚、中东等与中原文化交流的重要渠道，是众多古乐器（如琵琶、筚篥、横笛、乐鼓等）与音乐风格起源与传播的大动脉。作曲家姜莹以丝绸之路上的敦煌古城为主要灵感，采用异域调式，描摹出一幅幅精彩的历史画卷，找寻并重现千年前的灿烂辉煌。这场充溢对美好时光留恋和憧憬的夜晚，承载了满满的锦绣年华，愿能长久荡漾在每位观众的心目中。

乐团简介

新加坡华乐团

成立于1996年的新加坡华乐团是本地的旗舰艺术团体，更是唯一的专业国家级华乐团。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现任国务资政李显龙，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，使新加坡华乐团成为一支风格独具的优质华乐团。乐团首席指挥郭勇德于2023年上任，原音乐总监葉聰在掌舵20年后，于2023年成为荣誉指挥。

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。

近年来，新加坡华乐团走访了亚洲和欧洲各大城市进行巡回演出，其中包括北京、上海、香港、伦敦等。新加坡华乐团大受好评的海外演出包括2007、2018、2023年的中国上海国际艺术节、2019年的韩国光州音乐会，以及2019年的欧洲巡演，足迹遍及德国柏林、捷克布拉格、意大利弗利，以及希腊约阿尼纳。2022年，新加坡华乐团演奏家前往德国，在“Klassik Open Air”音乐节上与纽伦堡交响乐团同台演出，吸引了超过75,000名观众。

新加坡华乐团十分重视跨文化交流，于2018年与格莱美奖得主、知名小提琴演奏家Joshua Bell一同录制《梁祝小提琴协奏曲》。此曲在2023年推出后立即得到极大回响，荣登英国古典音乐家排行榜前20名，成为第一支登上此排行榜的华乐团。

新加坡华乐团与砂拉越的艺术团体Tuyang Initiative合作，在2022年新加坡国际艺术节呈现了一场名为MEPAAN的演出。MEPAAN结合振奋人心的乐团编曲和令人难以忘怀的原住民曲调，打造出别具一格的音乐体验。乐团也不断委约不同作曲家进行全新创作和编曲，探索不同类型的音乐风格，例如流行音乐、爵士乐、西方古典音乐以及各族民谣。

新加坡华乐团身为人民的乐团，致力宣扬传统华乐之美，传播对于华乐的热情。新加坡华乐团举办多场教育与拓展活动，包括社区音乐会、音乐工作坊、各项比赛，旨在培养新一代的演奏家和音乐爱好者。2007年开展的“关怀系列”音乐会，让新加坡华乐团将音乐疗愈功能带进医院及安老院等护理机构。此外，新加坡华乐团也多次走访校园进行演出，并与新加坡国家青年华乐团紧密合

此外，新加坡华乐团也出版了多本关于华乐团历史和杰出演奏家的书籍。如2016年出版的《人民的乐团：新加坡华乐团1996-2016》就回顾了华乐团正式成为专业华乐团的首二十年；2021年出版的《名家·华韵》则为乐团成立25周年的纪念刊物；乐团也于2021年推出了“新加坡华乐团数码典藏”。这典藏乃乐团的数码资料库，收藏了历年来的演出节目册、乐谱、录音录影等，旨在支持有关本地华乐发展的学术研究。

作为出类拔萃的华乐团，新加坡华乐团努力不懈，弘扬“优雅华乐，举世共赏”的使命，继续启发、扶掖后进，培养出一代又一代的爱乐者。

郭勇德

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。郭勇德任乐团首席指挥策划了三年乐季“琴·缘”、“融汇”以及“溯源”。期间分别在在2023年、2024年他带领乐团参加中国上海国际艺术节以及访华巡演。

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、吉林民乐团、香港中乐团、台北市立国乐团和高雄市立国乐团，也曾在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、Marc Kissoczy、Kirk Trevor、Jorma Panula、Kurt Masur和Kirk Trevor等多位大师指导。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，他曾带团巡演，到访北京、上海、苏州、广州、东马哥打基纳巴卢以及古晋，出国参加台南国际艺术节、竹堑国乐节、沙巴民族音乐节等。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”等系列音乐会场场爆满，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助金（2013）和新加坡词曲版权协会卓越贡献奖（2016）以及新加坡华族文化贡献奖个人奖（2025）得主。2019年，新加坡管理大学设立了“郭勇德文化艺术奖学金”，肯定他对艺术领域的贡献。

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