



Chamber Charms: Virtuosic Winds

Date: 05 Sep 2025 | 7:30 PM

Duration: 1 hr (no intermission)

Venue: [SCO Concert Hall](#)

The Alluring Span of the Peacock

Composed by **Yan Haideng**

The Alluring Span of the Peacock is a sheng solo piece composed by Yan Haideng in 1957. The peacock is an auspicious animal, and this piece pays tribute to the joyous life of the working class through a depiction of the beauty of the peacock. This piece is based on the tunes of folk songs from Jinbei, Shanxi, and consists of five parts:

- (i) Part 1 composes of ad libitum segments in which the rhythms flow freely. Through contrasts between quick and slow rhythms and speeds, as well as between traditional chords and single notes, the composition is upbeat and lively. Especially worth highlighting is the feature that long notes are embellished by *dayin* (a tapping technique), the nimble quality of the notes painting a vivid picture of a peacock spreading its wings and preparing to take flight.
- (ii) Part 2 adopts a mesmerising song-like *largo*, in which we hear the sheng being played using the *hushe* technique (a trilling technique) to create a beautiful, relaxed, and lyrical mood. A breathtaking scene of a peacock spreading its vibrant feathers while basking in twilight colors unfolds before the listeners' eyes.
- (iii) The tempo in Part 3 changes to a spirited *allegretto*. Here, the sheng plays chords, single notes, and *shuangtu* (double tongue) notes successively to paint an energetic and intriguing picture of a peacock hopping and playing in joy.
- (iv) Part 4 goes even faster, as the musician employs techniques such as the animated *santu* (triple tongue) to play short and repeated segments that are highlighted by embellishing notes, as well as sections that echo each other. These elements combine to bring the musical piece to an emotive climax.
- (v) Part 5 recreates the flowing melody of Part 2 to paint a poetic and charming scene. As the last segment trails off, it is as if the peacock is flying towards the horizon, disappearing into the distance.

Yan Haideng

Yan Haideng (1930–2004) is a Chinese musician well-versed in the sheng. Besides having composed numerous sheng pieces, Yan Haideng has also written a sheng guidebook titled "How to Play the Sheng" in collaboration with Gao Jinxiang and Xiao Yunxiang. Yan Haideng started his musical training from the time he was a child, as a member of a drums troupe. He excelled in the sheng and was recommended by the dizi musician Liu Guanyue to enroll in the Tianjin People's Art Theater (known as the Tianjin Opera and Dance House today). He has performed outside of China many times on trips with Chinese performance groups, Tianjin Opera and Dance Troupe, and the Consolation Troupe of Literature and Art to North Korea in places such as North Korea, Afghanistan, Egypt, Syria, Japan, and Western European countries.

Featuring

Autumn Yearning at the Dressing Table

Ancient tune

arranged by **Du Ciwen**

Autumn Yearning at the Dressing Table is an ancient tune. It first appeared as the fourth tune in the pipa suite *Songs of the Frontier* and was later adapted to xiao solo, guzheng solo and other versions. The piece depicts Wang Zhaojun's arrival at the frontier, grooming herself at the dressing table and evoking self-pity and homesickness.

Du Ciwen

Du Ciwen is a renowned dizi player and first-class performer from China. Over the many years of his career in the arts, he has received numerous accolades both in China and other countries. He has also been a part of many major national-level music performances and exchange programmes. His most famous works, such as *Autumn Yearning at the Dressing Table*, *Song of Chu*, *Alishan*, *Do You Hear the Song of My Dizi*, and *Sunshine in Pamirs* enjoy great popularity. These pieces, well-known not just in China but also internationally, have been selected for inclusion in standardized textbooks used throughout China.

Featuring

Xiao: Yin Zhiyang

Guzheng: Xu Hui

Farewell at Yangguan

Ancient tune

rearranged by **Mao Kuangping & Hu Zhihou & Huang Xiaofei**

Based on the famous Tang Dynasty poem *Farewell at Weicheng* by the renowned poet Wang Wei, the work consists of 3 stanzas of lyrics and music accompaniment. The subtle and restrained expression gradually conveys the deep emotions of ancient Chinese scholars when they part from family and friends, as well as their heartfelt wishes for those embarking on distant journeys.

Hu Zhihou

Hu Zhihou, renowned guanzi performer and educator, Professor at the Central Conservatory of Music's Department of Chinese Instruments. In 1952, he was admitted to the conservatory's junior programme (now the affiliated high school). As a student and sole successor of the famous musician Yang Yuanheng, he inherited nearly lost virtuoso techniques of the guanzi. After graduating in 1964, he continued teaching at the same conservatory as China's first professional guanzi instructor.

Huang Xiaofei

Huang Xiaofei is a conductor, composer, professor at the China Conservatory of Music and a member of the China Musicians Association. Upon graduated from the Department of Composition at the Central Conservatory of Music, Huang Xiaofei remained in her alma mater where she taught at the Chinese Music Department. She later joined the China Conservatory of Music. She had previously held positions as conductor and composer at the Hubei Opera Troupe, China Movie Chinese Orchestra and Dongfang Opera Troupe. In 1992, she was appointed as the professor of the China Conservatory of Music. In 1994, she received a medal and sponsorship from the State Council of the People's Republic of China for her outstanding contribution to the development of Chinese Arts and Culture. While teaching at the China Conservatory of Music, she was invited to conduct and teach in various states and countries including Hong Kong, Taiwan, Singapore and Korea.

Featuring

Guan: Jin Shiyi

Grand Prelude

Henan folk tune

arranged by **Li Guanglu**

The music was rearranged based on traditional Henan music, *Prelude of the Folk Song*. The music was originally a joyous and cheerful opening piece featuring zhuihu (a bowed instrument). The music is full of joy and excitement. Techniques such as the mordent, glissando and polyphony, which are unique to the traditional sheng, are demonstrated in this piece.

Li Guanglu

Li Guanglu is a famous sheng player, educator, and music activist from China. Not just a highly-skilled performer, Li Guanglu is also a talented composer. Being a professional dedicated to the research and promotion of the sheng, he has produced many anthologies related to the sheng, acted as the editor-in-chief on several sheng publications and written numerous academic papers on the arts. Li Guanglu has created and adapted a large number of music pieces, both Chinese and foreign, to highlight the unique characteristics of the sheng. The most iconic work of this type is *Fantasia on The Legend of the White Snake*.

Featuring

Sheng: Guo Changsuo

Partridges Flying

Hunan folk tune

rearranged by **Zhao Songting**

Orchestrated by **Zhang Weiliang**

Partridges Flying is one of the representative work of Jiangnan dizi. Originally a Hunan folk piece, the music score was first seen in the *Chinese Yayue Collection* compiled by Yan Gufan in 1926. Dizi virtuoso Zhao Songting rearranged the music based on a poem by Li Bai from the Tang dynasty. In the music performance, the artistic contrast of mellow and delicate, fast and slow, strong and weak, depicts flying partridges far and near, high and low. Allegro is played continuously with the circular breathing technique, from dazzling to unpretentious, achieving the profundity in music.

Zhao Songting

Zhao Songting (1924–2001), a native of Dongyang, Zhejiang, was a renowned dizi master and one of the most influential figures in modern dizi music. Known as the "King of Jiangnan Dizi", he was the founder of the Zhejiang style of dizi performance. Over a career spanning six decades, Zhao integrated northern and southern playing styles and was the first to introduce circular breathing techniques into dizi performance, significantly advancing its artistry. His representative works, such as *Morning* and *San Wu Qi*, remain widely performed. He also invented the paidi (Chinese-style pan flute) and authored several important theoretical texts on dizi playing. Zhao held key positions including Honorary President of Zhejiang Art School (now Zhejiang Vocational Academy of Art), Vice Chairman of the Chinese National Orchestra Society, and was a prominent advocate for music education and the preservation of traditional Chinese music.

Featuring

Dizi: Yin Zhiyang

Guzheng: Xu Hui

Tribute to Homeland

Henan folk tune

arranged by **Jin Shiyi**

Tribute to Homeland is adapted from several folklore 'labelled tunes' of Henan province's suona music. 'Labelled tunes' refer to melodies from various regional and historical contexts, ranging from those that are closely connected to those that share little or no relation. The structure of the music consists of moderato, allegro and a capriccioso section that uses numerous finger and tongue techniques for additional nuances to the pitch and tone as a reflection of Henan's opera singing style. A mimicry of percussion instruments further induces humour and colour to the piece. Combined with interesting and wide-ranging textures, this piece is an excellent portrayal of the vibrancy and beauty of the suona in the Henan region.

Featuring

Suona: Jin Shiyi

Sheng: Guo Changsuo

Bangzi: Meng Jie

Theme of Pioneers

Composed by **Yu Huiyong & Hu Dengtiao**

rearranged by **Yeo Puay Hian**

During the end 1950s, China was undergoing a vigorous technological innovation movement. Countless outstanding figures emerged during that period. They used their superior talents to break the new technology barrier. This piece of music celebrates these fronts of the "indomitable, courageous spirit of fearlessness".

Yu Huiyong

Yu Huiyong (1926-1977) was from Shandong Province. In 1946, he joined the Jiaodong Cultural Association's Art Troupe, where he studied composition, direction, and the performance of various Chinese musical instruments. After graduating in 1950, Yu remained at the Shanghai Conservatory of Music. During his time in the Theory Department at the conservatory, while specializing in the study of ethnic music, he also explored folk songs, folk arts, Peking Opera, regional operas, and Western classical music. He published several important works, including *Shandong Drum Songs* and *Selected Folk Songs from Jiaodong*. He also composed the Chinese orchestral piece *Theme of Pioneers*. Yu was known for closely integrating traditional Peking Opera vocal styles with Western music, creating vocal arrangements that retained the authenticity of Peking Opera while introducing new innovations and breakthroughs. Later, he also contributed to the musical composition of Peking Operas such as *The Azalea Mountain* and *Combat in the Plains*.

Hu Dengtiao

Hu Dengtiao (1926-2016) was a China composer and music educator. In 1949, he enrolled at the now Shanghai Conservatory of Music and later remained there to teach. He served as Vice President of the Shanghai Musicians Association and President of the Shanghai Chinese Orchestral Society. In the 1960s, Hu founded the "String Quintet," which became one of the most significant contributions to the field of Chinese folk music. He composed, adapted, and transcribed 35 pieces for the String Quintet. His work *Chinese Music Orchestration Techniques* is a landmark in this field. Throughout his life, Hu dedicated himself to the creation and teaching of Chinese instrumental music. His compositions and educational philosophy have influenced generations of musicians, and his contributions have had a lasting impact on the development of Chinese music.

Featuring

Qudi: Yin Zhiyang, Phang Thean Siong

Bangdi: Ng Wei Xuan, Zeng Zhi

Sheng: Guo Changsuo, Ong Yi Horng, Cheng Ho Kwan Kevin, Yang Sin-Yu, Lim Kiong Pin

Gaoyin Suona: Jin Shiyi, Chang Le, Zhang Shuo

Zhongyin Suona: Lee Heng Quee, Meng Jie, Boo Chin Kiah, Liu Jiang

Drum: Boo Chong Wei Benjamin

Timpani: Tan Loke Chuah

Cymbal: Ngoh Kheng Seng

Cymbal/Gong: Teo Teng Tat

Gong: Shen Guoqin

Suspend Cymbal/Bangzi: Wu Xiangyang

Post-Concert Chat

Programme curated by:

Yin Zhiyang, Winds & Percussion Section Leader/Dizi Principal

Guo Changsuo, Sheng Principal

Jin Shiyi, Suona/Guan Principal

Artistic direction by:

Quek Ling Kiong, Principal Conductor

Programme Notes

By Zhang Heyang

Amid the quiet resilience of the pandemic years, the Singapore Chinese Orchestra (SCO)'s chamber concert series found renewed life in the intimacy and agility of small ensembles. This **Chamber Charms: Virtuosic Winds** concert brings the dizi, xiao, sheng and suona into a close conversation of 7 finely etched works, from solos to small ensembles, each distilling the essence of a region, the imagery of a culture and the unmistakable virtuosity of SCO's own musicians.

The concert opens with **The Alluring Span of the Peacock**, a sheng solo composed by Yan Haideng in 1957. Inspired by folk melodies from northern Shanxi, the music unfolds in 5 vivid scenes that follow the peacock's slow, sunlit unfurling of its plumage and its lively, playful steps. The sheng flows between glowing chords and a clear, song-like line, its voice brightened by quick trills, light double-tonguing, and graceful ornaments — keeping the folk melody's warmth while showing the peacock's elegance and life.

Next work, **Autumn Yearning at the Dressing Table**, an ancient melody reimagined by Du Ciwen as an intimate dialogue between xiao and guzheng. Drawn from a section of the pipa classic *Song of the Frontier*, it evokes the gentle homesickness of Wang Zhaojun, as a new arrival from beyond the Great Wall who paused by the river to arrange her hair. Du's arrangement unfolds in 4 scenes — the vastness of the frontier, the grace of her adornment, the quiet ache of longing, and the plaintive tones of her solitude, blending the timeless elegance with finely shaded emotions.

The third piece, **Farewell at Yangguan**, is based on Wang Wei's Tang-dynasty poem "Seeing Yuan'er Off to Anxi." Its main theme returns 3 times, each more tender and reflective than the last, gradually easing into a calm, unhurried close. Whether played on qin, dizi or zheng, it conveys the quiet affection and goodwill of an ancient farewell.

Grand Prelude, adapted from a traditional Henan overture that was once used as a prelude to local opera performances with a burst of spirited energy. In this solo arrangement for sheng by Li Guanglu, rolling chords, flutter-tonguing and crisp tonguing patterns light up the quick tempo. Vivid and full of rustic colour, it brims with the sense of a lively stage just as the curtain sweeps open.

Partridges Flying draws on a Hunan folk tune with its title echoing the Tang poet Li Bai's line that lends the music a tinge of historical longing. In Zhao Songting's adaptation, the dizi traces the birds' flight — now near, now far, rising and dipping, with the delicate embellishments of the Jiangnan silk-and-bamboo style. A lively finale adds a fast tempo and circular breathing that drive the music to a fiery close. Zhang Weiliang's arrangement enriches the accompaniment and balances lyric grace with virtuosic display.

Tribute to Homeland is adapted from several labelled tunes of Henan province's suona tradition. In Jin Shiyi's arrangement, the flavour of Henan opera singing and its distinctive percussion patterns are kept intact. The moderato is mellow and resonant, while the fast and "flying" sections press forward with fiery momentum. Ornamentations such as slides, shakes, bends, and turns come in swift succession, making the work both a heartfelt salute to the homeland and a showcase of the suona's expressive range.

During the late 1950s in China, ambitious national campaigns to boost production took off. **Theme of Pioneers** by Yu Huiyong and Hu Dengtiao captured the unshakable spirit of the pioneers who forged new paths for the nation. In this chamber arrangement by local pioneer musician Yeo Puay Hian, the dizi, sheng, and suona call to one another in bright, ringing phrases over the crisp heartbeat of the percussion, hence, carry the music forward with the same sense of purpose and pride that inspired its creation.

In **Virtuosic Winds**, the 7 finely crafted works flow together into a soundscape that spans regions and eras — where the peacock spreads its radiant feathers, the partridge takes flight, the hinterland holds its quiet sorrows and the Yangguan (last stop for travellers leaving China to the Western Regions) echoes with parting words.

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： 笙歌凤吹

日期: 2025年09月05日 | 7:30 PM
时长: 1小时 (无中场休息)
地点: 新加坡华乐团音乐厅

《孔雀开屏》

阎海登作曲

《孔雀开屏》是阎海登创作于1957年的一首笙独奏曲。孔雀是一种象征吉祥的动物，乐曲通过对孔雀的形象描绘，歌颂了劳动人民的幸福生活。全曲以山西晋北民歌的音调为素材，由五个段落组成：

第一段是节奏自由的散板，通过节奏、速度的快慢徐疾的对比、传统和音与单音的对比等等，使音乐起伏有致，生气勃勃。尤其是在长音上用打音装饰，生动地描绘出孔雀舒展双翅、跃跃欲飞的姿态。

第二段是优美如歌的慢板，笙用“呼舌”技巧演奏，华丽悠缓，抒情动人，描绘孔雀迎着朝霞缓缓展开彩屏的美丽情景。

第三段转为欢乐跳跃的小快板，笙先后用和音、单音和快速的双吐吹奏，生动活泼，富有情趣，描绘出孔雀欢乐地跳跃嬉戏的场面。

第四段速度更快，跳荡的三吐和不断反复的、用装饰的音强调的短小句逗以及上下呼应的乐句展开，使音乐情绪趋向高潮。

第五段再现了第二段的悠长旋律，充满诗情画意。尾句渐慢渐弱，描绘孔雀渐渐向天边飞去。

阎海登

阎海登（1930—2004）中国音乐家，擅吹笙，曾编写多首笙曲，亦和高金香、萧云翔一同编写笙教程《笙的演奏法》。自小参加鼓乐班子，学习乐器，在笙的表现上最为突出，受竹笛演奏家刘管乐推荐进入天津人民艺术剧院（今天津市歌舞剧院）。曾多次随同中国艺术团、天津歌舞团、赴朝慰问团到过朝鲜、阿富汗、埃及、叙利亚、日本及西欧各国访问演出。

演奏

笙：郭长锁

《妆台秋思》

古曲

杜次文整理

《妆台秋思》是首古曲，最早是琵琶文曲套曲《塞上曲》中的第四曲，后改编为箫独奏曲、古筝曲等版本。此曲描写昭君初至塞上、临流梳妆顾影自怜，引起淡淡乡愁。

杜次文

杜次文是中国著名笛子演奏家、一级演奏员。在他多年的艺术生涯中，曾在国内外获得多种艺术奖项，并且多次参与国家级重要的音乐演出和音乐交流活动。其代表作《妆台秋思》、《楚歌》、《阿里山，你可听到我的笛声》、《阳光照耀着帕米尔》等作品深受欢迎，在海内外广为流传，并收编为全国规范化教材。

演奏

箫：尹志阳

古筝：许徽

《阳关三叠》

古曲

茅匡平、胡志厚、黄晓飞编曲整理

这是一首以中国宋代文人根据唐朝著名诗人王维的诗《渭城曲》为主题，共填词三段，并谱曲而成的琴曲，故名《阳关三叠》。该曲以含蓄的表现手法，由浅入深地表达了中国古代文人在与亲朋好友分别、生离死别之际的内心情感，以及对远行友人的美好祝愿。

胡志厚

胡志厚，著名管子演奏家、教育家，中国中央音乐学院民乐系教授。1952年考入中央音乐学院少年班（现中央音乐学院附中）。作为著名民间艺术家杨元亨的入室弟子、一线单传，其继承了几乎失传的管子绝技。1964年毕业后留校任教，成为中国第一位管子专业教师。

黄晓飞

黄晓飞是指挥家，作曲家，中国音乐学院教授及中国音乐家协会会员。早年毕业于中央音乐学院作曲系，毕业后留校民乐系任教，后任教于中国音乐学院。曾任湖北省歌舞团作曲，指挥，中国电影乐团民族乐队，东方歌舞团等客席指挥。于1992年被评聘为中国音乐学院教授。1994年获中国国务院为表彰在发展中国文化艺术事业做出突出贡献。在中国音乐学院任教期间，曾先后应邀到多个地区与国家指挥及讲学，包括香港，台湾，新加坡，韩国等。

演奏

管：靳世义

《大起板》

河南民间乐曲

李光陆编曲

《大起板》根据河南板头曲“小调大起板”改编。原曲是一首坠胡主奏的开场曲，曲风热烈欢快。此曲采用了打音、沥音和简单的复调等传统笙独特的演奏技巧。

李光陆

李光陆，中国著名笙演奏家，教育家和音乐活动家。李光陆不仅在演奏方面造诣深厚，还是一位才华横溢的作曲家。他致力于笙艺术的研究与推广，编撰和主编了多部重要的笙艺术书籍，并撰写了多篇艺术论文。他创作和改编了大量中外乐曲，突出笙的独特特色，代表作品如《白蛇传幻想曲》。

演奏

笙：郭长锁

《鹧鸪飞》

湖南民间乐曲

赵松庭改编

张维良编配

《鹧鸪飞》是江南笛曲的主要代表曲目之一，原为湖南民间乐曲，乐谱最早见于1926年严固凡编写的《中国雅乐集》。笛子大师赵松庭先生以唐朝诗人李白《越中览古》“越王勾践破吴归，义士还家尽锦衣。宫女如花满春殿，只今惟有鹧鸪飞。”为依据改编。乐曲在演奏中，以醇厚和细腻、快和慢、强和弱等艺术对比手法，刻画鹧鸪时远时近，忽高忽低，在广阔天空尽情飞翔的形象。后段快板更以循环换气技巧连续吹奏，从灿烂归于平淡，使全曲听来意境深远。

赵松庭

赵松庭（1924-2001），浙江东阳人，中国著名笛子演奏大师，是中国笛子艺术的重要代表人物，被誉为“江南笛王”，亦为浙派笛艺的创始人。从事笛艺事业六十年，他融合南北流派，首创将循环换气法引入笛子演奏，极大推动了技艺发展。其代表作《早晨》《三五七》等广为流传，影响深远。赵松庭还发明了排笛，著有多部笛子理论著作。生前曾任浙江艺术学校（现浙江艺术职业学院）名誉校长、中国民族管弦乐学会副会长等职，长期致力于笛艺教育与民族音乐的传承发展。

演奏

笛子：尹志阳

古筝：许徽

《赞家乡》

河南民间乐曲

靳世义整理改编

素材来源于河南民间唢呐曲《云里摸》、《趟子笛》、《溜子手》等，整理后的乐曲由中板、快板、飞板三个部分一气呵成，以“抹”、“揉”、“滑”、“搂”、“扣”音等技巧，以及模拟豫剧唱腔、模仿锣鼓声的吹奏方法，使音乐诙谐幽默、风姿多彩、妙趣横生，很好地表现了河南唢呐缠绵婉转、热情奔放的风格特点。

演奏

唢呐：靳世义

笙：郭长锁

梆子：孟杰

《闯将令》

于会泳、胡登跳作曲

杨培贤改编

五十年代末期，中国正进行着蓬蓬勃勃的技术革新运动，在这时期涌现出无数的杰出人物，他们以超群的才智闯向新技术的大关，这首乐曲就是歌颂这些战线上的“闯将”们不屈不挠、勇往向前的大无畏精神。

于会泳

于会泳（1926—1977），山东人。1946参加胶东文化协会文艺团，学习谱曲、编导及多种民族乐器的演奏。1950年毕业后留任今上海音乐学院。在学院理论系期间，在专门研究民族音乐的同时，对民歌、曲艺、京剧、地方戏曲及西方古乐曲也一一涉猎，先后发表了《山东大鼓》、《胶东民间歌曲选》等音乐著作，创作了民族管弦乐合奏曲《闯将令》。把传统京剧唱腔同西

洋乐紧密结合起来，使设计的唱段既不离京剧正宗，又有新的开拓和突破。后又参加了《杜鹃山》、《平原作战》等京剧的音乐创作。

胡登跳

胡登跳（1926-2016），中国作曲家、音乐教育家。1949年入读今上海音乐学院，后年留校任教。曾担任上海音乐家协会副主席、上海民族管弦学会会长。胡氏于1960年代创立的“丝弦五重奏”是对民族音乐界最重要的贡献，并创作、改编移植了35首丝弦五重奏曲目。论著《民族管弦乐法》是该领域的里程碑。胡氏一生致力于民族器乐曲的创作与教学，他的作品和教育思想影响了一代又一代的音乐人，对中国音乐发展起到了长远的推动作用。

演奏

曲笛：尹志阳、彭天祥

梆笛：黄煒軒、曾志

传统笙：郭长锁、王奕鸿、鄭浩筠、楊心瑜、林向斌

高音唢呐：靳世义、常乐、张硕

中音唢呐：李新桂、孟杰、巫振加、刘江

小鼓：巫崇玮

定音鼓：陈乐泉

小钹：伍庆成

大钹/小当锣：张腾达

京大锣/苏锣：沈国钦

吊钹/高音梆子：伍向阳

演后分享会

节目策划：

尹志阳，吹打声部长/笛子首席

郭长锁，笙首席

靳世义，唢呐/管首席

艺术指导：

郭勇德，首席指挥

音乐会介绍

文/张鹤杨

在抗击冠病疫情期间，新加坡华乐团的“室内乐系列”以小型编制的灵活与亲近感，为乐迷提供了另一种聆听方式。其中的吹管乐专场“鸾歌凤吹”，聚焦笛、箫、笙、唢呐等乐器，从多首独奏曲到小型合奏，呈现七首凝练精巧、技艺高超的作品，将地域风貌、文化意境与名家风采凝聚在一方小巧的舞台之上。

音乐会由笙独奏《孔雀开屏》揭开序幕。这是阎海登于1957年创作的名篇，取材山西晋北民歌，以五段乐思描绘孔雀舒展羽翼、翩然起舞的姿态。呼舌、双吐与装饰音交织，既保有民歌的温润质感，又在复音与单音的交替中塑造灵动生姿的形象。

随之而来的是古曲《妆台秋思》，由杜次文整理为箫与古筝对话的版本。乐曲源自琵琶文曲《塞上曲》中的一段，描绘昭君初至塞外、临流梳妆的淡淡乡愁。杜氏以段落递进的方式，将《塞外》的辽阔、《艳妆》的端丽、《思乡》的幽婉与《闺怨》的酸楚依次铺陈，古意中蕴含细腻的情感。

第三首《阳关三叠》取意唐诗《送元二使安西》，沿用古琴琴歌的“三叠”结构，将送别的惜情层层递进，直至尾声归于平静。无论以琴、以笛或以筝，乐曲都在反复吟咏中，将古人离别的叮咛与祝愿化为绵长回响。

接下来的《大起板》改编自河南板头曲，原是戏曲开场的热烈旋律。李光陆为笙独奏重新编配，运用笙的厉音、呼舌、双打、双吐等技巧，全曲活泼、明快、具有浓郁的乡土气息。

《鹧鸪飞》则来自湖南民间曲调，因李白诗句“只今惟有鹧鸪飞”而添几分历史兴亡的感怀。赵松庭在改编中以江南丝竹的装饰音刻画鹧鸪时远时近、忽高忽低的飞姿，并新增快板段落，以循环换气等高难技巧将乐曲推向炽烈收束。张维良的编配赋予其伴奏色彩，令抒情与炫技并举。

第六首《赞家乡》汇集《云里摸》《趟子笛》《溜子手》等河南唢呐曲牌，靳世义在整理中保留豫剧唱腔与锣鼓点的风味，中板的淳厚悠扬、快板与飞板的急促炽烈一气呵成，唢呐的抹、揉、滑、搂、扣等技巧轮番上阵，既是对故土的热情礼赞，也是技艺的尽情挥洒。

压轴的《闯将令》创作于上世纪五十年代末，于会咏、胡登跳以进行曲的昂扬节奏，歌颂建设年代勇往直前的“闯将”。本地华乐先驱杨培贤改编的室内乐版本，将笛、笙、唢呐交织成嘹亮号角，在打击乐的铿锵推动中挥洒原作的气势与激情。

从孔雀开屏到鹧鸪飞鸣，从塞外闺怨到阳关送别，“鸾歌凤吹”以七首精巧作品，勾勒出一幅跨越地域与时代的声响画卷。

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。

公司成员

董事局

董事局 (15 September 2022 to 14 September 2025)

赞助人

李显龙

国务资政

主席

吴绍均先生

合伙人，

普华永道会计师事务所

名誉主席

周景锐先生

胡以晨先生

李国基先生

副主席

吴学光先生

执行主席与首席执行官，

星雅集团

董事

曾国和先生

创始人，

新加坡秋斋艺术基金会

陈子乐副教授

副院长，

新加坡国立大学杨秀桃音乐学院

Eugene Dairianathan 副教授

副教授，

视觉和表演艺术，

南洋理工大学国立教育学院

韩咏梅女士

执行总编辑，

联合早报，

新报业媒体

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