

7.11.2025 (Fri)

7:30pm

新加坡华乐团音乐厅  
SCO Concert Hall

节目策划  
李宝顺：乐团首席/拉弦声部长、  
赵剑华：二胡首席

艺术指导

郭勇德：首席指挥  
Programme curated by  
Programme curated by Li Baoshun, Concertmaster and  
String Section Leader and Zhao Jianhua, Erhu I Principal  
Artistic direction by  
Quok Ling Kiong



## Chamber Charms: Virtuosic Bowed Strings

Erhu: Li Baoshun, Zhao Jianhua

⌚ Date: 07 Nov 2025 | 7:30 PM

⌚ Duration: 1 hr (no intermission)

📍 Venue: [SCO Concert Hall](#)

### New Year's Eve Ditty

Composed by **Liu Tianhua**

arranged by **Qu Chunquan**

Also known as *Nocturnal Peace*, it was composed by the late maestro Liu Tianhua on Chinese New Year's Eve in 1928. That evening, Maestro Liu and a group of friends and students were having a gathering. The joyous mood inspired the composition. The composition is demure, blissful yet possesses a character of its own, depicting how one treasures the precious moments.

### Liu Tianhua

Liu Tianhua (1895-1932) was a Chinese composer, performer, and music educator who brought revolutionary changes to erhu. A brother of poet Liu Bannong and musician Liu Beimao, he expanded erhu's musical range and raised its level of expressiveness to new heights. With works like *March of Brightness*, *Nocturnal Peace*, *Song of Birds in a Desolate Mountains*, *An Introduction to Song and Dance*, and *Falling Flowers Colouring the Green*. Liu Tianhua was acclaimed as "China's Father of Erhu".

### Featuring

#### SCO Bowed Strings Section

- **Gaohu:**
  - Li Baoshun (Concertmaster/String Section Leader)
  - Zhou Ruoyu (Gaohu Associate Principal)
  - Hu Chung-Chin
  - Li Yuan
  - Liu Zhiyue
  - She Ling
  - Xu Wenjing
  - Zhao Li
  
- **Erhu:**
  - Zhao Jianhua (Erhu I Principal)
  - Zhu Lin (Erhu II Principal)
  - Ling Hock Siang (Erhu I Associate Principal)
  - Li Yulong (Erhu II Associate Principal)

- Ann Hong Mui
- Chen Shu Hua
- Cheng Chung Hsien
- Hsieh I-Chieh
- Qin Zijing
- Shen Qin
- Siok Li Chin, Deborah
- Tan Manman
- Tao Kaili
- Yan Yan
- Zhang Bin

- **Zhonghu:**

- Lin Gao (Principal)
- Wu Kefei (Associate Principal)
- Chia Wan Hua
- Goh Cher Yen
- Neo Yong Soon, Wilson
- Wang Yi-Jen
- Wong Qin Kai

- **Cello:**

- Xu Zhong (Principal)
- Tang Jia (Associate Principal)
- Chen Ying Guang, Helen
- Huang Ting-Yu
- Ji Huiming
- Poh Yee Luh
- Sim Lian Kiat, Eddie
- Xu Xuena

- **Double Bass:**

- Zhang Hao (Principal)
- Lee Khiang
- Qu Feng
- Wang Luyao

## Nostalgia

Composed by **Lu Xiutang**

*Nostalgia* is a masterpiece of Mr Lu Xiutang, which portrays the composer's homesickness when he was exiled to Chongqing, Sichuan, due to the fall of his hometown during the Japanese invasion of China. The music consists of an introduction and three segments: introduction *Sense of Wandering*, first segment *Aria of the Home Mountain*, second segment *Humming of Hometown Song Evokes Loneliness* and the third Segment *Affectionately* further highlights the theme of homesickness.

## **Lu Xiutang**

Lu Xiutang (1911–1966) was an erhu musician and music educator from Yushan Town, Kunshan City, Jiangsu Province, China. After graduating from the Shanghai National Conservatory of Music, Lu Xiutang went on to pursue a career in music education and performance. His erhu playing style, defined by a sense of exquisiteness and attention to detail, won critical acclaim and earned him the nickname of "The Divine Hand of Erhu." Lu Xiutang's musical prowess was on par with Jiang Fengzhi, another erhu maestro, and they were collectively referred to as "North Jiang, South Lu." Lu Xiutang's solo masterpiece *Memory of Home* has become a classic, passed down through multiple generations. In addition, Lu Xiutang was the editor for teaching materials such as "Performance Techniques of Chinese Musical Instruments" and "Selected Erhu Pieces" and he also nurtured numerous outstanding erhu musicians. Through his work, Lu Xiutang had profoundly shaped the development of the art of the erhu in China.

## **Featuring**

Erhu: Zhao Jianhua

## **Hymn of Idleness**

Composed by **Liu Tianhua**

Accompaniment arranged by **Wu Houyuan**

*Hymn of Idleness* is one of Maestro Liu Tianhua's top ten erhu music works. The piece was composed during the summer vacation of 1928. This music reflected an era; it also echoed the composer's sentiments. Maestro Liu was relatively comfortable in his life and pinned hope when the "National Music Improvisation Society" was set up, though faced with extreme difficulties at that time. He composed *Hymn of Idleness* under this ambivalence.

### **Liu Tianhua**

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## **Featuring**

Erhu: Li Baoshun

Yangqin: Qu Jianqing

## **Farewell at Yangguan Pass**

Ancient tune & arranged by **Min Huifen**

Accompaniment arranged by **Akejian**

### **The Song at Wei City by Wang Wei**

*The morning rain at Wei City dampens the light dust*

*The inn is green with the colours of new willows*

*I offer you one more cup of wine*

*For past West Yangguan, there will be no old friends in sight.*

*Farewell at Yangguan Pass* was arranged by erhu master Min Huifen from a famous guqin tune of the same title. The original tune was adapted from the theme of the poem "The Song at Wei City" by Wang Wei from the Tang dynasty. It expresses the sorrow of farewell by the Chinese literati in the past. While appearing calm on the surface, their feelings were tumultuous within.

## Min Huifen

Min Huifen (1945-2014) was born in Yixing, Jiangsu. She belonged to the first generation of conservatory-trained Chinese musicians since the founding of the People's Republic of China and she attained global fame and recognition. Under the guidance of Professor Lu Xiutang and Wang Yi, at the tender age of 17, she bagged the First National Erhu championship at the "Shanghai Spring Festival" competition. Since then, over the last five decades, Min's creativity and musicianship can be found in a long list of erhu works that are now considered timeless classics: *Waters of Rivers*, *The Hongqiqu Streams around the Taihang Mountains*, *Three Refrains on Yangguan*, *Xiaoya Pier*, *Baoyu Mourns*, *Honghu Theme Capriccio*, *Winter Ducks Frolicking in the Water*, *Symphonic Poem - Hope*, *Erhu Concerto: Night Thoughts*, *Reflections of the Moon on Erquan*, *Moaning in Sickness*, *Parting the Newlyweds*, among numerous others. Deserving special mention is Min's premiere performance of the Erhu Concerto: *Meditations on the Great Wall* which has since been hailed as a milestone in the history of erhu's artistic development.

## Featuring

Erhu: Zhao Jianhua

Yangqin: Qu Jianqing

## Ballad of Yubei

Composed by **Liu Wenjin**

*Ballad of Yubei* was composed by renowned composer Mr Liu Wenjin in 1958. Yubei refers to the area north of the Yellow River in Henan Province. The narrative music depicts the past sufferings of the composer's hometown and the people's desire for freedom and joy. It portrays the optimistic and bold character of the Yubei people and expresses their love for new life and confidence in having a bright future. The composer uses western composing techniques and incorporates Henan music elements such as "Henan Zhuizi" (a form of Henan Opera) and the wind and percussion music. The music is performed by the erhu and piano, a format that Chinese composers of that time rarely uses.

## Liu Wenjin

Liu Wenjin (1937-2013) was a renowned composer and conductor who was a former chairperson and artistic director of the China National Orchestra, president of the China Opera and Dance Theatre, artistic director of the China Opera and Dance Theatre, deputy director of Chinese Musicians Association's Composing Committee and China Nationalities Orchestra Society's Artistic Committee, and artistic director and conductor of The Asia Orchestra. Liu composed and adapted a large number of national award-winning works in Chinese orchestral music, vocal and other genres. His representative works include the *Great Wall Capriccio*, *Love of an Eagle*, *Unforgettable Water Splashing Festival*, *Jasmine and Ambush from All Sides*. In October 1991, Liu Wenjin was recognized by the Chinese Ministry of Culture as an artist with outstanding contributions, he received an honorary certificate and government allowance.

## Featuring

Erhu: Li Baoshun

Piano: Clarence Lee

World Premiere of Strings Ensemble version

## Towards A Bright Future

Composed by **Liu Tianhua**

rearranged by **Chua Jon Lin**

*Towards A Bright Future* is one of the representative works by Liu Tianhua, a pioneering figure in 20th-century Chinese traditional music. Composed in 1931 as a solo piece for the erhu, the title symbolises "a march toward

light,” embodying a strong yearning for national renewal and social progress amid a time of darkness and turmoil. The music is marked by stirring melodies and a driving rhythm. While it adopts the stylistic framework of a Western-style march, it is deeply rooted in the idioms of Chinese musical tradition, making it a landmark example of East-West integration in modern Chinese music. This rearrangement expands the original erhu solo into a work for Chinese bowed string ensemble, preserving the resolute spirit and uplifting energy of the original, while enhancing its sense of collective movement and unified strength through rich multi-part textures. The interplay and distribution of roles across various string voices lend greater depth and dynamism to the music, making this version not only a tribute to Liu Tianhua’s musical vision, but also a reflection of how contemporary Chinese orchestral practice continues to inherit and evolve from the tradition of the past. This version was commissioned and premiered by Singapore Chinese Orchestra on 7 November 2025.

### **Liu Tianhua**

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- Xu Wenjing
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- Lee Khiang
- Qu Feng
- Wang Luyao

### **Post-Concert Chat**

#### **Programme curated by:**

Li Baoshun, Concertmaster and Strings Section Leader  
Zhao Jianhua, Erhu I Principal

#### **Artistic direction by:**

Quek Ling Kiong, Principal Conductor

## Programme Notes

By Jon Lin Chua

**Chamber Charms: Virtuosic Bowed Strings** is part of SCO's chamber music series. The concert opens and closes with two pieces featuring the full bowed strings section of the SCO, while the repertoire in between are erhu solo pieces featuring Concertmaster and String Section Leader Li Baoshun as well as Erhu I Principal Zhao Jianhua. All the pieces in the concert are famous erhu classics, including three pieces by Liu Tianhua.

Known as the "Father of the Erhu," Liu was a key figure in shaping the modern form of the instrument. Liu was a proponent of the progressive New Culture Movement of early twentieth-century China, which centred on the ideology of societal reform through democracy and science. Liu himself was proficient on Western instruments such as the piano and the violin and various brass instruments, and was also learned in Western music theory. Through extensive refinements to its structure and acoustics, he expanded the erhu's pitch range, standardised its tuning, and broadened its acoustic capabilities. By introducing the instrument into the formal conservatory system, which had previously been dedicated to Western instruments, he revolutionised both its repertoire and pedagogy in twentieth-century China.

Liu's well-loved learner pieces **New Year's Eve Ditty** (composed in 1928) and **Towards a Bright Future** (composed in 1932) exemplify his innovations, showcasing the erhu's extended pitch range while preserving the lyrical charm of traditional Chinese melodies and folk techniques. In this concert, however, both works are presented in new arrangements for Chinese bowed string ensemble, greatly broadening their expressive scope. Having been commissioned to write the arrangement of **Towards a Bright Future** for this concert, I took care to retain the character of the original piece, while enhancing it in terms of harmony, texture, and sonic range. While these Chinese string orchestral versions of these two beloved erhu classics depart from the original intent of highlighting the erhu itself, they remain deeply consistent with Liu's progressive vision of expanding the expressive possibilities of traditional Chinese music.

Liu's **Hymn of Idleness** (composed in 1928) is also performed on the erhu by concertmaster Li Baoshun. While not renowned for any flashy show of technical virtuosity, the work is nevertheless challenging for its sophisticated use of traditional erhu techniques. Rich in subtle melodic inflections, the piece demands refined tone and breath control, as well as deep musical sensitivity. Composed during a tranquil period in Liu's life, it evokes a poetic, transcendent state of mind and conveys a profound serenity of spirit.

Comparable in poetic depth are Lu Xiutang's **Nostalgia** (composed in 1936) and the ancient melody **Farewell at Yangguan Pass**, both performed here by Erhu I Principal Zhao Jianhua. In contrast to **Hymn of Idleness**, these two works convey profound sorrow, yet through a similarly restrained and poetic mode of expression. Performing them requires consummate control of tone and phrasing, coupled with acute interpretive sensitivity. **Nostalgia** is imbued with the smooth, lyrical cantabile quality commonly found in music of the Jiangsu region, the hometown of Lu, while this erhu version of **Farewell at Yangguan Pass** is based upon renowned Tang Dynasty poet Wang Wei's poem *Song of Weicheng*, describing a melancholic parting. It was later set to music, and gained immense popularity as a guqin piece. Characterised by gliding figures that connote the timbre and style of guqin music, the erhu arrangement of **Farewell at Yangguan Pass** was crafted by the late master Min Huifen, whose musical legacy continues through her disciple Zhao Jianhua.

Composed in 1958 for erhu and piano, Liu Wenjin's **Ballad of Yubei** is the most recent work on the program. It stands as his first major prizewinning composition, successfully combining folk music material from northern Henan (Yubei) with the formal structures and harmonies he mastered through his conservatory training. Beyond fostering instrumental innovation, twentieth-century Chinese music saw the piano become a standard collaborative instrument, a shift significantly influenced by conservatory-trained composers like Liu. The enormous popularity of his works for erhu and piano, notably **Ballad of Yubei** and the *Sanmenxia Capriccio*, was a key driver of this change and helped cement Liu Wenjin's legacy as a foundational figure in modern erhu repertoire.

In conclusion, this concert presents a living narrative of the erhu's artistic evolution. From Liu Tianhua's foundational reforms that elevated the erhu to a solo instrument capable of profound expression, to Lu Xiutang's evocative regional lyricism and Min Huifen's delicate transposition of ancient guqin aesthetics, the

programme traces a century of innovation rooted in deep cultural reverence. The inclusion of Liu Wenjin's mid-century masterwork further illustrates how composers continued to expand the instrument's voice through formal sophistication and cross-genre collaboration. Whether through intimate solos or enriched ensemble arrangements, each piece resonates with Liu Tianhua's progressive vision that Chinese music could retain its soul while continually renewing its voice. Together, these works form a compelling testament to the erhu's enduring place in both China's heritage and its dynamic contemporary soundscape.

## 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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**Lee Poh Hui, Clement**

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Assistant Manager

**Yeo Han Kiang**

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