

SEASON 25/26



大师风采
Master Series

乐季策划
Season Curator
郭勇德 首席指挥
Quek Ling Kiong
Principal Conductor

SCO

新加坡华乐团

阎惠昌

与新加坡华乐团
YAN HUICHANG AND SCO

指挥 阎惠昌
CONDUCTOR
YAN HUICHANG

琵琶 俞嘉
PIPA
YU JIA



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我们的展望

出类拔萃，
别具一格的新加坡华乐团

我们的使命

优雅华乐，举世共赏

我们的价值观

追求卓越表现
发挥团队精神
不断创新学习

Our Vision

We aspire to be a world renowned Chinese Orchestra with a uniquely Singaporean character.

Our Mission

To inspire Singapore and the World with our music.

Our Values

Strive for excellence in our performances

Committed to teamwork

Open to innovation and learning

阎惠昌与新加坡华乐团

Yan Huichang and SCO

29.11.2025 (SAT) 7.30PM
新加坡华乐团音乐厅
SCO CONCERT HALL

指挥：阎惠昌 Conductor: Yan Huichang
琵琶：俞嘉 Pipa: Yu Jia

《将军令》 The General's Command

古曲、彭修文编配
Ancient tune, orchestrated by Peng Xiuwen

《良宵》 Nocturnal Peace

刘天华作曲、阎惠昌改编
Composed by Liu Tianhua, rearranged by Yan Huichang

《第二琵琶协奏曲》 Pipa Concerto No. 2

琵琶：俞嘉 Pipa: Yu Jia

赵季平作曲
Composed by Zhao Jiping

中场休息 Intermission

《侗乡速写》 Sketches of a Dong Village

赵永山作曲
Composed by Zhao Yongshan

- I. 琵琶歌 The Pipa Song
- II. 放排 Floating Logs
- III. 月下 Under the Moon
- IV. 斗牛 The Bull-fight

《唐响》 Tang Resonating

伍卓贤作曲
Composed by Ng Cheuk-Yin

- I. 梦 Dream
- II. 盛 Prosperity
- III. 舞 Dance
- IV. 同 Harmony



本场音乐会将在一楼大厅举行演后见面会。
There will be a Meet the Artistes session after the concert at Level 1 Concourse.



音乐会全场约1.5小时。
Approximate concert duration: 1.5 hours.



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



新加坡华乐团 Singapore Chinese Orchestra

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。

历年来，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，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。2024年再次踏上访华巡演，将新加坡华乐团的声音带到苏州、天津与北京。

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作。

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。

BE OUR FAN ON



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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 (2002-2023; named Conductor Emeritus in 2023).

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, Forlì (Italy), and Ioannina (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 2024, SCO successfully completed the China Concert Tour to Suzhou, Tianjin and Beijing.

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.



❖ 首席指挥 Principal Conductor

郭勇德

Quек Ling Kiong



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、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、竹塹国乐节、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。

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, 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.

閻惠昌

Yan Huichang



自1997年6月起履任香港中乐团。1987年获颁授中国首届专业评级国家一级指挥。

对文化发展的贡献获各地政府予以表扬，包括新加坡政府「2001年文化奖」、香港特别行政区银紫荆星章、台湾2018传艺金曲奖最佳指挥奖、国际演艺协会2022年卓越艺术家奖及第十七届香港艺术发展奖一杰出艺术贡献奖等。

阎氏现应聘为上海音乐学院中国民族管弦乐研究中心主任及指挥系教授、香港演艺学院荣誉院士，并担任多间音乐学院校客席及特聘教授、陕西省广播电视民族乐团荣誉音乐总监、中央民族乐团终身荣誉指挥。于2013-2017年应邀出任台湾国乐团音乐总监，创立「青年指挥·培训计划」，为台湾国乐界培养指挥人才备受肯定。

阎氏带领香港中乐团创下多个中乐发展的里程碑，其艺术成就更获各界肯定。他全方位拓展香港中乐团，推动委约作品；积极与不同界别互动，探索交融；领导发展乐器改革；倡议创立

全球首个中乐乐队学院；于香港演艺学院开设中乐指挥硕士课程；倡议举办及主持多次中乐国际研讨会及高峰论坛；创办全球首个国际中乐指挥大赛，被中国音协主席赵季平誉为「中国音乐发展史上的里程碑」。

阎氏师从著名指挥家夏飞云、作曲家胡登跳、何占豪等教授，于1983年以优异成绩毕业于上海音乐学院，随即受聘为中国中央民族乐团首席指挥。除中乐指挥外，他亦曾获邀客席指挥中国交响乐团、北京交响乐团、上海交响乐团、深圳交响乐团、广州交响乐团等。阎氏亦为活跃作曲家，创作乐曲屡次获得国家大奖。

Yan Huichang has been with the Hong Kong Chinese Orchestra since June 1997.

Yan Huichang was conferred the title of National Class One Conductor at the First Professional Accreditation of China in 1987. He has received many accolades from the governments of different lands in honour of his contribution to the development of culture, such as the 'Cultural Medallion (Music)' by the National Arts Council of Singapore in 2001, a Silver Bauhinia Star (SBS) by the Hong Kong SAR Government, Best Conductor Award at the Golden Melody Awards for Traditional Arts and Music 2018 in Taiwan, 2022 Distinguished Artist Award by the International Society for the Performing Arts and the 17th Hong Kong Arts Development Awards – Award for Outstanding Contribution in Arts etc.

He is currently Director of Chinese National Orchestra Research Center of the He Luting Advanced Research Institute for Chinese Music of the Shanghai Conservatory of Music and Professor of its Conducting Department, Honorary Fellow of The Hong Kong Academy for Performing Arts, Guest and Distinguished Professor at many music schools, Honorary Music Director of the Shaanxi Broadcasting Chinese Orchestra and Permanent Honorary Conductor of the China National Traditional Orchestra. Maestro Yan was appointed Music Director of the National Chinese Orchestra Taiwan in 2013 with a tenure up to 2017 and started the 'Youth Conductor Training Program'. His contribution to nurturing conducting talents in Chinese music in Taiwan is widely recognised.

Yan has led the Hong Kong Chinese Orchestra to set many milestones in Chinese music. He launched the Orchestra into omni-directional growth, started the system of commissioning new works, actively entered into mutually beneficial partnerships with crossover disciplines, spearheaded instrumental reform and the establishment of the world's first Chinese orchestral academy, The HKCO Orchestral Academy. Yan created the Master of Music in Conducting for Chinese Orchestras programme at the HKAPA. Also, he took the lead to organise international symposia and forums on Chinese music, and hosted the first ever 'International Conducting Competition for Chinese Music' in the world which was commended by Zhao Jiping, Chairman of the Chinese Musicians' Association, as 'a milestone in the history of development of Chinese music'.

After graduating from the Shanghai Conservatory of Music in 1983 under the tutorship of renowned conductor Xia Feiyun, and famous composers Hu Dengtiao and He Zhanhao, Yan was appointed Principal Conductor of the China National Orchestra. In addition to Chinese music conducting, Yan has also conducted Western symphony orchestras such as the China National Symphony Orchestra, Beijing Symphony Orchestra, Shanghai Symphony Orchestra, Shenzhen Symphony Orchestra, Guangzhou Symphony Orchestra etc. Yan is also actively engaged in composition, and many national awards with his works.



俞嘉 Yu Jia

琵琶 Pipa

俞嘉是一位在音乐界享有盛誉的演奏家。她的教育背景囊括了中央音乐学院的附小、附中及大学，获得本科学历后，又在中国音乐学院获得了琵琶、阮的双硕士学位，成为较少具有双专业硕士学位的演奏家之一。自1997年起，她加入新加坡华乐团，担任琵琶声部首席至今。

在新加坡华乐团的演出中，俞嘉与多位著名指挥家合作，演奏了多部重要的琵琶协奏曲，如《满江红》、《瑟》、《怒》、《古道随想》、《草原小姐妹》、《花木兰》、《春秋》和《倾杯乐与胡璇歌》等。她还首演了琵琶二胡协奏曲《天缘》和琵琶协奏曲《飞天》等多部委约作品。

2015年，俞嘉在新加坡国际华乐作曲大赛上首演的琵琶协奏曲《狮舞弄清韵》赢得了创作奖第一奖和观众票选第一名的双料冠军，成为新加坡华乐团的一部优秀原创作品，并多次出访演出。

俞嘉还活跃于国际舞台，曾前往中国、英国、法国、德国、捷克、俄罗斯、丹麦、墨西哥、香港、台湾、澳门等地进行演出。2023年，她在上海艺术节上演出琵琶协奏曲《文武双全》，2024年随新加坡华乐团前往中国苏州、天津和北京演出琵琶协奏曲《天梯》，广受好评。

此外，俞嘉还在新加坡南洋艺术学院担任琵琶和阮的导师，致力于培养新一代的音乐人才。

Yu Jia began learning pipa at the age of four from her father Yu Song Lin, and entered the Central Conservatory of Music's Junior Department at age of nine. She has studied under pipa master Li Guang Hua and won numerous awards. In 1997, she graduated from the Central Conservatory of Music with a Bachelor of Arts degree. In the same year, she joined SCO, and is currently SCO's pipa principal. In 2018, Yu Jia entered the China Conservatory of Music to study a Master's degree in pipa. She graduated in 2021 and is currently pursuing a Master's degree in zhongruan.

Yu Jia was invited by the National Experimental Chinese Orchestra in Taipei and its conductor, Chen Teng-Hsiung, to take part in a collaborative project and performance, the *Ink-splashed Immortal*. In Mexico, Yu Jia has also shared the stage with conductor, Chen Zuohuang, to perform a pipa concerto, *Spring & Autumn*. Working with Taiwanese label Poem Culture, she has recorded four pipa albums dedicated to solo and concerto music. Over the past few years, she has also been invited to participate in arts festivals in Denmark, Mexico, Hong Kong and Singapore, receiving good reviews for her appearances.

In SCO, Yu Jia has performed as a soloist with many well-known conductors in concerti such as *The River Red*, *Se, Anger, Capriccio of the Ancient Path*, *Hua Mu Lan*, *Spring & Autumn* and *Joy of a Toast & Whirling Dance*. SCO has specially invited well-known composer Liu Xijin and Kuan Nai-chung to compose pipa and erhu concerto, *Tian Yuan* and pipa concerto, *Flying Apsaras*. The award-winning piece performed by Yu Jia – pipa concerto *Arise, You Lion of Glory!* – won the Composition Award first prize at the Singapore International Competition for Chinese Orchestral Composition 2015 and also garnered the most votes from the audiences.

In September 2019, SCO embarked on a four-city concert tour to Europe. Yu Jia performed *Arise, You Lion of Glory!* by Gordon Fung Dic-Lun, in Berlin and Prague, and her performances had received well acclaims.



音乐会介绍

Concert Programme Notes

文 / 张鹤杨
By Zhang Heyang

这是一场在“传统”与“新编”之间展开的华乐之旅。阎惠昌重返新加坡华乐团，不仅以指挥家的气度掌控全局，更以作曲家的眼光雕琢细节。透过旋律线条的呼吸、配器层次的铺陈与音响重心的掌控，他将让古老的旋律焕发鲜明的时代印记，也让当代创作回望传统的源头。

《将军令》是一首流传甚久的古曲，原属民间“十番锣鼓”体系，多用于戏曲开场或军阵场面。其音乐形象刚健雄伟，节奏密集、音型规整，仿佛战马嘶鸣、旌旗翻卷。20世纪50年代，彭修文据此改编为民族管弦乐版，运用现代配器与结构布局扩展音响空间，使传统吹打乐的力量与层次更为立体。全曲以堂鼓、铜钹引入，逐渐转入快板齐奏，弦乐与管乐交替呼应，军号式动机反复升华，终以恢宏和弦收束，展现中华军乐的壮阔精神。

《良宵》作于1928年除夕夜，是刘天华与学生、好友聚时的即兴之作。短短数分钟，以二段体结构凝聚温润情怀。欢乐的节日气氛激发了作曲灵感，他当场写就此曲，原名《除夕小唱》，后改为《良宵》。创作时刘天华正积极推动国乐改进，音乐中流露出他对民族艺术未来的信心。旋律清丽婉转，融汇中西曲式思想，寄托作曲家在动荡年代中对光明与团圆的期盼。

赵季平的《第二琵琶协奏曲》完成于2013年，由悉尼交响乐团与美国六家乐团联合委约，为旅美琵琶演奏家吴蛮而作，是首部由西方主流交响机构出资委约的琵琶协奏曲。作品以苏州评弹为灵感，融入江南“吴侬软语”的语感，使琵琶旋律既似说书又如吟唱，富于人文诗意。全曲为单乐章多段体，起始如书场开篇，琵琶散板吟奏主题；中段节奏渐快，独奏与乐队交织对话，技巧繁复、情绪递进；终段旋律回旋渐远，仿佛讲述的余韵。赵季平以交响织体衬托民族旋律，延续其“以诗言情、以声写意”的叙事美学。

《侗乡速写》是赵永山上世纪六、七十年代创作的民族管弦乐组曲，源于他在贵州、湖南、广西的采风。作品以侗族生活为题，采用“速写”手法写成四幅音乐画面：《琵琶歌》描绘侗族自弹自唱的“嘎琵琶”情景，既有山歌的自由韵味，又具侗语声调的流动感；《放排》以打击乐模仿桨声与号子，展现山民劳动的力量；《月下》以高胡与洞箫对答，刻画月夜恋歌的柔情；《斗牛》将节庆的喧腾推至高潮，唢呐的高音与堂鼓、钹的强击形成壮阔音场，仿佛山谷回荡的欢呼。

《唐响》由香港作曲家伍卓贤于2016年为香港中乐团创作，以盛唐文明为灵感，通过四个连贯乐段《梦》《盛》《舞》《同》描绘由初唐憧憬到盛世辉煌、再至文化交融与天下大同的意象。开篇琵琶独奏引出唐代古韵《月儿高》，箫与箏交织、梦回长安；《盛》段乐队齐奏，展现礼乐之盛；《舞》段融合宫廷燕乐与现代节奏，甚至融入爵士语汇，象征古今交融；《同》段以宽广主旋律收束全曲，寓意“天下大同”。作品以当代音响语汇重塑唐代精神，成为连接历史与现代的华乐新作。

整场演出以五部作品串起中国音乐的时间脉络，从古曲到新作、从民俗到当代，华乐不再只是传统的回声，更是延伸至当下、与世界共振的语言。

This concert unfolds as a journey between heritage and renewal. Returning to the Singapore Chinese Orchestra, maestro Yan Huichang conducts with a composer's sensibility — shaping phrasing, balance and timbre as though sound-sculpting. Under his baton, ancient melodies gain a new pulse of modernity, while contemporary works trace their roots back to tradition.

The General's Command is an ancient traditional tune originating from the “Ten Percussion Pieces” repertoire, often performed to open an opera or to depict military scenes. Its bold musical characters are marked by dense rhythms and tightly structured motifs that evoke galloping horses and fluttering battle flags. In the 1950s, conductor-composer Peng Xiuwen adapted the piece for modern Chinese orchestra, using contemporary orchestration to expand its colors and structure, transforming traditional percussion's raw energy into a vivid symphonic expression of martial strength.

The piece begins with resounding tanggu and cymbals, gradually building into a fast and unified ensemble passage. Strings and winds build on a fanfare motif that swells in power, ending in a grand chord attributing to the spirit of Chinese martial music.

Nocturnal Peace was composed by Liu Tianhua on Chinese New Year's Eve in 1928, during a festive gathering with his students and friends. Though only a few minutes long, the work captures warmth and serenity through its concise two-part form. The joyous atmosphere of the night inspired Liu to create the piece spontaneously — it was originally titled *A Small Song for New Year's Eve* and later renamed *Nocturnal Peace* (literally, “A Beautiful Night”).

At the time, Liu was deeply involved in reforming traditional Chinese music, founding societies and journals dedicated to its advancement. The piece's flowing, lyrical melody blends Chinese pentatonic charm with Western structural clarity, reflecting the composer's optimism for the future of national music amid turbulent times.

Zhao Jiping's *Pipa Concerto No. 2* was completed in 2013 and jointly commissioned by the Sydney Symphony Orchestra and six American orchestras for pipa virtuoso Wu Man. It was the first pipa concerto ever funded by major Western symphonic institutions, marking a milestone in the instrument's international recognition.

Drawing inspiration from the Suzhou pingtan tradition, Zhao infused the concerto with the lilting cadence and supple phrasing of Jiangnan's *wu nong ruan yu* (“soft speech of the Wu dialect”). Structured as a single-movement work with multiple sections, the piece opens like a storyteller's prelude: the pipa enters in free-flowing recitative, unfolding a lyrical theme over rich string harmonies. As the tempo accelerates, soloist and orchestra weave an intricate dialogue rich in rhythmic interplay and virtuosic display. In the final section, the melody returns and gradually fades into the high register, leaving an impression of a tale gently coming to rest. Zhao balances national idioms with symphonic texture, extending his signature aesthetic of poetic sound-painting.

Sketches of a Dong Village was composed by Zhao Yongshan in the 1960s and 70s, following his fieldwork in the Dong regions of Guizhou, Hunan, and Guangxi. A landmark suite in Chinese symphonic folk writing, it portrays the everyday life and spirited character of the Dong people through four vivid “musical sketches.”

In *The Pipa Song*, Zhao draws on the traditional *ga pipa*—the Dong's self-accompanied singing style—to create fluid pentatonic lines that echo the contours of the Dong language, evoking intimate scenes of lovers' duets. *Floating Logs* uses bright percussion patterns to imitate the sound of paddles and work chants, building rhythmic energy that captures the collective force of log-rafting along mountain streams. *Under the Moon* turns introspective, as *gaohu* and *dizi* trade tender phrases over soft plucked harmonies, conjuring the serenity of moonlit villages and youthful courtship songs. Finally, *The Bullfight* bursts into celebration: blaring *suona* calls, pounding drums, and clashing cymbals recreate the spectacle and excitement of a festival contest.

Tang Resonating was composed in 2016 by Hong Kong composer Ng Cheuk-yin for the Hong Kong Chinese Orchestra. Inspired by the cultural grandeur of the Tang dynasty, the work unfolds in four continuous sections—*Dream*, *Prosperity*, *Dance*, and *Harmony*—charting a journey from the dawn of the Tang's aspirations to its flourishing cosmopolitanism and eventual vision of universal harmony. The opening *Dream* begins with a pipa solo echoing the ancient melody *The Moon Rising High*, entwined with the timbres of *xiao* and *guzheng*, evoking a poetic reverie of ancient empire. In *Prosperity*, the full orchestra enters with broad, sonorous textures that reflect the Tang court's splendour and confidence. *Dance* fuses courtly rhythms with modern energy, interlacing festive percussion and syncopated jazz inflections to suggest a dialogue between past and present. The final section, *Harmony*, gathers these motifs into a soaring, unifying theme symbolising “great unity under heaven.”

The concert traces a continuum of Chinese music, moving from ancient melodies to contemporary voices with modern imagination. Chinese orchestral music emerges not as a mere echo of the past, but a living language — vibrant, evolving, and speaking to the world today.



曲目简介

Programme Synopsis

《将军令》

The General's Command

古曲、彭修文编配

Composed by Peng Xiuwen

取材于十锣鼓《将军令》。原曲常用于民间戏曲开演前的闹场或剧中的军旅场面。改编后的《将军令》，音乐更加雄伟豪迈、气势宏大，令人振奋。

The piece was originally written for the opening of an opera performance or to depict the steady march of army troops. The music attains more force and vigour in Peng Xiuwen's arrangement.

彭修文 (1931-1996) 是中国杰出的民族音乐大师、中国现代民族管弦乐队创始人之一、成就卓著的指挥家与作曲家。他曾指挥、创作和改编不少深受群众欢迎的作品，例如：《步步高》、《彩云追月》、《花好月圆》、《丰收锣鼓》、《月儿高》、《瑶族舞曲》等。

Peng Xiuwen (1931-1996) was one of the outstanding masters of Chinese orchestral music and a founder of modern Chinese orchestra. He was also a renowned composer and conductor. He had conducted, composed and re-arranged a collection of popular works including *Stepping Up*, *Beautiful Clouds Chasing the Moon*, *Blooming Flowers and Full Moon*, *Harvest Drums*, *The Moon Aloft* and *Dance of the Yao People*.



《良宵》 Nocturnal Peace

刘天华作曲、阎惠昌改编
Composed by Liu Tianhua, rearranged by Yan Huichang

《良宵》于1928年农历除夕创作。当时作曲者与学生好友欢聚时，被欢乐的气氛感染，于是即兴创作了这首乐曲。全曲共分两部分，巧妙结合了西方的再现单二部曲式和中国五声音阶，以含蓄内在的音调，表达了人们对良辰美景的赞美。

Originally titled *New Year Eve*, *Nocturnal Peace* was composed by the pioneer of modern erhu Liu Tianhua on Chinese New Year's Eve in 1928. Maestro Liu and a group of friends and students gathered that evening, and the joyous mood inspired the composition. The music has two sections, and it cleverly combines the western simple binary form with recapitulation and the Chinese pentatonic scale. The music is demure, blissful yet possesses a character of its own, depicting how one treasures precious moments.

刘天华 (1895-1932年) 是中国作曲家、演奏家、音乐教育家，与诗人刘半农、音乐家刘北茂是兄弟。他对二胡的演奏技巧进行了大胆的革新，包括扩大二胡的音域，使得二胡的表现力达到前所未有的水平，所以他也被誉为“中国二胡之父”。其代表作有《光明行》、《良宵》、《空山鸟语》、《歌舞引》、《飞花点翠》等。

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".

《第二琵琶协奏曲》 Pipa Concerto No. 2

赵季平作曲
Composed by Zhao Jiping

《第二琵琶协奏曲》吸收了苏州评弹的音乐特征和吴侬软语的语言风格，展现琵琶浓郁的韵味。这首协奏曲创作于2013年，作品由悉尼交响乐团和美国6家交响乐团联合委约。这是有史以来第一首由西方乐团出资委约的琵琶协奏曲，作品采用西方传统的协奏曲结构，在思想和情感上诗意表达了更多的探索，能够激发观众许多层面的想象力。

《第二琵琶协奏曲》是作曲家继1980年完成琵琶协奏曲《祝福》之后推出的又一部琵琶和乐队作品。两部作品时隔三十多年，在创作上采用协奏曲体裁和交响性思维，吸收西方音乐作曲技法，在音乐表现立意上显示出作曲家高度的文化自觉意识，从而使得新问世的《第二琵琶协奏曲》多元并举，意义重大。此曲于2018年移植为华乐版本。

The *Pipa Concerto No. 2* draws inspiration from the musical characteristics of *Suzhou Pingtan* (a recitative style narration originating from the Suzhou region often accompanied by the pipa) and the soft, lilting accents of the Wu dialect, showcasing the unique richness of the pipa. Composed in 2013, the work was jointly commissioned by the Sydney Symphony Orchestra and six American symphony orchestras, the first pipa concerto in history to be commissioned by Western orchestras. Structured in the conventional Western concerto form, the piece poetically explores thoughts and emotions to greater depths, inspiring the audience's imagination on many levels.

This concerto follows the composer's earlier pipa concerto *The New Year's Sacrifice*, completed in 1980. Although more than three decades apart, both works share the concerto form and symphonic thinking, incorporating Western compositional techniques. In their musical conception, both demonstrate the composer's strong sense of cultural awareness. As a result, the *Second Pipa Concerto* occupies an important place in the repertoire as it equally showcases many musical traditions. The work was adapted for Chinese orchestra in 2018.

赵季平，作曲家、教授、博士生导师。现为中国音乐家协会名誉主席、陕西省文联主席，中国音乐著作权协会主席、第十一届、十二届全国人大代表及主席团成员、第十三届全国人大代表、国家有突出贡献专家。多年来，他创作出大量优秀音乐作品：《第一交响曲》、《第二交响曲——和平颂》；交响诗《霸王别姬》；交响音画《太阳鸟》；交响组曲《乔家大院》等。

Zhao Jiping, a composer, professor and doctoral supervisor, current Honorary Chairman of the Chinese Musicians' Association, Chairman of the China Federation of Literary and Art Circles — Shaanxi Chapter, President of the Music Copyright Society of China, Deputy to the 11th and 12th National People's Congress and a member of the presidium, Deputy to the 13th National People's Congress, and holder of the accolade 'a Professional with Outstanding Contribution to the Country'. Over the years Zhao has created a host of notable works, including *Symphony No.1*, *Symphony No.2—Ode to Peace*, symphonic poem *Farewell My Concubine*, symphonic music and picture *Sunbird*, symphonic suite *Courtyard of Family Qiao*, and more.

《侗乡速写》 Sketches of a Dong Village

赵永山作曲
Composed by Zhao Yongshan

《侗乡速写》是一组描绘侗族民俗风情的乐曲。作者用速写的笔法、以「情」与「景」交融，「意」与「实」结合的写作手法，描绘出侗乡既纯朴又丰富多彩的多个生活侧面。

- (一) <琵琶歌>: 是侗族小歌的一种形式。乐段基本上是5/4拍子，旋律由五声音阶加装饰性半音组成，在D大调及d小调（羽调式）间交替进行，具有浓郁的侗歌色彩，配有低音乐器的拍板音响，使乐曲别有韵味。
- (二) <放排>: 嘹亮的笛声，把人们带到美丽的山乡溪流间。旋律在弦乐组重复出现抒发对美好生活的赞美，逐渐紧凑的节奏，描绘了木排通过急流时紧张热烈的奋进场面。笛子再次奏出先前的旋律后，在一连串弹拨乐器的变化分解和弦中结束了此乐段。放排是利用河水的流动来运送木材或竹排。
- (三) <月下>: 坐月是侗族青年谈情说爱的一种方式，乐曲的旋律优美深情，在吹管乐及弦乐中对答加上弹拨乐巧妙的穿插，仿如一对情侣在互诉心曲。接著旋律交由革胡演奏，其他乐器再陆续加入，把情绪推向高潮。最后在宁静的气氛中结束。
- (四) <斗牛>: 此乐章的素材极为简单，由四小节组成的芦笙旋律多次反复，以形象有特色的乐句，在不同的力度、速度变化、音色对比以及敲击乐的渲染，形象地描绘出侗乡斗牛的热闹气氛。

Sketches of a Dong Village is a suite of pieces depicting the traditions and lifestyle of the Dong ethnic group. Written in a sketch-like style, emotions melt into scenery and imagination combines with reality to portray the earthiness and multifacetedness of life in the Dong region from various perspectives.

1. *The Pipa Song*

This movement is based on a style of Dong folk song. The section is primarily in 5/4 time, with a melody built on a pentatonic scale enriched with ornamental semitones. It alternates between D major and D minor (similar to the *yu* mode in Chinese music), evoking the distinctive colour of Dong songs. Percussive sounds made by striking the bodies of bass instruments lend the piece a unique charm.

2. *Floating Logs*

Floating Logs refers to the traditional practice of transporting timber or bamboo downstream using a river's current. At the outset, the bright tones of the dizi transport listeners to the beautiful mountain streams of the countryside. Then the melody, repeated by the bowed strings, expresses praise for a happy life. An accelerating tempo paints a vivid picture of logs surging through rapids in a scene of tense excitement. After the dizi reprises the earlier theme, the movement concludes with a progression of broken chords played by the plucked strings.

3. *Under the Moon*

Songs under the Moon is a traditional Dong courtship custom. This music, depicting that custom, features a lyrical and heartfelt melody, with wind and string instruments engaging in dialogue, interwoven with adept touches from plucked strings, like lovers exchanging their intimate thoughts. The melody then passes to the gehu (or cello), as other instruments gradually join in, building to an emotional climax before fading into a serene close.

4. *The Bull-fight*

This movement is built on simple thematic material: a four-bar *lusheng* (reed pipe mouth organ) melody repeated incessantly. Through lively phrasing, dynamic contrasts, tempo changes, timbral variety, and the percussion section reinforcing the atmosphere, the music vividly captures the boisterous atmosphere of a Dong bullfight.

中国当代作曲家和指挥家。中国音乐家协会会员，历任中央民族乐团副团长、中国歌剧舞剧院副院长等职。赵永山于1961年毕业于中央音乐学院，并凭借优异成绩完成学业。他立志扎根于中国传统音乐的土壤，融合西洋作曲技法，推动民族音乐的发展与创新。在器乐创作方面，赵先生的代表作包括民族管弦乐组曲《侗乡速写》与京剧音乐《苗岭风雷》。他还与刘文金先生合作创作了多部作品，其中包括交响诗《十面埋伏》和舞剧音乐《长恨歌》等。在贵州工作期间，赵先生深入苗寨和洞乡，深刻感悟并吸收了丰富的民间音乐素材。除此之外，他还为中日韩三国乐队创作了作品《恋歌·山民舞》。

Zhao Yongshan is a contemporary Chinese composer and conductor, and a member of the Chinese Musicians' Association. He has held prominent appointments including Vice President of the China National Traditional Orchestra and the China National Opera and Dance Drama Theatre.

Zhao graduated with distinction from the Central Conservatory of Music in 1961. Deeply committed to his roots of Chinese traditional music while integrating Western compositional techniques, he has dedicated his career to advancing and innovating Chinese ethnic music.

Among his representative instrumental works are the orchestral suite *Sketches of a Dong Village* and the Peking Opera score *Thunder and Wind in the Miao Mountains*. He has also collaborated with composer Liu Wenjin on several occasions, including the symphonic poem *Ambush from All Sides* and the music for the dance theatre *The Song of Everlasting Regret*. During his time working in Guizhou, Zhao immersed himself in the villages of the Miao and Dong peoples, embracing and drawing inspiration from the wealth of folk music traditions. In addition, he composed *Love Song · Dance of the Residents of Mountains* for ethnic ensembles from China, Japan, and Korea.

《唐响》 Tang Resonating

伍卓贤作曲
Composed by Ng Cheuk-Yin

- I. 梦 Dream
- II. 盛 Prosperity
- III. 舞 Dance
- IV. 同 Harmony

唐代中国与外国的交流可说是极度繁盛与开放，以致当时社会能达到黄金盛世。时至今日，由于互联网的发达，全世界的文化交流达至历史上前所未有的顶峰。音乐及艺术无分界限及形式，各种风格互相碰撞影响，又产生出新的声音。新盛世下应是保护自我还是放开怀抱？回看唐朝盛世能找到答案吗？乐曲以传说中的唐代古韵为起点，带观众穿梭中西古今繁荣盛世，时而置身现代都市，时而置身古代宫廷，最后延续盛世之声。

During the Tang dynasty, China's exchanges with foreign cultures occurred with great frequency and openness, which brought about a golden age. Today, global cultural exchange has reached unprecedented heights with the development of the internet. Music and art transcend boundaries and forms, with diverse styles colliding and influencing one another, producing sounds previously unheard. In this new era of flourishing creativity, should we safeguard our own identity or embrace diversity? Could we find answers by looking back at the splendour of the Tang dynasty?

This work begins with the legendary ancient airs of the Tang era, guiding the audience through the prosperous eras of East and West, past and present, at times in the bustling modern metropolis, at times in the opulent courts of antiquity, culminating in a continuation of the glorious tones of abundance.

著名作曲家、音乐制作人、笙演奏家及无伴奏合唱艺术家。伍卓贤为一舖清唱创团艺术总监及现任联合艺术总监、香港小交响乐团首位驻团艺术家及新融合音乐组合SIU2音乐总监，毕业于香港中文大学音乐系，主修作曲。其后到东京国际基督教大学研修日语及荷兰Codarts修读爵士乐。2012年获香港艺术发展局颁发「年度最佳艺术家奖」；2022年、2013年及2009年分别凭民族管弦乐《极》、双笙协奏曲《在这城崩坏之前》及合唱剧场《石坚》取得「CASH金帆奖最佳正统音乐作品奖」。伍氏的民族管弦乐作品有《唐响》、胡琴协奏曲《大树》、三弦协奏曲《山外》等，无伴奏合唱剧场作品有《石坚》、《三生三世爱情余味》、《维多利亚讲》及一舖清唱 × 香港中乐团《中药还需中乐医》等。

Ng Cheuk-yin is a renowned composer, music producer, sheng instrumentalist, and a cappella artist. He is the founding and current Co-Artistic Director of Yat Po Singers (Hong Kong's first professional a cappella theatre company), the first Artist Associate of the Hong Kong Sinfonietta, and Music Director of the fusion ensemble SIU2. A graduate in music composition from the Chinese University of Hong Kong, he later went on to read Japanese Language at the International Christian University in Tokyo and Jazz Music at Codarts in the Netherlands.

Ng received the Award for Best Artist by the Hong Kong Arts Development Council in 2012, and the CASH Golden Sail Music Award for Best Serious Composition in 2022, 2013, and 2009 for his works *Ji* (for Chinese orchestra), *Before the City Collapses* (double sheng concerto), and the choral theatre piece *Rock Hard*, respectively. His major works for Chinese orchestra include *Tang Resonating*, the huqin concerto *Big Tree*, and the sanxian concerto *Over the Mountains*. His a cappella theatre works include *Rock Hard*, *Love, Death and Everything In-between*, *This Victoria Has No Secrets*, and *Herbal, Vocal or Motional?* (a collaboration between Yat Po Singers and the Hong Kong Chinese Orchestra).

溯源 25/26乐季 Metamorphosis Season 25/26

追溯根源，回归本真，启动蜕变。由首席指挥策划，“溯源”乐季涵盖追溯华乐的根源，回归华乐的本真，启动华乐新声的蜕变。2025年适逢建国60周年，有着追溯历史展望未来的意义。透过“溯源”乐季的精彩节目，在致敬经典的同时，我们也在一同开拓探索创意以引领观众们一起迈向传承和发展华乐的步伐，让优良的文化艺术生生不息。

“Metamorphosis” symbolises the concerted effort to advance Chinese orchestral music landscape, by tracing the roots and revisiting the fundamentals of music. Familiar maestros return to conduct works by renowned composers that are executed to perfection by virtuosos from overseas and within the orchestra. In celebration of SG60, this Season curated by Principal Conductor Quek Ling Kiong hopes to inspire the nation with exciting music making for the next 50 years and beyond.

📍 新加坡华乐团音乐厅 SCO Concert Hall		
日期 / 时间 Date / Time	音乐会 Concert	
13.12.2025 星期六 Sat 730pm	打击乐 · 狂想曲 Percussion Rhapsody	
17.01.2026 星期六 Sat 730pm	吹管妙清商: 劉江濱与新加坡华乐团 Resounding Winds: Liu Chiang-Pin and SCO	
30 & 31.01.2026 星期五及六 Fri & Sat 730pm	春花齐放2026: 骏马奔腾迎新岁 Rhapsodies of Spring 2026	
27.02.2026 星期五 Fri 730pm	名家名曲: 文武之韵 Chamber Charms: Virtuoso Plucked Strings	
28.03.2026 星期六 Sat 730pm	长城 · 红楼: 葉聰与新加坡华乐团 The Great Wall & Red Chamber: Tsung Yeh and SCO	
25.04.2026 星期六 Sat 730pm	山水音画: 洪毅全与新加坡华乐团 The Music of China's Magnificent Mountains: Darrell Ang and SCO	
08 & 09.05.2026 星期五 Fri 730pm 星期六 Sat 3pm, 730pm	母亲节音乐会2026遇见II: 梁文福作品音乐会 Mother's Day Concert 2026 Encounter II: Liang Wern Fook's Composition Showcase	
16.05.2026 星期六 Sat 730pm	八音乐宴: 閻惠昌与新加坡华乐团 Fantasia: Yan Huichang and SCO	
22, 25, 26.05.2026 星期五、一、二 Fri, Mon, Tues 1030am	23.05.2026 星期六 Sat 11am	儿童音乐会2026 郭教授音乐大发现: 音乐气象台! Young Children's Concert 2026 DiSCOver the Magic of Music with Professor Quek: Musical Weather Forecast!
06.06.2026 星期六 Sat 730pm	家园 · 魂塑 Titan Sculptors	

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新加坡国家青年华乐团音乐会 SNYCO Concerts

日期 / 时间 Date / Time	音乐会 Concert	地点 Venue
6.12.2025 星期六 Sat 730pm	我们飞: 台湾巡演前音乐会 We Soar: SNYCO Taiwan Pre-Tour Concert	新加坡华乐团音乐厅 SCO Concert Hall
10.12.2025 星期三 Wed	台湾巡演 - 桃园站* Taiwan Tour: Taoyuan	桃园市中坜艺术馆音乐厅 Taoyuan Zhongli Arts Hall
12.12.2025 星期五 Fri	台湾巡演 - 台北站* Taiwan Tour: Taipei	台北市中山堂 Taipei Zhongshan Hall
14.12.2025 星期日 Sun	台湾巡演 - 新竹站* Taiwan Tour: Hsinchu	新竹市文化局演艺厅 Hsinchu City Performance Hall
21.03.2026 星期六 Sat	青春华彩II Youth Rhapsody II	新加坡华乐团音乐厅 SCO Concert Hall

*新加坡文化通行证款额不包括海外巡演音乐会门票。Culture Pass not eligible for overseas concerts.

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Friends of SCO enjoy access to an exclusive series of activities throughout the season. Get the chance to meet SCO musicians at media events and the annual members-only Chinese New Year celebration.

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Members have first access to the best seats. Be the first to book for our concert season with priority booking when a new season is announced.

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Be part of a community of fellow music-lovers and meet like-minded people at SCO events.

Support the Singapore Chinese Orchestra

Your membership supports our concerts with world-famous maestros and virtuosos, our impactful learning and community showcases that inspire people of all ages through the wonder of music.

金乐友 一年会费 S\$200 (S\$218 包括消费税)

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- ▶ Invitation to Friends of SCO events
- ▶ SCO monthly e-newsletter of our upcoming concert information
- ▶ 10% off retail prices at Kinokuniya Singapore bookstores (Terms & Conditions apply)

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- ▶ Invitation to Friends of SCO events
- ▶ SCO monthly e-newsletter of our upcoming concert information
- ▶ 10% off retail prices at Kinokuniya Singapore bookstores (Terms & Conditions apply)

*仅限于新加坡华乐团音乐厅举办的新加坡华乐团音乐会

* Applicable to SCO regular concerts held at SCO Concert Hall only

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We pride ourselves as Singapore's only professional Chinese Orchestra. However, keeping up with the title is easier said than done. We know that it is insufficient to rely solely on governmental assistance to continue on with our endeavours. Hence, it is necessary for us to engage you in the work we do, so that SCO will continue to serve the nation to its fullest. We welcome your generous contribution to the SCO. Every dollar goes into enabling SCO to create better programmes accessible to you and everyone. Donations are entitled to 2.5 times tax deduction. You may make your donation through the following channels:

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中音笙 Zhongyin Sheng

郑浩筠 Cheng Ho Kwan, Kevin
楊心瑜 Yang Sin-Yu

低音笙 Diyin Sheng

林向斌 Lim Kiong Pin

高音唢呐 Gaoyin Suona

靳世义 (唢呐/管首席)
Jin Shiyi (Suona / Guan Principal)
常乐 (副首席)
Chang Le (Associate Principal)

中音唢呐 Zhongyin Suona

李新桂 Lee Heng Quee
孟杰 Meng Jie

次中音唢呐 Cizhongyin Suona

巫振加 Boo Chin Kiah

低音唢呐 Diyin Suona

刘江 Liu Jiang

管 Guan

张硕 Zhang Shuo
王艺锦 Wang Yijin^{*}

打击乐 Percussion

巫崇玮 (首席)
Boo Chong Wei, Benjamin (Principal)
陈乐泉 (副首席)
Tan Loke Chuah (Associate Principal)
許文俊 Koh Wen Jun, Derek
伍庆成 Ngoh Kheng Seng
沈国钦 Shen Guoqin
张腾达 Teo Teng Tat
伍向阳 Wu Xiangyang

[^] 没参与演出 Not in concert

^{*} 客席演奏家 Guest Musician

所有演奏员 (除声部首席及副首席) 名字依英文字母顺序排列。

All musicians' names (except principal & associate principal) are listed according to alphabetical order.

截至节目册上载时, 资料均为准确。

All information is correct at the time of publishing.



管理层与行政部

Management and Administration Team

管理层

Management

行政总监 Executive Director

何偉山 Ho Wee San, Terence

助理行政总监（节目与制作）

Assistant Executive Director
(Programmes & Production)

陈雯音 Chin Woon Ying

助理行政总监（策略与业务拓展）

Assistant Executive Director
(Strategy & Development)

吴欣慈 Goh Sin Tze, Elvia

助理行政总监（企业管理）

Assistant Executive Director
(Corporate Services)

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Head (Finance & Accounts Management)

谢慧儿 Chay Wai Ee, Jacelyn

主管（业务拓展）

Head (Development & Partnership)

林芬妮 Lim Fen Ni

主管（艺术行政）

Head (Artistic Administration)

罗美云 Loh Mee Joon

主管（音乐会制作）

Head (Concert Production)

Mikami Naoko Su

主管（会场管理）

Head (Facilities)

陈国祥 Tan Kok Siang, Collin

主管（行销传播）

Head (Marketing Communications)

张念端 Teo Nien Tuan, June

艺术行政

Artistic Administration

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林敏仪 Lum Mun Ee

助理经理 Assistant Manager

施倍晞 Shi Bei Xi

谱务 Orchestra Librarian

李乐轩 Lee Le Xuan, Sherman

沈玮玲 Sim Wei Ling, Avilyn

艺术策划

Artistic Planning

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张淑蓉 Teo Shu Rong

助理经理 Assistant Manager

康殷銓 Kng Eng Chuan

黄瑞浚 Ng Rui Jun

实习生 Intern

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Concert Production

舞台监督 Stage Manager

李晋丞 Lee Chun Seng

高级执行员 Senior Executive

李光杰 Lee Kwang Kiat

高级技师 Senior Technician

Ahmad Hafriz Bin Berkath

技师 Technician

梁斯宁 Leong Celine

Muhammad Harry Farhan Bin Roslie

高级舞台助理 Senior Production Crew

李龙辉 Lee Leng Hwee

陈泓佑 Tan Hong You, Benson

业务拓展

Development & Partnership

高级执行员 Senior Executive

邓秀玮 Deng Xiuwei

财务与会计管理

Finance & Accounts Management

助理经理 Assistant Manager

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黄秀玲 Wong Siew Ling

执行员 Executive

陈秀霞 Tan Siew Har

执行员（采购） Executive (Procurement)

黄芝燕 Ng Kee Yan, Keleen

白云妮 Peck Yin Ni, Jessica

人力资源与行政

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彭勤炜 Pang Qin Wei

助理经理（乐团事务）

Assistant Manager (Orchestra Affairs)

林宛颖 Lim Wan Ying

助理经理（行政）

Assistant Manager (Administration)

陈琍敏 Tan Li Min, Michelle

执行员（人力资源） Executive (Human Resource)

林翠华 Lim Chui Hua, Julie

行销传播

Marketing Communications

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高级执行员 Senior Executive

刘晓萱 Liu Xiaoxuan

马雅欣 Ma Yaxin

陈蕙君 Tan Yuh Jiun

高级助理 Senior Assistant

周冠娣 Chow Koon Thai

实习生 Intern

黄雅希 Huang Yaxi

新加坡国家青年华乐团

Singapore National Youth Chinese Orchestra

经理 Manager

林思敏 Lim Simin, Joanna

助理经理 Assistant Manager

李保辉 Lee Poh Hui, Clement

产业管理

Venue Management

助理经理 Assistant Manager

林家進 Lim Jia Jin, Eugene

高级建筑维修员 Senior Building Specialist

杨汉强 Yeo Han Kiang

会场行销

Venue Marketing

助理经理 Assistant Manager

王丽婷 Ong Li Ting, Jaslin

高级执行员 Senior Executive

詹佳君 Chang Jia Jun, Iris

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