

SEASON 25/26
室内乐系列
Chamber Charms
27.2.2026 (Fri)
7.30pm
新加坡华乐团音乐厅
SCO Concert Hall

节目策划
黄桂芳 弹拨乐声部长/三弦首席
瞿建青 扬琴首席
俞 嘉 琵琶首席
艺术指导
郭勇强 首席指挥
Programme curated by
Huang Guifang, Plucked Strings Section Leader/Sancian Principal,
Qu Jianqing, Yangqin Principal and Yu Jia, Pipa Principal
Artistic direction
Quek Ling Kior

三弦
Sanxian
黄桂芳
Huang Guifang



文武之韵

室内乐系列

名
家
名
曲

Chamber Charms:
Virtuosic
Plucked Strings

扬琴
Yangqin
瞿建青
Qu Jianqing



琵琶
Pipa
俞嘉
Yu Jia

演后谈乐
Post Concert
Chat



Chamber Charms Virtuosic Plucked Strings

Sanxian: Huang Guifang
Yangqin: Qu Jianqing
Pipa: Yu Jia

Date: 27 Feb 2026 | 7:30 PM
Duration: 1 hr (no intermission)
Venue: [SCO Concert Hall](#)

Summer•Lotus

Composed by **Xiang Zuhua**

In the hot summer days, cicada songs fill the air. Lotus blooms saturate the ponds, and their refreshing fragrance spreads far and wide. Song Dynasty poet Yang Wanli described the scene as such, "Lotus leaves reach to the sky, a boundless sea of green. Petals dyed by the sun, an exquisite shade of pink." Li Bai, the great poet of the Tang Dynasty, was also an admirer of the lotus. His poetic line, "The lotus rises from clear water, natural and unadorned," has become a well-known literary classic through the generations. People often refer to how lotuses in summer "arise unsullied from the mud, cleansed by clear water yet not ostentatious," embodying the values of purity and integrity. Such characteristics of the lotus have led to the flower becoming a symbol of nobility, for the untainted nature of the lotus encapsulates the virtues of honesty, righteousness, and a refusal to be complicit in the evils of the world. This musical piece is derived from *Lotus Emerging from Water*, a Guangdong Hanyue piece, and incorporates the "zhong san liu" (literally, "emphasis on threes and sixes") rhythm unique to this musical genre. The gliding and gentle notes of the yangqin offer deliberate embellishments. These elements come together to create an elegant and timeless tune that soothes the listener's soul.

Xiang Zuhua

Xiang Zuhua (1934-2017) was a famous yangqin musician, composer, and music educator. A master of the Jiangnan sizhu and playing the yangqin in the Guangdong tradition, Xiang Zuhua simultaneously drew upon different music traditions and broke new ground with his creativity. Over the course of his career, Xiang Zuhua had been a musician with the Shanghai Chinese Orchestra, an educator at the Shanghai Conservatory of Music, and a professor at the China Conservatory of Music and the Central Conservatory of Music. Having adapted and composed close to 100 works of yangqin and Chinese music from both China and other countries, his oeuvre includes the yangqin cyclic suite *Spirit of the Nation*, comprising *Qu Yuan's River Sacrifice*, *Su Wu Tending Sheep*, *Wang Zhaojun's Marriage to the Xiongnu*, and *Lin Chong Flees by Night*, as well as the yangqin suite *Fragrance of the Seasons*. Additionally, with the many books and papers he had published on the yangqin, Xiang Zuhua was a highly established academic and influential social figure.

Featuring

Yangqin: Qu Jianqing

Song-Poem: Happy Together

Selection from *13 Suites for Strings*

score by **Pu Xuezhai**

arranged by **Xiao Jiansheng**

He Huan Ling is a selection of scores originally from the 13 sets of Xiansuo as arranged by Xiao Jiansheng. Xiansuo was a form of instrumental ensemble, popular during the periods of the Ming and Qing Dynasties and was later developed into 13 sets of Sanxian (3-stringed plucked instrument). Being one of the 13 sets, it is smooth and powerful, simple and classical.

Xiao Jiansheng

Xiao Jiansheng graduated from the Central South Army Academy of Arts in 1952, after taking lessons under renowned sanxian artists such as Bai Fengyan, Bai Fengqi, Pu Xuezhai, and Cao Dongfu. Since 1964, he has been an educator and professor at the China Conservatory of Music. During his career, Xiao Jiansheng developed sanxian techniques, thus enabling it to become an expressive solo instrument. In addition, he also wrote and adapted a number of sanxian solo pieces, created systematic teaching materials, and nurtured performers and professional educators. Two of his revolutionary sanxian instrumental reforms won him the Scientific and Technological Achievements Award given out by the Chinese Ministry of Culture.

Featuring

Sanxian: Huang Guifang

Mountains and Stream

Henan Bantou Tune

performance score by **Cao Dongfu**

arranged by **Lin Shicheng**

This piece is one of the most renowned works in the Henan *Bantou* repertory and is often used as the prelude to a “Dapai” vocal piece. Its title alludes to the classical story of Yu Boya and Zhong Ziqi’s “Mountains and Streams”. This score was compiled by Lin Shicheng based on a 1957 recording of pipa performance by Cao Dongfu. It presents one of the commonly found variations in folk music, fully reflecting the flexibility of folk performances and its rich expressive potential.

Cao Dongfu

Cao Dongfu (1898-1970) was a famous Chinese guzheng musician who founded the Henan Zheng playing style. He is known for the guzheng solo pieces *High Mountain Flowing Water*, *The Nostalgia of Su Wu*, *Lady Chen Xingyuan's Arranged Marriage to the Xiongnu*, and *Lady Chen Xingyuan in the Garden*, as well as adapted works for the guzheng, such as *Celebrating Yuanxiao*, *Liu Hai and Hu Xiuying*, and *Lady Meng Jiang Variation*. These pieces have all become classics in the guzheng world. Cao Dongfu was the first person to introduce Henan Zheng to the Central Conservatory of Music, and also one of the founders of the Chinese Music Department at the Conservatory. On the cultural front, Cao Dongfu consolidated knowledge about the Henan Bantou tune, which is one of China's intangible cultural heritage. He also founded the Cao Style Piece in Major, which is the mainstream school of the Henan Piece in Major genre.

Featuring

Pipa: Yu Jia

Charms of Tanci

Composed by **Zhou Chenglong**

The music is adapted from the pipa solo "Xue Diao Tanci", which describes the poetic and pictorial beauty of the Jiangnan water village. The point-to-point and irregular accents of the 3 plucked instruments fully express the charm of Suzhou Tanci.

Zhou Chenglong

Zhou Chenglong is a first-class composer in China. The former Vice-Chairperson of the Shanghai Chinese Orchestra, Zhou Chenglong is now a member of the Chinese Musicians' Association, a council member of the Shanghai Musicians' Association, a standing member of the China Nationalities Orchestra Society, the Chairperson of the Chinese Music Professional Committee at the Shanghai Musicians' Association, and the Artistic Director of the Shanghai Youth Philharmonic Chinese Orchestra. Zhou Chenglong is a very active and prolific composer, and his works include the erhu concerto *Love of the Yangtze*, pipa concerto *Sunset Glow of Xishuang Banna*, zhonghu concerto *Legend of the Khorchin Grassland*, dizi concerto *Mountain Wind*, guqin concerto *Guangling San*, and orchestral piece *Capriccio of Western Sichuan*. He has composed nearly 500 works spanning different styles and musical combinations, as well as composed the score for more than 20 television series.

Featuring

Sanxian: Huang Guifang

Yangqin: Qu Jianqing

Pipa: Yu Jia

Variations in Three Positions

Arranged by **Wang Zhi & Tan Longjian**

The piece draws inspiration from a bridge melody played by plum blossom drums. "Variations in Three Positions" is a bridge from a plum blossom drum piece that emphasises instrumentality and allows the performer to flaunt their skills. Playing this piece, the musician perfectly brings together the musicality of the sanxian and its technical expressiveness.

Wang Zhi

Wang Zhi is a member of the Chinese Musicians' Association, a standing member and Head of the Youth Division of the China Nationalities Orchestra Society, Associate Professor at the Central Conservatory of Music, and former director of the Ensemble Course under the Teaching and Research Laboratory, Chinese Music Department, Central Conservatory of Music. His music career began in 1948. In the military arts troupe, Wang Zhi was the Principal Violinist, conductor, composer, and Orchestra Chairperson. He graduated from the Chinese Music Department of the Central Conservatory of Music in 1963, having majored in Chinese Music Education. After graduation, Wang Zhi worked at the Hubei Music and Dance Troupe before returning to the Central Conservatory of Music as a teacher in 1977. There, he taught ensemble classes and Chinese music arrangement. He has published many articles on the establishment and development of Chinese Orchestras, and also mentored several professional and folk orchestras. Wang Zhi has a keen interest in popularising and raising awareness of Chinese music among the youth, adolescents, and young children.

Featuring

Sanxian: Huang Guifang

The Conqueror Unarms

Ancient Tune

arranged by **Liu Dehai**

The Conqueror Unarms is a famous and grand ancient pipa martial piece depicting numerous battle scenes over 16 narrative sections. *The Conqueror Unarms* is often mentioned in the same breath as *Ambush from Ten Sides*, for they share the same subject matter: the Battle of Gaixia fought between Chu and Han. However, the former tells the story of Xiang Yu, who was defeated in the battle, so its music style is grave and melancholic. The earliest version of *The Conqueror Unarms* score appeared in Hua Qiuping's "Pipa Score," dating to the Qing Dynasty. Today, there are several variations belonging to different schools, such as the Pudong School, Pinghu School, and Wang School. The piece requires the musician to use advanced techniques such as lunzhi (tremolo), saoxian (sweeping strings), and jiaoxian (twisting strings with the left hand) to simulate battlefield sounds. The "Farewell" segment of the piece is particularly tragic, for it depicts the eternal parting of Xiang Yu and his wife Consort Yu through a sad and meandering melody.

Liu Dehai

Liu Dehai (1937-2020) was a pipa musician, educator, composer, former Vice-Dean of the China Conservatory of Music, Head of the Chinese Music Department, professor, and doctoral supervisor. In 1960, he graduated and stayed on at the Central Conservatory of Music as a teacher. In the same year, he adapted *Blooming of Malan Flowers* and kick-started his career in music composition. In 1972, Liu Dehai participated in the creation of *The Heroic Little Sisters on the Grassland*, the first pipa concerto in China. In 1975, he premiered a version of the pipa solo piece *Ambush from Ten Sides* that he adapted. In 1984, he created several pipa solo pieces for the series "Chapter on Life," including *Swan* and *Aged Child*. In 1989, he won a Golden Disc Award in the inaugural event in China for his pipa piece *Ambush on Ten Sides*. In 2007, he won the 3rd High School Teaching Star Award. In 2019, he received the Outstanding Chinese Music Educator Award at the 8th Chinese Music Forum.

Featuring

Pipa: Yu Jia

Night Escape of Lin Chong

Composed by **Xiang Zuhua**

Inspired by the Chinese story "The Water Margin", the music describes the heroic spirit of Lin Chong and his night escape to Liang Shan. The piece is divided into 5 parts, namely introduction, indignation, night escape, hardships and ascending Liang Shan. The application of various new techniques has enriched the expressiveness of the yangqin.

Xiang Zuhua

Xiang Zuhua (1934-2017) was a famous yangqin musician, composer, and music educator. A master of the Jiangnan sizhu and playing the yangqin in the Guangdong tradition, Xiang Zuhua simultaneously drew upon different music traditions and broke new ground with his creativity. Over the course of his career, Xiang Zuhua had been a musician with the Shanghai Chinese Orchestra, an educator at the Shanghai Conservatory of Music, and a professor at the China Conservatory of Music and the Central Conservatory of Music. Having adapted and composed close to 100 works of yangqin and Chinese music from both China and other countries, his oeuvre includes the yangqin cyclic suite *Spirit of the Nation*, comprising *Qu Yuan's River Sacrifice*, *Su*

Wu Tending Sheep, *Wang Zhaojun's Marriage to the Xiongnu*, and *Lin Chong Flees by Night*, as well as the yangqin suite *Fragrance of the Seasons*. Additionally, with the many books and papers he had published on the yangqin, Xiang Zuhua was a highly established academic and influential social figure.

Featuring

Yangqin: Qu Jianqing

Percussion Accompaniment: Derek Koh, Teo Teng Tat, Wu Xiangyang

Night Thoughts

Peking Opera Tune

This piece draws material from Kunqu opera “Si Fan”, where a young nun dreams of returning to a secular life. Musicians of Peking opera adapted the tune, and titled the piece using the first 3 characters of the libretto. The terse structure and decisive rhythms of Night Thoughts lead to its common use of accompanying famous climatic, action-packed scenes in Peking opera like “The Beratement of Cao Cao” and “Xiang Yu Bids Farewell to his Concubine”.

Featuring

Sanxian: Huang Guifang

Yangqin: Qu Jianqing

Pipa: Yu Jia

Gaohu/Erhu: Xu Wenjing

Percussion: Derek Koh, Wu Xiangyang

Post Concert Chat

Programme curated by:

Huang Guifang, Plucked String Section Leader/Sanxian Principal

Qu Jianqing, Yangqin Principal

Yu Jia, Pipa Principal

Artistic direction by:

Quek Ling Kiong, Principal Conductor

Programme Notes

By Koh Cheng Jin

The division of “civil” and “martial” styles in Chinese traditional music is one of its most distinctive aesthetic features. “Civil” works evoke delicate emotions, refined moods, and atmospheric imagery, while “martial” works convey strength, vigor, and heroic grandeur. From the portrayal of noble character in **Summer•Lotus** to the sweeping, emotionally charged **Night Thoughts**, **Virtuosic Plucked Strings** presents some of the most representative and inventive works in both traditions.

Two of acclaimed yangqin master and educator Xiang Zuhua’s most frequently performed works for yangqin, **Summer•Lotus** and **Night Escape of Lin Chong**, are featured tonight. **Summer•Lotus**, inspired by Guangdong Han music, showcases its characteristic elegance and delicate, flowing style. In contrast, **Night Escape of Lin Chong** draws on the famous Kunqu martial sequence of the same title, portraying the tragic hero’s fateful encounters in the renowned Chinese classic *The Water Margin*. Both works demonstrate Xiang Zuhua’s highly innovative and influential approach to the yangqin, exploiting its acoustical possibilities through techniques such as altering pitch and timbre with a metallic ring and finger pressure, using a plectrum for tremolo, and employing double-headed mallets for chord production.

Song-Poem: Happy Together, one of the “Thirteen Suites for Strings” popular during the Ming and Qing dynasties, is a civil piece that embodies the refined spirit of literati skilled in courtly arts. These suites, compiled by the Mongolian scholar Rong Zhai in 1814, were intended for the distinctive combination of one huqin with three plucked strings (pipa, sanxian, and zheng). Iconic examples from the collection include *The Moon is High*, *The General’s Command*, *Three Variations on the Yangguan*, and *The Gyrfalcon*. Tonight’s sanxian version follows the interpretation of the aristocratic musician Pu Xuezhai, edited by Xiao Jiansheng. Fluent in guqin, sanxian, calligraphy, and painting, Pu (1893–1966) was also the elder cousin of the Qing dynasty’s last emperor, Puyi.

Following **Song-Poem: Happy Together** are two further graceful and evocative “civil” pieces: pipa master Lin Shicheng’s transcription of **Mountains and Stream** (based on Cao Dongfu’s musical reinterpretation), and composer Zhou Chenglong’s trio **Charms of Tanci**. Tonight’s pipa solo version of **Mountains and Stream** belongs to a long lineage of instrumental adaptations inspired by the legendary, moving tale of deep friendship between Yu Boya and Zhong Ziqi. The work is rooted in the tradition of bantou pieces, instrumental preludes used in Henan Dadiào (major-tune) narrative singing. **Charms of Tanci** captures the refined musical poise of Suzhou Tanci, a narrative singing tradition of the Jiangnan region commonly accompanied by sanxian and pipa.

Similar to the pipa version of *Mountains and Stream*, **Variations in Three Positions** (“Sanfan”) is derived from instrumental interludes in narrative performance traditions, specifically Meihua Dagù (Plum Blossom Drum Ballad) of northern China. This genre emerged in the mid-Qing dynasty and flourished in Beijing and Tianjin. Two of Meihua Dagù’s most striking and virtuosic features are its collaborative multi-instrumental playing and the vibrant, expansive “sanfan” major interludes. The sanxian arrangement by Wang Zhi and Tan Longjian embraces florid melodic ornamentation that traverses multiple positions and registers to highlight the instrument’s technical range and dramatic expressive power.

The final three works of the concert—the ancient pipa piece **The Conqueror Unarms** (Liu Dehai’s version), yangqin solo **Night Escape of Lin Chong** and the Peking opera tune *Night Thoughts* (Liu Dehai’s arrangement)—are all classic martial pieces imbued with heroic tragedy. **The Conqueror Unarms** portrays Xiang Yu, the Hegemon-King of Western Chu, in the anguish of defeat at Gaixia and his farewell to Consort Yu. **Night Thoughts**, drawn from the Chinese opera *Farewell My Concubine* and operatic scene *Beating the Drum to Scold Cao Cao*, employs percussion to evoke both the poignant, final sword dance of Consort Yu and the defiant, righteous spirit of Mi Heng as he confronts authority.

Presented by Section Leader and Sanxian Principal Huang Guifang, Yangqin Principal Qu Jianqing, and Pipa Principal Yu Jia, under the artistic direction of Principal Conductor Quek Ling Kiong, this programme of four “civil” and four “martial” musical gems thoroughly showcases the expressive qualities of each plucked string instrument. Through vivid scenes and rich emotions, the audience is invited to relive the enduring grace and romance of Chinese history.

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, 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 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 Tuiyang 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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Yangqin
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琵琶
Pipa
俞嘉
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演后谈乐
Post Concert
Chat

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室内乐系列

名家名曲：文武之韵

三弦：黄桂芳

扬琴：瞿建青

琵琶：俞嘉

日期: 2026年02月27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](#)

《夏·莲》

项祖华作曲

夏日炎炎，蝉鸣吟吟，荷莲满塘，香远益清，“接天莲叶无穷碧，映日荷花别样红”。唐代大诗人李白爱莲作诗：“清水出芙蓉，天然去雕饰”，为后人广为传诵。人们常借夏莲“出淤泥而不染，濯清涟而不妖”、洁身自处、傲然婷立的品格，来隐喻为人廉洁正直、不与世俗同流合污的高尚情操，是人们心目中“圣洁”的化身。此曲取材广东汉乐《出水莲》发展而成，通过汉调“重三六”的音律特色，扬琴滑抹吟揉、点线有致的加花润饰，曲调高洁淡雅，韵味隽永，沁人心脾。

项祖华

项祖华（1934-2017）著名扬琴演奏家、作曲家、音乐教育家，精擅江南丝竹、广东音乐扬琴，兼容并蓄，开拓创新。曾先后担任上海民族乐团演奏家、上海音乐学院教师、中国音乐学院及中国中央音乐学院教授。项氏改编创作了近百首中外古今的扬琴及民乐作品，如大型扬琴套曲《国魂篇》、《屈原祭江》、《苏武牧羊》、《昭君和番》、《林冲夜奔》四阙、扬琴组曲《芳季篇》等。他也出版多与扬琴相关的书籍，发表论文，具有资深学术研究和社会影响力。

演奏

扬琴：瞿建青

《合欢令》

弦索十三套之一、溥雪斋传谱、肖剑声整理

此谱源于《弦索十三套》。所谓“弦索”是盛行于明、清时期的一种乐器合奏形式，后经发展成为《三弦十三套》。本曲为中之一套。乐曲圆劲古朴。

肖剑声

肖剑声 - 1952年于中南部队艺术学院毕业，师从白凤岩、白凤岐、溥雪斋、曹东扶等三弦名家。1964年至今任中国音乐学院教师，教授。他发展了三弦的演奏技法，使之成为有丰富表现力的独奏乐器。他也创作、改编了一批三弦独奏曲，创建了系统的教材，培养了一批演奏家及专业教学人才，两项三弦乐器改革成果，获中国文化部科技成果奖。

演奏

三弦：黄桂芳

《高山流水》

河南板头曲、曹东扶演奏谱、林石城整理

此曲为河南板头曲的名篇之一，常作为“大牌”唱曲的前奏。曲名借喻俞伯牙、钟子期“高山流水”的典故。本谱由林石城根据1957年曹东扶琵琶演奏录音整理而成，呈现了民间乐曲中常见的多种简繁变奏之一，充分体现了民间演奏的灵活与丰富表现力。

曹东扶

曹东扶（1898—1970）中国著名古筝演奏家，河南筝派奠基人。代表作有古筝独奏曲《高山流水》、《苏武思乡》、《和番》、《落院》，以及古筝改编作品《闹元宵》、《刘海与胡秀英》、《孟姜女变奏曲》等，都是古筝界公认的经典之作。他是把河南筝带入中央音乐学院的第一人，也是中央音乐学院民乐系的奠基人之一。以及国家非物质文化遗产板头曲的集大成者，河南大调曲子主要流派——曹派大调曲子创始人。

演奏

琵琶：俞嘉

《弹词韵》

周成龙作曲

梦兮相牵弹词韵，桃柳烟云江南春。斜月空照宵帐暖，凭栏远眺归帆人。乐曲改编自琵琶独奏曲《薛调弹词》，此曲描写了江南水乡诗情画意的美景。三件弹拨乐器点对点以及不规则重音的配合将苏州弹词的韵味表现的淋漓尽致。

周成龙

周成龙，中国国家一级作曲家，曾任上海民族乐团副团长，现为中国音乐家协会会员，上海音乐家协会理事，中国民族管弦乐学会常务理事，上海音乐家协会民族管弦乐专业委员会主任，上海青年爱乐民乐团艺术总监。周氏是音乐界非常活跃的多产作曲家，作品包括二胡协奏曲《江恋》、琵琶协奏曲《西双版纳的晚霞》、中胡协奏曲《科拉沁草原的传说》、笛子协奏曲《山风》、古琴协奏曲《广陵散》以及大合奏《川西随想》等近500首风格迥异、不同组合的作品，为20多部电视剧作曲。

演奏

三弦：黄桂芳

扬琴：瞿建青

琵琶：俞嘉

《三番》

王直、谈龙建编曲

乐曲取材于梅花大鼓的过板音乐。“三番”是梅花大鼓中器乐化程度较高的炫技性过板音乐，演奏者出色的演出使三弦的音乐同技巧表现力得到了完美的统一。

王直

王直，中国音乐家协会会员，中国民族管弦乐学会常务理事兼少儿部主任，中央音乐学院副教授，前民乐系合奏课教研室主任。1948年开始从事音乐工作。在部队文艺团体中任首席小提琴，指挥，作曲及乐队队长。1963年毕业于中央音乐学院民学系，民乐指导专业。后到湖北省歌舞剧团工作，1977年回中央音乐学院任教，任合奏课及民乐编配课的教学。发表过多篇关于民族乐队建设的文章，还辅导过数支专业及民族乐队，并特别关心在青、少、儿中，开展民族普及与提高。

演奏

三弦：黄桂芳

伴奏：马欢（扬琴）、许文静（二胡）、伍向阳（打击乐）

《霸王卸甲》

古曲、刘德海整理

《霸王卸甲》，著名的古代琵琶大套武曲，全曲通过十六段落叙事展现战役场景。与《十面埋伏》并称，均以楚汉垓下之战为题材，但以项羽为主角，音乐风格沉郁悲壮。乐谱最早见于清代华秋萍《琵琶谱》，现存浦东派、平湖派、汪派等流派传谱。乐曲运用轮指、扫弦、绞弦等高难技法模拟战场声效，其中“别姬”段以哀婉旋律刻画项羽与虞姬诀别的悲剧场景。

刘德海

刘德海（1937 – 2020）琵琶演奏者、教育家、作曲家，中国音乐学院原副院长、国乐系主任、教授、博士生导师。1960年，毕业并留校中央音乐学院任教；同年，改编了《马兰花开》，此后开启了其音乐创作之路。1972年，参与创作了中国第一首琵琶协奏曲《草原小姐妹》。1975年，首次演出经他改编的琵琶独奏曲《十面埋伏》。1984年，创作了琵琶独奏系列“人生篇”中的《天鹅》《老童》等作品。1989年，凭借琵琶曲《十面埋伏》获中国第一届金唱片奖。2007年，获第三届高等学校教学名师奖。2019年，获得第八届华乐论坛杰出民乐教育家。

演奏

琵琶：俞嘉

《林冲夜奔》

项祖华作曲

选自家喻户晓的中国古典故事《水浒传》，乐曲刻划了林冲的英雄气概与急奔梁山的情景。全曲共分五段：“引子”、“愤慨”、“夜奔”、“风雪”、“上山”。扬琴运用双音琴竹、滑音摇拨、多声织体等创。

项祖华

项祖华（1934-2017）著名扬琴演奏家、作曲家、音乐教育家，精擅江南丝竹、广东音乐扬琴，兼容并蓄，开拓创新。曾先后担任上海民族乐团演奏家、上海音乐学院教师、中国音乐学院及中国中央音乐学院教授。项氏改编创作了近百首中外古今的扬琴及民乐作品，如大型扬琴套曲《国魂篇》、《屈原祭江》、《苏武牧羊》、《昭君和番》、《林冲夜奔》四阙、扬琴组曲《芳季篇》等。他也出版多与扬琴相关的书籍，发表论文，具有资深学术研究和社会影响力。

演奏

扬琴：瞿建青

打击乐伴奏：许文俊、张腾达、伍向阳

《夜深沉》

京剧曲牌

“夜深沉，独自卧，起来时，独自坐。有谁知人孤凄似我，似这等削发缘何？”《夜深沉》以昆曲《思凡》中《风吹荷叶煞》曲牌为基础，经过京剧琴师的加工改编而成，并取唱词首句“夜深沉”三字命名。曲调结构严谨，节奏坚定有力，经常在京剧《击鼓骂曹》及《霸王别姬》中，利用配合祢衡击鼓和虞姬舞剑等场面。

演奏

三弦：黄桂芳

扬琴：瞿建青

琵琶：俞嘉

高胡/二胡：许文静

打击乐：许文俊、伍向阳

演后分享会

节目策划：

黄桂芳，弹拨声部长/三弦首席、瞿建青，扬琴首席、俞嘉，琵琶首席

艺术指导：

郭勇德，首席指挥

音乐会介绍

文/高程锦

在中国传统乐曲中，“文曲”与“武曲”的分类共同构成了独具特色的审美体系。“文曲”重在意境营造与情感抒发，风格含蓄典雅；“武曲”强调节奏张力与气势铺陈，风格刚健豪迈。【名家名曲：文武之韵】精选多首最具代表性与创新性的文、武作品——从描绘自然景致、寄托高尚品格追求的《夏·莲》，到气势恢宏、情感激越的经典曲牌《夜深沉》。每一首作品皆凝聚中国文化的深厚底蕴，动静相生，余韵悠长。

音乐会上，观众将聆听著名扬琴演奏家、音乐教育家项祖华的两首经典扬琴作品：《夏·莲》和《林冲夜奔》。《夏·莲》取材于广东汉乐，清雅脱俗；《林冲夜奔》源自中国文学名著《水浒传》启发的昆曲武生戏，气势刚健。一文一武，不仅展现深厚的民族精神，也在扬琴技法上具有开创意义。作品大胆运用滑音指套、揉弦等音色变化，并结合拨片遥指、双音琴竹和声等创新演奏手法，使扬琴呈现前所未有的音响效果，深刻影响并启发了后世创作与演奏的发展。

《合欢令》出自明清时期盛行的弦索十三套，是重要的音乐文化遗存。本场演出的三弦版本由溥雪斋传谱，肖剑声整理。弦索十三套由蒙古族文人荣斋于1814年整理并编成手抄本，其合奏编制别具特色，以一把胡琴配合三件弹拨乐器——琵琶、三弦与筝，共收录十三套经典曲目，包括《月儿高》、《将军令》、《阳关三叠》、《海青》等。溥雪斋（1893—1966）出身清皇室，为末代皇帝溥仪之堂兄，精通古琴、三弦，并擅长书法与国画，其艺术成就凝聚了深厚的宫廷艺术修养与传统文人精神，对近代弦索乐的传承与发展影响深远。

由曹派艺术创始人曹东扶演奏、琵琶演奏家林石城整理的《高山流水》，与作曲家周成龙谱写的三重奏《弹词韵》同为文曲，皆以优雅质朴、以景托情见长。《高山流水》源自俞伯牙、钟子期“知音”典故，历经流传，衍生出多种琴曲及不同器乐版本。今晚呈现的琵琶版本取自河南大调曲子演唱前的器乐前奏“板头曲”之一，经曹东扶重新编写，赋予其新的艺术生命，格调高雅。《弹词韵》则生动展现三弦与琵琶伴奏下苏州弹词的灵动情趣，旋律清新，悦耳动听。

《三番》取材自梅花大鼓的过板曲。梅花大鼓是北方鼓曲的重要曲种，起源于清代中叶，主要流布于北京、天津一带，其器乐伴奏与间奏具有两大鲜明特色：一是乐手高度协作的“五音换手联弹”，二是新鲜活泼、极具张力的“三番”大过门。二者均包含高难度的炫技技巧。由王直、谈龙建为基本伴奏乐器三弦编曲的《三番》，充分拓展了三弦的表现空间，演奏者在不同把位与音区间不断加花、反复变奏，使旋律层层推进，形成强烈而富有冲击力的艺术效果。

音乐会的压轴三曲——琵琶古曲《霸王卸甲》（刘德海版）、扬琴独奏《林冲夜奔》与京剧曲牌《夜深沉》（刘德海改编）皆为经典武曲，承载英雄悲剧情感。《霸王卸甲》刻画楚霸王项羽兵败垓下、与虞姬诀别时的悲壮内心；《夜深沉》则在中国戏曲《霸王别姬》与剧目《击鼓骂曹》中，借助打击乐，分别表现虞姬舞剑时美人凋零的悲怆，以及祢衡击鼓讽权时的孤傲与愤慨。

本次音乐会由弹拨声部长、三弦首席黄桂芳，扬琴首席瞿建青，琵琶首席俞嘉共同策划，通过四首“文曲”与四首“武曲”，充分展现各件弹拨乐器的艺术精髓，勾勒出一幕幕生动的情景与情绪，带领观众追溯中国历史长河中的风雅与传奇。

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。

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，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。

公司成员

董事局

董事局 (2025年9月15日至2028年8月31日)

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

王文辉先生
合伙人，
艾伦格禧律师事务所

董事

蔡秀琳博士
首席特级教师，音乐
教育部

韩咏梅女士

执行总编辑，
联合早报，新报业媒体

林文坚先生

主席，
援触社区服务有限公司

李文德先生

合伙人，
德勤有限责任合伙人制

李文修先生

董事总经理，
财富规划家族办公室与保险业务集团主管，
星展银行

刘荣忠先生

理事长，
国家艺术理事会

Eric James Watson 先生

作曲家

管理层与行政部

管理层

何偉山

行政总监

陈雯音

助理行政总监（节目与制作）

吴欣慈

助理行政总监（策略与业务拓展）

张美兰

助理行政总监（企业管理）

谢慧儿

主管（财务与会计）

林芬妮

主管（业务拓展）

罗美云

主管（艺术行政）

Mikami Naoko Su

主管（音乐会制作）

陈国祥

主管（会场管理）

张念端

主管（行销传播）

艺术行政

林敏仪

经理

施倍晞

助理经理

李乐轩

谱务

沈玮玲

谱务

艺术策划

张淑蓉

经理

康殷銓

助理经理

黄瑞浚

助理经理

音乐会制作

李晉丞

助理制作经理

李光杰

高级执行员

Ahmad Hafriz Bin Berkath

高级技师

Muhammad Harry Farhan Bin Roslie

技师

李龙辉

高级舞台助理

陈泓佑

高级舞台助理

业务拓展

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陈秀霞

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白云妮

执行员（采购）

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林宛颖

助理经理（乐团事务）

陈琍敏

助理经理（行政）

林翠华

执行员（人力资源）

行销传播

罗丽燕

助理经理

马雅欣

助理经理

刘晓萱

高级执行员

陈蕙君

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周冠娣

高级助理

SNYCO新加坡国家青年华乐团

林思敏

经理

李保辉

助理经理

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