

SEASON 25/26



八音荟萃
Virtuoso Series

SCO

新加坡华乐团

乐季策划

Season Curator

郭勇德 首席指挥

Quek Ling Kiong

Principal Conductor

THE GREAT WALL & RED CHAMBER

TSUNG YEH & SCO

葉聰与新加坡华乐团

长城 红楼



二胡 | 赵剑华
ERHU
ZHAO JIANHUA



琵琶 | 俞嘉
PIPA
YU JIA

指挥 | 葉聰
CONDUCTOR
TSUNG YEH



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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



长城·红楼：葉聰与新加坡华乐团

The Great Wall & Red Chamber: Tsung Yeh and SCO

28.03.2026 (SAT) 7.30PM

新加坡华乐团音乐厅

SCO CONCERT HALL

指挥：葉聰 Conductor: Tsung Yeh

二胡：赵剑华 Erhu: Zhao Jianhua

琵琶：俞嘉 Pipa: Yu Jia

《丰收锣鼓》

Harvest

彭修文、蔡惠泉编曲

Arranged by Peng Xiuwen, Cai Huiquan

《长城随想》

The Great Wall Capriccio

刘文金作曲

Composed by Liu Wenjin

I. 关山行 Strolling Through the Mountain Pass

II. 烽火操 Beacon March

III. 忠魂祭 Memorial for the Patriots

IV. 遥望篇 Looking Afar

二胡：赵剑华 Erhu: Zhao Jianhua

中场休息 Intermission

《红楼梦组曲》

Dream of the Red Chamber Suite

王立平作曲

Composed by Wang Liping

I. 叹红楼 Lament of the Red Chamber

II. 晴雯曲 The Song of Qing Wen

IV. 刘姥姥 Grandma Liu

VI. 上元节 The Lantern Festival

VIII. 葬花吟 Elegy on Flowers

《十面埋伏》

Ambush from All Sides

古曲、王辰威编曲

Ancient Tune, arranged by Wang Chenwei

琵琶：俞嘉 Pipa: Yu Jia

《国风》

Guo Feng

赵季平作曲

Composed by Zhao Jiping

节目策划：尹志阳，吹打声部长/笛子首席

Programme curated by Yin Zhiyang, Wind & Percussion Section Leader/Dizi Principal



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.

葉聰

Tsung Yeh



葉聰于2002年1月应邀出任新加坡华乐团的音乐总监。在他的领导下，新加坡华乐团迅速拓展其演奏曲目。由他策划的大型音乐会包括：交响幻想史诗《马可波罗与卜鲁罕公主》（2002年）、《海上第一人—郑和》（2005年），以及《离梦》（2008年）。这些成功的制作不但广受好评，也把华乐艺术推向了更高的层次。葉聰于2013年10月，荣获文化界最高荣誉的“新加坡文化奖”。葉聰光荣地结束了20年的新加坡华乐团音乐总监一职，从2023年1月1日起，他成为新加坡华乐团的荣誉指挥。

葉聰靠着不懈努力和深厚的艺术见解，精心打造出属于乐团自己，融汇中西，富有南洋特色，新加坡华乐团的独特声音。2007年，葉聰担任新加坡国庆典礼的音乐总监，他为这个举国欢腾的庆典节目作了全新的音乐设计。在国家领袖、27,000名热情观众和上百万名透过现场直播观礼的国人面前，葉聰成功指挥了一个由新加坡华乐团、新加坡交响乐团、马来和印度乐队、南音小组，以及合唱团所组成的联合乐团。首届的新加坡国际华乐作曲大赛（SICCOC）由葉聰发起，致力为发扬具有南洋地区音乐与新加坡特色的华乐作品，并提高国际音乐界对此类华乐作品的认识。

葉聰带领新加坡华乐团走出小红点，向世界出发，扬名海外。2005年3月，他首次带领乐团远赴伦敦、盖茨黑德，以及布达佩斯春季艺术节。在他

的领导下，乐团完成中国巡演，也将富有南洋特色的音乐带到英国、香港澳门、马来西亚，以及韩国。2019年，新加坡华乐团在欧洲舞台上扬起了新加坡的旗帜，在德国柏林、捷克布拉格、意大利弗利，以及希腊约阿尼纳，赢得全场观众的起立鼓掌，收获当地观众的热情反响。

作为一名优秀指挥与音乐总监，葉聰曾与无数著名乐团合作。葉聰于1988年至2016年担任美国南湾交响乐团音乐总监。1995年，他与南湾交响乐团更获颁美国作曲家、作家及出版商协会大奖荣誉。葉聰退休离开南湾交响乐团之后，荣获印第安纳州州长颁发的印地安纳州最高平民奖“Sagamore of the Wabash Award”。此外，南湾市市长 Pete Buttigieg 也宣布2016年5月7日为“Tsung Yeh Day”（葉聰日）。葉聰现被定为南湾交响乐团协会桂冠指挥。

葉聰在指挥教育界亦极富盛誉。他重返母校，担任上海音乐学院客座教授。他曾在美国“指挥家联盟”与北美交响乐团联合会举办的工作坊担任讲师。他也积极参与在中国、香港、台湾和新加坡举办的大师班任教。他也受委为中国中央民族乐团、无锡民族乐团和澳门中乐团的首席客座指挥，上海音乐学院贺绿汀中国音乐高等研究院学术委员，以及捷克共和国国际指挥学院教员。2016年，葉聰荣获由中国民族管弦乐学会颁发的“杰出民族管弦乐指挥”称号；并曾被委任为中国“千人计划”专家之一。

Maestro Tsung Yeh began his tenure at the Singapore Chinese Orchestra (SCO) as Music Director in 2002. Under his leadership, SCO expanded its repertoire with ground-breaking works such as *Marco Polo* and *Princess Blue — A Symphonic Epic* (2002), and *Admiral of the Seven Seas* (2005) and *Awaking* (2008). In 2013, Tsung Yeh was awarded the Cultural Medallion; the highest accolade in the arts. After stepping down from his Music Directorship of 20 years with SCO, Tsung Yeh is appointed as Conductor Emeritus of the organisation from 1 January 2023.

With relentless vigour, Tsung Yeh pioneered and developed SCO's signature Nanyang music style, infusing Southeast Asian elements and heritage into symphonic works. Tsung Yeh put on a grand display of Nanyang music during the National Day Parade 2007, where he conducted an aweinspiring performance comprised of musicians from SCO, Singapore Symphony Orchestra, Singapore Armed Forces Central Band, Malay, Indian and Nanyin ensembles. The Singapore International Competition for Chinese Orchestral Composition (SICCOC) was initiated by Tsung Yeh, and subsequently supported by Prime Minister Lee Hsien Loong, to act as a platform to educate and establish repertoire of Nanyang and Singapore-inspired music.

Flying the Singapore flag high, Tsung Yeh has led SCO on numerous international concert tours to great acclaim. In March 2005, he led the orchestra on its first tour to Europe at Barbican Centre in London, The Sage Gateshead and the Budapest Spring Festival. History was made when Tsung Yeh led SCO to be the first Chinese orchestra to perform in the Edinburgh Festival. Since then, SCO's international performances have proliferated under Tsung Yeh's guidance, touring China, England, Hong Kong, Macau, Malaysia, and South Korea. In 2019, Tsung Yeh

led SCO on a wildly successful concert tour in Europe, showcasing Nanyang music to Berlin, Prague, Forlì and Ioannina to standing ovations at every leg of the tour.

As a highly sought-after conductor and music director, maestro Tsung Yeh has worked with a myriad of prestigious orchestras. He served as the Music Director of the South Bend Symphony Orchestra (SBSO) in the United States from 1988 to 2016, and was honoured with the ASCAP Award in 1995. Upon his retirement from SBSO, Tsung Yeh was presented the "Sagamore of the Wabash Award" from the Indiana State – the highest honour given by the Indiana governor. The mayor of South Bend City, Pete Buttigieg, also declared 7 May 2016 as "Tsung Yeh Day". Maestro Tsung Yeh is currently designated as Conductor Laureate by the South Bend Symphony Orchestra Association.

Back at his alma mater, Tsung Yeh is a guest professor at the Shanghai Conservatory of Music. He has taught conducting workshops hosted by the Conductors Guild, The League of American Orchestras and the Musik Hochschule of Zurich and is also active in conducting masterclasses in China, Hong Kong, Taiwan and Singapore. He was also appointed the Principal Guest Conductor of the China Central Chinese Orchestra, Wuxi Chinese Orchestra, Macao Chinese Orchestra, Senior Researcher of the He Luting Chinese Music Research Institute of the Shanghai Conservatory of Music and a member of the Faculty of the International Conducting Institute (ICI) in Czech Republic. In 2016, he was selected as one of ten outstanding conductors by the China Nationalities Orchestra Society. In the same year, Tsung Yeh was also appointed as the Expert of China Thousand Talents Programme.



赵剑华 Zhao Jianhua

二胡 Erhu

二胡演奏家赵剑华是新加坡华乐团二胡I首席，也是中国音乐家协会会员。出生中国上海，赵剑华自幼随叔父，著名二胡演奏家兼教育家，李樑学习二胡，并在叔父的严格指导下，他奠下良好的音乐演奏基础。1975年，他代表上海市长宁区少年宫，在中国少年文艺汇演（中西乐器）器乐独奏大赛中，赢得最高奖项，隔年在“上海之春国际音乐会”少儿专场中担任二胡独奏，获得很高的评价。1978年，他以优异的成绩考入上海民族乐团学院，并受教于中国著名二胡演奏家闵惠芬。在闵大师的精心培育下，他在诸多的国际和中国国内重要音乐比赛中获颁多项演奏奖，当中包括在武汉举行的全国民族器乐观摩比赛和1985年上海市青年演员汇演比赛中的优秀表演奖，以及“上海之春”演奏奖。赵剑华的简历也被收录在《中国杰出青年词典》及《中国音乐家大辞典》。他受邀担任独奏的乐团有上海民族乐团，中央民族乐团，中央广播民族乐团，香港中乐团，台湾国乐团，台北市国乐团，高雄市国乐团，上海爱乐交响乐团，中国中央芭蕾舞团交响乐团等。

Zhao Jianhua is the Erhu I Principal of the SCO and a member of the Chinese Musicians' Association. Born in Shanghai, he learned erhu performance from his uncle, educator Li Liang, at a young age. Li Liang's rigorous training laid the groundwork for Zhao Jianhua's musical career. In 1975, Zhao Jianhua represented Shanghai City Changning District Youth Cultural Centre in the China Youth Cultural Performance (Chinese and Western Instruments) Instrumental Solo Competition and won the highest award. The following year, Zhao Jianhua performed the erhu solo in the youth category of "Shanghai Spring International Music Festival" and garnered critical acclaim. In 1978, Zhao Jianhua was selected for the prestigious College of the Shanghai Chinese Orchestra, where he was under the tutelage of renowned erhu master Min Huifen. He won awards at numerous high-profile competitions such as the National Chinese Instrumental Music Competition in Wuhan, and the Shanghai City Young Musician Association Competition in 1985. Zhao Jianhua's biography is also recorded in the Record of Outstanding Chinese Youths and the Record of Chinese Musicians.



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，获得本科学位后，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

当一场音乐会以《长城随想》与《红楼梦组曲》为题，所挑战的不仅是两座高峰，更是两种精神图景的展开：前者雄浑壮阔，承载着民族的历史记忆；后者哀婉缱绻，凝视人心与命运的无常。而在这两极之间，是民间的节日欢庆、战场的浴血拼杀、以及当代作曲家对“国风”的再诠释。

音乐会以彭修文和蔡惠泉编曲的《丰收锣鼓》开场。作品描绘农村丰收景象，吸收了十番锣鼓、舟山锣鼓与戏曲锣鼓的语汇，在强烈节奏与抒情旋律之间形成对比。它不仅是节庆的音响描绘，更为下来宏大叙事奠定“民族性”的基调。

《长城随想》是刘文金为二胡与民族管弦乐队创作的大型协奏曲。作品缘起于1970年代末，刘文金与二胡演奏家闵惠芬访美期间，在联合国大厦见到悬挂的巨幅万里长城壁毯，萌发创作构想。1981年春完成定稿，1982年由闵惠芬与上海民族乐团首演。此次担任独奏的赵剑华，正是闵惠芬的大弟子，也因而具有清晰的传承脉络与精神延续。

作曲家虽以“随想”为题，实则铺展出一条由登临关山、烽火连天、忠魂祭奠到遥望未来的精神脉络。长城在此不只是历史遗迹，而是民族团结、力量与智慧的象征；音乐所描绘的，也不仅是空间的辽阔，更是时间的纵深与历史意识的凝聚。在音乐语言上，《长城随想》广泛吸收传统声腔与器乐技法：既有京剧风格的高亢激越，也有北方书鼓式的说唱节奏；有借鉴古琴滑音的含蓄韵味，又有模拟琵琶“轮指”的顿挫效果，以及京胡长短弓交替的流动张力。在这部作品中，二胡仿佛“叙述者”，以柔韧的音色承载沉思，也以铿锵的弓法传达激昂。赵剑华的演绎，将在抒情与力量之间寻找平衡，使二胡技巧与民族记忆融为一体。

若说长城象征中华民族的“外在形象”，下半场的《红楼梦组曲》则深入“内在心灵”。王立平为1987年电视剧《红楼梦》创作的音乐，历时四年半完成，旋律质朴典雅，朗朗上口。这部组曲由剧中配乐音乐改编而成，《叹红楼》《晴雯曲》《刘姥姥》《上元节》《葬花吟》等片段，在文学与音乐之间架起桥梁。《红楼梦组曲》以人物与情感为中心。它的民族性不在声响的壮阔，而在情感与宿命的精神内核。王立平善于在雅俗之间取得平衡，使旋律既具古典气质，又广为传唱。音乐在此成为命运的回声，叹惋繁华后的衰败，青春中的无常。在《葬花吟》里，听见的不仅是林黛玉的命运，更是文化传统中对生命短暂的感悟。

《十面埋伏》是琵琶武曲的巅峰之作，取材于公元前202年楚汉垓下决战。乐曲开篇以雄浑气势展现汉军列阵待发的威严场景，继而铺陈楚军陷入重围、生死搏杀的惨烈画面。独奏者通过“并弦”“推拉”等琵琶特有技法，模拟刀剑交击与战马嘶鸣，将战场的紧张与血性凝聚于指尖。终曲处，汉军凯旋，刘邦建立大汉王朝，音乐在胜利的光芒中收束。

王辰威于2018年为新加坡华乐团改编的协奏版本，使这首古曲获得新的结构与张力。通过融入京剧打击乐，并在练兵段落加入《诗经·邶风·击鼓》的古音诵读，强化独奏与乐队之间的戏剧对峙。此时，由俞嘉担纲的琵琶独奏，既是全曲情绪的引线，也是冲突的核心焦点；高度集中的炫技演奏贯穿始终，使战争不只是喧响的场面，更带有命运的压迫感。

音乐会最终以赵季平的《国风》收尾。这部受中央民族乐团委约创作的作品，其标题本身即蕴含深厚的文化意象——作为中国上古《诗经》中的篇章体例，“国风”象征一种源自民间、根植生活、承载时代情绪的声音传统。作曲家以“传统音乐基因 + 当代作曲技术”手法，采用古琴曲《梅花三弄》为动机，透过双主题展开与变奏交织，将西方结构与中国内核融合，使音乐既呈现民族文化深度，又具有大气的叙事格局。

从《长城随想》的民族史诗，到《红楼梦》的内在情感，再到《十面埋伏》的历史对峙，最终汇聚在《国风》这一宏大命题之中。当古老的诗意在当代的音乐结构中被重新演绎，音乐不再只是丰富的音响色彩，更成为通往民族文化根源的路径。

A programme anchored by *The Great Wall Capriccio* and *Dream of the Red Chamber Suite* sets up more than a contrast between these two landmark works. It places side by side two distinct imaginative horizons: one expansive and monumental, carrying the weight of historical memory; the other intimate and inward, attuned to the fragility of human feeling. Between these horizons unfold scenes of festivity and bloodshed, alongside contemporary reflections on Guo Feng—the voice of a nation.

The concert opens with *Harvest*, arranged by Peng Xiuwen and Cai Huiquan. Evoking scenes of rural abundance, the work incorporates regional percussion traditions and elements drawn from local operatic drumming, setting up a vivid contrast between driving rhythms and lyrical melodic lines. More than a celebratory soundscape, it lays down a distinctly Chinese musical character that underpins the larger narrative to come.

The Great Wall Capriccio is a four-movement concerto for erhu and Chinese orchestra composed by Liu Wenjin. The work was conceived in the late 1970s during Liu's visit to the United States with the erhu virtuoso Min Huifen, when a monumental tapestry of the Great Wall displayed at the United Nations headquarters prompted the initial idea. Completed in the spring of 1981, it premiered in 1982 by Min Huifen with the Shanghai Chinese Orchestra. The soloist in this performance, Zhao Jianhua, is a leading disciple of Min Huifen, lending the work a clear sense of artistic lineage and continuity.

Though titled a *Capriccio*, the work unfolds along a deliberate arc: from the ascent of the mountain pass, to the urgency of blazing beacons, through solemn remembrance of fallen patriots, and finally toward a distant horizon. The Great Wall is depicted not as a static monument, but as a living emblem of unity, resilience, and collective resolve. In its musical language, *The Great Wall Capriccio* draws freely from traditional vocal and instrumental idioms. It moves between the heightened intensity of Peking Opera and the pulse of northern drum storytelling, while echoing the glissandi of the guqin, the tremolo of the pipa, and the agile bowing of the jinghu (Peking erhu), all woven into the concerto's expressive fabric. In Zhao Jianhua's interpretation, technique serves expression, shaping the music with poise rather than display.

While the Great Wall projects a public symbol of the nation, the second half turns inward with the *Dream of the Red Chamber Suite*. Composed by Wang Liping for the celebrated 1987 television adaptation of *Dream of the Red Chamber*, the music took shape over more than four years. Its melodies are direct and unadorned, yet have resonated with millions. Drawn from the original soundtrack—*Lament of the Red Chamber*, *The Song of Qing Wen*, *Grandma Liu*, *The Lantern Festival*, and *Elegy on Flowers*—the suite brings the novel's emotional world into sound.

The *Dream of the Red Chamber Suite* turns its focus to character and feeling. Its power lies not in spectacle, but in emotional nuance. Wang Liping writes with a rare balance between classical poise and popular accessibility. In *Elegy on Flowers*, the music reaches beyond the fate of its heroine. What emerges is a meditation on impermanence—on beauty at its most fragile, and on the awareness that loss is woven into youth itself.

Ambush from All Sides stands as one of the defining works of the pipa's martial repertoire, based on the Battle of Gaixia in 202 BCE between the forces of Chu and Han. The opening unfolds with imposing breadth, portraying the Han army drawn up for battle. It then shifts to the chaos of encirclement and close combat, as the Chu forces are driven into desperate struggle. Through techniques such as twisting and bending the strings, the soloist evokes the clash of weapons and the cry of war horses, concentrating the tension of the battlefield at the fingertips. In the closing section, victory is secured and the Han dynasty established, the music gathering into a final, resolute affirmation.

In 2018, Wang Chenwei created a concerto version of the work for the Singapore Chinese Orchestra, giving the ancient piece renewed structural breadth and dramatic tension. By incorporating Beijing opera percussion and having the orchestral musicians recite a line from the ancient poem *Pounding War Drums from the Classic of Poetry* in reconstructed Old Chinese pronunciation, the arrangement sharpens the sense of confrontation between soloist and orchestra. At this point, the pipa—performed by Yu Jia—moves to the forefront. Her playing drives the music forward with focused intensity, turning virtuosic display into dramatic momentum.

The concert concludes with Zhao Jiping's *Guo Feng*. Commissioned by the China National Traditional Orchestra, the work carries in its title a deep cultural reflection. In the *Classic of Poetry*, "Guo Feng" refers to the "Airs of the States"—folk songs rooted in daily life, shaped by lived experience, and reflective of the emotional currents of their time. A synthesis of inherited musical tradition and contemporary compositional craft, *Guo Feng* draws on the guqin classic *Three Variations on the Plum Blossom* as a thematic source. Integrating Western formal design with a distinctly Chinese expressive core, the work speaks with both structural clarity and cultural depth.

From the epic sweep of *The Great Wall Capriccio*, to the inward lyricism of the *Dream of the Red Chamber Suite*, and the dramatic confrontation of *Ambush from All Sides*, the programme ultimately converges in *Guo Feng*. In giving ancient poetry new form, the music goes beyond sound to become a passage toward shared cultural memory.



曲目简介

Programme Synopsis

《丰收锣鼓》

Harvest

彭修文、蔡惠泉编曲

Arranged by Peng Xiuwen, Cai Huiquan

这是一首表现农村收获季节劳动场景的锣鼓曲。音乐热烈欢快，亢奋强烈的节奏同优美的抒情音调，行成了鲜明的对比，描绘出一幅田野丰收的景象。乐曲的打击乐部分，不拘一格地吸收十番锣鼓、舟山锣鼓及戏曲锣鼓的手法，使锣鼓的音乐语言有了新颖的韵味。

This is a gong and drum piece with exhilarating rhythm that depicts the joyous mood of a bumper harvest celebration. A combination of different genre of gongs and drums are used to paint a scene of bumper harvest. Its emphatic rhythm and total effect lend new meaning to the languages of drums and gongs.

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、成就卓越的指挥家与作曲家。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*.



《长城随想》

The Great Wall Capriccio

刘文金作曲

Composed by Liu Wenjin

万里长城是中国古代劳动者的伟大创举，它像一条巨龙蜿蜒起伏在世界的东方，象征中华民族的团结、力量和智慧，在今天更显得特别壮丽，更为世界人民所瞩目。作者用套曲的结构，用善于抒情和歌唱的二胡与乐队协奏的形式，去抒发人们登临长城时的那种感受，并使之带有比较自由的“随想”性。乐曲共分四个带标题的乐章。

第一乐章《关山行》：在旷远的钟声和朦胧的三连音渐强的背景中，乐队奏出长城的主题，宽广雄伟，贯穿全曲。然后独奏二胡演奏出深沉而庄重的旋律，犹如诗人漫步关山，思潮起伏，时而赞叹，时而沉思。

第二乐章《烽火操》：主题急促，强劲而富有变化，恰似烽火连天，硝烟弥漫。乐队悲壮而富有召唤力的音调和二胡刚柔相济的旋律，表现了中华儿女前仆后继的斗争精神。

第三乐章《忠魂祭》：二胡主题由萧穆含蓄、如泣如诉，发展为激越自豪、铿锵有力，乐队则以各种手法，时而造成古钟回荡的音响，时而模仿男中音的哼鸣，如山川呼应，以增强肃穆悲壮的气氛。

第四乐章《遥望篇》：在乐队造成的富有幻想色彩和稳步迈进的背景中，二胡变化再现了第一乐章的主题，意味深长。接着一段舞蹈性的旋律，使人豁然开朗。最后的宣板节奏，具有一种无坚不摧的力量。尾声变化再现了长城的主题，激越而宽广。

The Great Wall is a historical monument built by labourers in ancient times. It is like a dragon dwelling in the Orient. It symbolizes unity, strength and wisdom of the Chinese. Today, it basks in the world's attention for its glory and splendour. The composer chooses a suite format and uses the lyrical and expressive erhu in a concerto. The feelings and aspirations of one climbing the Great Wall become the theme in this capriccio.

Movement I *Strolling Through the Mountain Pass*: In the background of bells and crescendo triplets, the main theme emerges with volume and greatness. The erhu solo follows a deep and serene melody like a poet strolling through the mountain pass with a mixture of feelings, sometimes deep in thoughts and sometimes full of admiration.

Movement II *Beacon March*: The movement is rapid, dynamic, and has a strong rhythm. It etches a scene of beacon-fire filling the sky with smoke. The heroic and invoking melodies of the orchestra in unison with the bold and yet gentle tunes of the erhu adequately expresses the fighting spirit and determination of the Chinese.

Movement III *Memorial for the Patriots*: From solemn, demure, grief and suffering, the erhu solo gradually develops to depict pride, rage and strength. The accompaniment varies as reverberation of ancient bells, the humming of a baritone, the calls of rivers and mountains, adding to the grimness in the air.

Movement IV *Looking Afar*: The erhu redisplay the theme of the first movement amidst imaginative and advancing background accompaniment of the orchestra. A dance melody follows making one relaxed and cheerful. The ending rhythm displayed by a special technique of playing the erhu possesses an infallible strength. The coda repeats the main theme and ends in a profound climax.

刘文金 (1937–2013), 1961年毕业于北京中央音乐学院, 曾先后担任中央民族乐团团长及艺术总监、中国歌剧舞剧院院长及艺术指导、中国音乐家协会创作委员会副主任、中国音乐著作权协会常务理事、中国民族管弦乐学会副会长及其艺术委员会副主任、亚洲乐团创始人及艺术总监。刘氏创作和改编了大量中国民族器乐、声乐以及其他体裁的音乐作品, 许多作品在全国音乐作品评奖中获得奖励。其代表作品包括《长城随想》、《鹰之恋》、《难忘的泼水节》、《茉莉花》、《十面埋伏》等在海内外广泛流传。1991年10月, 刘文金被中国文化部列为有杰出贡献的艺术家, 接受了国务院颁发的荣誉证书和政府特殊津贴。

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.

《红楼梦组曲》 Dream of the Red Chamber Suite

王立平作曲
Composed by Wang Liping

王立平为电视剧《红楼梦》创作的音乐和歌曲，受到海内外人士的高度评价和赞扬。《红楼梦组曲》是根据电视剧中的音乐片段和歌曲改编而成。全曲深沉、含蓄、优美、质朴，它以鲜明的民族特色，洗练的创作手法开掘新意与典雅。

Dream of the Red Chamber Suite was arranged from the songs and interludes of the famous television serial *Dream of the Red Chamber*. The music is deep, implicit, graceful, simple and unadorned. It is rich in ethnic flavour and elegant.

王立平，1965年毕业于中央音乐学院作曲系。1973年开始从事专业影视音乐创作，三十多年来创作了大量影视音乐作品，具有浓厚民族风格和鲜明个性，且词曲兼长。所创作的许多作品雅俗共赏，广为流传。历经四年半为电视连续剧《红楼梦》创作的全部乐曲和歌曲是代表作之一，深受海内外广大听众欢迎和喜爱。

Wang Liping graduated from Central Conservatory of Music, Department of Composition in 1965. In 1973, he began working professionally in film and television music composition. Over more than three decades, he created many works for film and television, characterized by tradition and a distinctive personal voice. Many of his works achieve a balance between artistic refinement and popular appeal, and have been widely disseminated. Composed over 4 and a half years for the television drama *Dream of the Red Chamber*, this piece has been warmly received by audiences.

《十面埋伏》

Ambush from All Sides

古曲、王辰威编曲
Ancient Tune, arranged by Wang Chenwei

《十面埋伏》是琵琶武曲的代表作，取材于公元前202年的垓下之战。乐曲的开篇展现了汉军列阵备战的雄伟气势；随后的段落则生动刻画了楚军遭遇埋伏、生死搏斗的激烈场面。独奏者运用「并弦」、「推拉」等琵琶特有技法，模仿刀剑交击与将士呐喊之声。曲终，汉军凯旋，刘邦由此创立大汉王朝。

王辰威于2018年应新加坡华乐团委约编曲的琵琶协奏曲《十面埋伏》，为这部经典注入了新的生命力，并拓展了其音响的维度。此版本不仅融入京剧打击乐以增强戏剧张力，更以木棍敲击声，模拟汉军将士的操练场景。在此段落中，演奏者以上古汉语，齐声高诵《诗经·邶风·击鼓》中的诗句：「击鼓其镗，踊跃用兵」。

本编曲的和声语汇源于琵琶的定弦（A-d-e-a），以纯四度和大二度音程为主，有别于西方古典音乐中以三度为基础的和声体系，从而塑造出具有中华色彩的音响特质。

Ambush from All Sides is an iconic traditional pipa piece, narrating the decisive Battle of Gaixia in 202 BCE between the armies of Chu and Han. Its grand opening portrays the Han troops marshalling for battle, while subsequent sections depict the Chu army being ambushed amidst fierce combat. Special pipa techniques such as crossing strings at the frets and pulling strings sideways along the frets imitate the clashing weapons and warriors' battle cries. The musical account concludes with the Han emerging victorious.

Commissioned by the Singapore Chinese Orchestra in 2018, Wang Chenwei's arrangement for pipa and Chinese orchestra breathes new life into this classic, expanding its sonic dimensions. The score incorporates Beijing opera percussion for heightened drama, and uses the striking of wooden rods to evoke a vivid scene of Han soldiers in training. For this scene, musicians recite a line from the 7th century BCE poem *Pounding War Drums* (found in the *Classic of Poetry*) in Old Chinese pronunciation: "To the war drums' pounding beats, ranks of armed men surge and drill."

The arrangement's harmonic palette is derived from the pipa's standard tuning (A-d-e-a), emphasizing perfect fourth and major second intervals. This idiomatic approach stands in conscious contrast to the third-dominated harmony of Western classical music, thereby accentuating the work's intrinsic Chinese identity.

王辰威，新加坡华乐团驻团作曲家、国立教育学院及南洋艺术学院兼职讲师、新加坡华乐总会副秘书长、The TENG Company (龔) 研究教育部主任，主笔624页英文书《龔华乐配器指南》。2009年获新加坡政府奖学金，赴维也纳国立音乐与表演艺术大学修读为期五年的作曲与音频工程硕士学位，毕业时获颁大学荣誉奖。新加坡、台湾、香港及澳门的专业乐团经常委约王辰威作曲，包括多首中西乐比赛指定曲。其荣誉有新加坡“青年艺术家奖”、国际青年商会“新加坡杰出青年奖”、两届新加坡词曲版权协会“年度本地古典音乐奖”。

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

《国风》 Guo Feng

赵季平作曲
Composed by Zhao Jiping

民族管弦乐《国风》是中央民族乐团特别委约的作品。作曲家多次与乐团深度沟通和对乐团各位艺术家的了解创作了这部作品。乐曲以传统琴曲《梅花三弄》的主题为动机，运用双主题展开变奏的写法交织在丰富变幻的和声色彩进行中，层层递进，错落有致，使得中国传统音乐得以绽放式发展，力求弘中国之古风，扬民族之精神。

Guo Feng is a commissioned work by the China National Traditional Orchestra. The composer created this work through close collaborative communications and considerable insights tailored in accordance to his in-depth understanding of the various virtuosos in the orchestra. Thematically motivated by the ancient guqin piece, *Three Variants of the Plum Blossom*, this work develops on its own twin themes through musical variations intricately woven in melodic fantasy and harmonic hues, resulting in a multi-level polyphonic form that nurtures the blossoming development of Chinese traditional music today, and to propagate the heritage of the archaic roots and herald the national spirit of China.

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.

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	
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: 阎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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日期 / 时间 Date / Time	音乐会 Concert	地点 Venue
04.04.2026 星期六 Sat 6:00pm	绿荫乐鸣 Music Oasis	西海岸公园 West Coast Park
07.04.2026 星期二 Tue 1230pm	关怀系列 Caring Series	国立大学医院 National University Hospital Lobby F
16.04.2026 星期四 Thu	关怀系列 Caring Series	樟宜综合医院 Changi General Hospital Atrium



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乐团 Orchestra

首席指挥 Principal Conductor

郭勇德 Quek Ling Kiong

荣誉指挥 Conductor Emeritus

葉聰 Tsung Yeh

副指挥 Associate Conductor

倪恩輝 Moses Gay En Hui

连汶华 Lien Boon Hua

驻团作曲家 Composer-in-Residence

王辰威 Wang Chenwei

高胡 Gaohu

李宝顺 (乐团首席/拉弦声部长)

Li Baoshun (Concertmaster/
Strings Section Leader)

周若瑜 (高胡副首席)

Zhou Ruoyu (Gaohu Associate Principal)

胡仲欽 Hu Chung-Chin

李媛 Li Yuan

刘智乐 Liu Zhiyue

余伶 She Ling

许文静 Xu Wenjing

赵莉 Zhao Li

二胡 Erhu

赵剑华 (二胡 I 首席)

Zhao Jianhua (Erhu I Principal)

朱霖 (二胡 II 首席)

Zhu Lin (Erhu II Principal)

林傅强 (二胡 I 副首席)

Ling Hock Siang (Erhu I Associate Principal)

李玉龙 (二胡 II 副首席)

Li Yulong (Erhu II Associate Principal)

翁凤玫 Ann Hong Mui

陳淑华 Chen Shu Hua

謝宜潔 Hsieh I-Chieh

秦子婧 Qin Zijing

沈芹 Shen Qin

石礼晶 Siok Li Chin, Deborah

譚曼曼 Tan Manman

陶凯莉 Tao Kaili

闫妍 Yan Yan

张彬 Zhang Bin

中胡 Zhonghu

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Lin Gao (Principal)

吴可菲 (副首席)

Wu Kefei (Associate Principal)

谢宛桦 Chia Wan Hua

吴泽源 Goh Cher Yen

梁永顺 Neo Yong Soon, Wilson

王怡人 Wang Yi-Jen

王勤凯 Wong Qin Kai

大提琴 Cello

徐忠 (首席)

Xu Zhong (Principal)

汤佳 (副首席)

Tang Jia (Associate Principal)

陈盈光 Chen Ying Guang, Helen

黄亭語 Huang Ting-Yu

姬辉明 Ji Huiming

潘语录 Poh Yee Luh

沈廉傑 Sim Lian Kiat, Eddie

徐雪娜 Xu Xuena

低音提琴 Double Bass

张浩 (首席)

Zhang Hao (Principal)

李翊彰 Lee Khiang

瞿峰 Qu Feng

王璐瑶 Wang Luyao

扬琴 Yangqin

瞿建青 (首席)

Qu Jianqing (Principal)

马欢 Ma Huan

琵琶 Pipa

俞嘉 (首席)

Yu Jia (Principal)

陈雨臻 Tan Joon Chin

王思元 Wang Siyuan

柴佳岐 Chai Jiaqi⁺

孙海缘 Sun Haiyuan⁺

柳琴 Liuqin

张丽 (副首席)

Zhang Li (Associate Principal)

司徒宝男 Seetoh Poh Lam

中阮 Zhongruan

崔灿 (阮首席)
Cui Can (Ruan Principal)
郑芝庭 Cheng Tzu-Ting
冯翠珊 Foong Chui San
许民慧 Koh Min Hui
梁名慧 Liang Ming-Huei
饒思銘 Ngeow Si Ming, Jonathan

三弦 / 中阮 Sanxian / Zhongruan

黄桂芳 (弹拨声部长/三弦首席)
Huang Guifang (Plucked Strings Section
Leader/ Sanxian Principal)

大阮 Daruan

曾靖文 Chan Jing Wen, Kenny
景颇 Jing Po

竖琴 Harp

梁帼婷 (副首席)
Liang Guoting, Fontane (Associate Principal)

古筝 / 打击 Guzheng / Percussion

许徽 (古筝首席)
Xu Hui (Guzheng Principal)

曲笛 Qudi

尹志阳 (吹打声部长/笛子首席)
Yin Zhiyang (Winds & Percussion
Section Leader/ Dizi Principal)
胡文薰 Hu Wen-Hsun

梆笛 Bangdi

李浚诚 Lee Jun Cheng
曾志 Zeng Zhi

大笛 / 新笛 Dadi / Xindi

黄显行 Ng Hsien Han
黄煒軒 Ng Wei Xuan

高音笙 Gaoyin Sheng

郭长锁 (笙首席)
Guo Changsuo (Sheng Principal)
王奕鸿 Ong Yi Horng

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)
孟杰 Meng Jie

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常乐 (副首席)
Chang Le (Associate Principal)
李新桂 Lee Heng Quee

次中音唢呐 Cizhongyin Suona

黄永和 Ng Yong Hoe, Jacky
邱彦棠 Qiu Yan-Tang

低音唢呐 Diyin Suona

刘江 Liu Jiang

管 Guan

张硕 Zhang Shuo

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)
许文俊 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
张显贤 Teiw Hsien Hean⁺

⁺ 客席演奏家 Guest Musician

所有演奏员 (除声部首席与副首席) 名字依英文字母顺序排列。
All musicians' names (except principal & associate principal) are listed according to alphabetical order.
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Ahmad Hafiz Bin Berkath

技师 Technician
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

实习生 Intern
钟紫怡 Chang Zee Yee

业务拓展

Development & Partnership

助理经理 Assistant Manager

邓秀玮 Deng Xiuwei

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