

SEASON 25/26



八音荟萃
Virtuoso Series

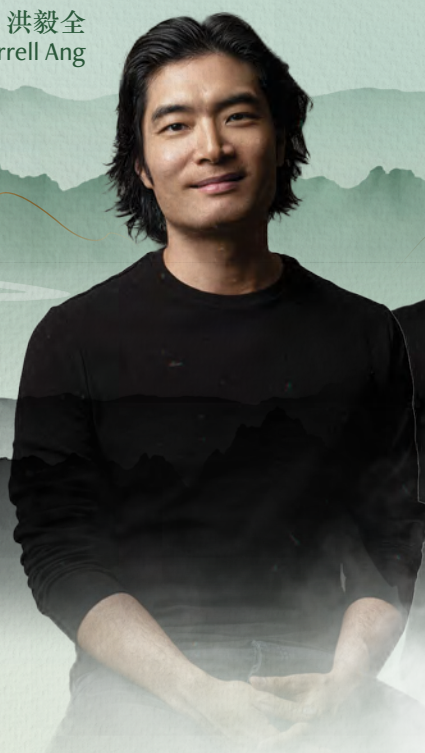
乐季策划
Season Curator
郭勇德 首席指挥
Quek Ling Kiong
Principal Conductor

The Music of China's
Magnificent Mountains:

洪毅全
与新加坡华乐团

DARRELL ANG & SCO

指挥 Conductor
洪毅全
Darrell Ang



笛子 Dizi
曾志
Zeng Zhi

SCO

新加坡华乐团

山水音画

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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



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

25.04.2026 (SAT) 7.30PM

新加坡华乐团音乐厅

SCO CONCERT HALL

客席指挥：洪毅全 Guest Conductor: Darrell Ang

笛子：曾志 Dizi: Zeng Zhi

《武夷山水音画》(新加坡首演)

Portraits of Mount Wuyi Landscape (Singapore Premiere)

刘斌作曲

Composed by Liu Bin

I. 玉女峰 Jade Maiden Peak

II. 九曲泛舟 Sailing on the Nine-bend River

III. 採茶 Tea Harvesting

IV. 九曲咏怀 Ode to the Nine-bend River

《长城随想曲》

The Great Wall Capriccio

刘文金作曲

Composed by Liu Wenjin

《滇西土风三首》第一乐章《阿佤山》

Dianxi Folk Tunes, Mvt I: A Va Mountain

郭文景作曲

Composed by Guo Wenjing

中场休息 Intermission

《山谣随想》

The Capriccio of the Mountain Folk Song

王东旭作曲

Composed by Wang Dongxu

笛子：曾志 Dizi: Zeng Zhi

交响组曲《黔岭素描，作品23》(新加坡首演)

Sketches in Mountains of Guizhou,

Symphonic Suite, Op.23 (Singapore Premiere)

朱践耳作曲

Composed by Zhu Jian'er

I. 赛芦笙 A Festive Contest of Lusheng

II. 吹直箫老人 The Old Xiao Player

III. 月夜情歌 Serenade on a Moonlight Night

IV. 节日 The Festival



本场音乐会将在一楼大厅举行演奏家见面会。

There will be a Artists meet-and-greet session after the concert at Level 1 Concourse.



音乐会全场约1.5小时。

Approximate concert duration: 1.5 hours.



请扫码分享反馈。

Please scan QR code to complete our audience survey and subscribe to SCO newsletter.



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.

洪毅全

Darrell Ang



洪毅全，新加坡指挥。2006年第九届安东尼-佩特罗蒂指挥大奖得主，2007年第五十届法国贝桑松国际青年指挥家大赛中包揽了大赛金奖、观众评选大奖以及乐队评选大奖三项殊荣；2008年第八届托斯卡尼国际指挥家比赛金奖。其它奖项包括获得了2015年法国文学艺术骑士团荣誉，以及与拿索斯唱片公司合作录制的中国作曲家周龙和陈怡的作品也获得了格莱美奖提名。

出生于新加坡，不同寻常的音乐天赋在他四岁开始学习钢琴和小提琴时被挖掘。洪毅全在新加坡学习了Leong Yoon Pin的作曲课程后，追随指挥梦跟随指挥家列昂尼德·科尔马尔（Leonid Korschmar）前往圣彼得堡学习指挥，师从传奇的指挥家伊利亚·穆欣。在圣彼得堡，他对20世纪俄罗斯音乐产生了极大的热情——这些俄罗斯音乐连同法国、亚洲现代的音乐对他产生深厚的影响，成为其艺术风格的重要组成部分。结束了圣彼得堡的学习后，前往耶鲁大学师从著名指挥家威信益学习，并成为了耶鲁大学史上首位获得全额奖学金的指挥学生。在洪毅全的艺术生涯中，指挥大师洛林·马泽尔和埃萨-佩卡·萨洛宁都曾是他的导师，给予无可估量的建议和支持，洪毅全对此永远心存感激。

他在2012年至2015年间担任了法国贝列塔尼交响乐团的音乐总监，2008年至2013年曾是新加坡交响乐团最年轻的副指挥，并与2010年至2013年担任新加坡国立青年管弦乐团的音乐总监。在俄罗斯学习期间，他创立了圣彼得堡室内乐团，并将现代音乐介绍给俄国观众。洪毅全也是一位从独奏到室内乐、声乐和交响乐的全能型作曲家，他的作品“Fanfare for a Frazzled Earth”反映了人类对自然环境的破坏，在新加坡国家演艺中心由新加坡国家青年交响乐团进行首演。

作为当今世界上最杰出的新一代指挥家之一，洪毅全正在努力成为中国音乐界最具企业家精神和影响力的音乐家之一，和活跃在全球舞台上的亚洲当代作曲家之一。为此，在2022年他受邀前往旧金山歌剧院执棒出演由盛宗亮改编为7个人物版

本的歌剧《红楼梦》，并受邀于2023年执棒指挥墨尔本交响乐团和鹿特丹爱乐乐团的春节音乐会。

2023年3月洪毅全创作的两首作品《阿坝、阿坝》《功夫协奏曲》在成都首演，次月与新加坡华乐团合作演出民乐版。同年8月，由CCTV拍摄的栏目《音乐人生》——指挥家洪毅全的纪录片在CCTV15台和央视频道播出。

自2017年到2025年以来，洪毅全开始担任四川交响乐团艺术总监和首席指挥，成绩斐然，使该乐团不仅在四川省，更是成为了整个中国中西部地区的古典新势力。在中国日益增长的古典音乐市场上，他被地区政府赋予引领中西部地区音乐发展积极贡献荣誉，这一荣誉完美诠释了他的创业创新精神。不仅如此，他还创作了许多具有创新性的演出项目，如大型乐团环球巡演，大型音乐节、国际音乐教育项目和比赛。

洪毅全以不同寻常的艺术天赋和惊人的才华而享誉全球。他精通六国语言，英语、法语、德语、意大利语、普通话和俄语，具有广阔的曲目量。从巴洛克和羽管键琴的研习（在意大利菲耶索莱音乐学校时），到20世纪法国、俄罗斯音乐的情有独钟，再到现代音乐，如今他被誉为当代亚洲作曲家最有力的诠释者之一，在与世界各地乐团合作的曲目中包括陈怡、谭盾、周龙、陈其钢、尹伊桑和已故的武满彻等大师的作品。

除了在创意项目的领导力上，他还拥有丰富的客座指挥经历，活跃于亚洲与俄罗斯的乐团，包括NCPA北京国家大剧院管弦乐团、香港管弦乐团，日本NHK交响乐团、NSO台湾国家交响乐团、新加坡交响乐团、日本读卖交响乐团。不仅如此，他还即将和欧洲的各大顶级的交响乐团进行合作，包括哥本哈根爱乐管弦乐团、伦敦爱乐乐团、法国广播爱乐乐团、西班牙广播电视交响乐团、柏林广播交响乐团、圣彼得堡爱乐管弦乐团和维也纳广播交响乐团等。同时作为多才多艺的歌剧指挥家，他作为定期特邀的嘉宾久负盛名的马林斯基剧院和波尔多国家歌剧院紧密合作。

Darrell Ang, a Singaporean conductor, won all 3 top prizes at the 50th Besançon International Conducting Competition: Grand Prize, Audience Prize, and Orchestra Prize in 2007. Other competition wins include first prize at 9th Antonio Pedrotti International Conducting Competition (2006) and 8th Arturo Toscanini International Conducting Competition (2008). Additional accolades include the French honour of Chevalier dans l'ordre des Arts et des Lettres in 2015 and a GRAMMY nomination for his recording of music by Chinese composers Zhou Long and Chen Yi for the Naxos label.

Born in Singapore, Ang received his early musical education at the age of 4, when he began to play the violin and the piano. After studies in Composition under Leong Yoon Pin in Singapore, he embarked on the study of Conducting in St. Petersburg with Professor Leonid Korschmar – heir to the grand tradition of the legendary Conducting Professor Ilya Musin – before continuing his education at Yale as the university's very first Conducting Fellow, under the tutelage of Shinik Hahm. Amongst his conducting mentors are such luminaries as Esa-Pekka Salonen and the late Lorin Maazel.

From 2012 to 2015, he served as Music Director of the Orchestre Symphonique de Bretagne. Between 2008 and 2013, he was the youngest Associate Conductor of the Singapore Symphony Orchestra, and from 2010 to 2013, Music Director of the Singapore National Youth Orchestra. Whilst studying in Russia, he cofounded the St. Petersburg Chamber Philharmonic Orchestra, introducing contemporary music to Russian audiences.

A prolific composer of symphonic, chamber, and solo instrumental works, his piece "Fanfare for a Frazzled Earth" – a symphonic overture about man's devastation of nature and the environment was premiered by the Singapore National Youth Orchestra.

Recognized as one of the most outstanding conductors of his generation, he is fast becoming one of the most entrepreneurial and influential players in the musical landscape of China, as well as one of the foremost interpreters of contemporary Asian composers active on the global stage. In 2022, he was engaged by the San Francisco Opera to conduct a 7-show production of Bright Sheng's *Dream of the Red Chamber*, and led the Lunar New Year celebrations of both the Melbourne Symphony

Orchestra and the Rotterdam Philharmonic Orchestra in 2023.

In March 2023, his compositions *Aba, Aba* and *Kung Fu Concerto* premiered in Chengdu, followed by performances with the Singapore Chinese Orchestra in a Chinese instrumental version. In August the same year, a documentary on him titled *Music Life* was broadcast on CCTV-15.

From 2017 to 2025, he served as Artistic Director and Chief Conductor of the Sichuan Symphony Orchestra, building the ensemble into the leading musical force in mid-Western China. He has been recognized by regional authorities for his contributions to cultural development. His innovative initiatives include international orchestra tours, large-scale festivals, and global music education and competition projects.

Ang is celebrated globally as being in possession of a unique artistic mind and prodigious intellect. Fluent in six languages (English, French, German, Italian, Mandarin Chinese and Russian), he also commands an extensive breadth of repertoire – from studies in Baroque Music & Harpsichord (at Italy's Scuola di Musica di Fiesole), to a particular passion for French and Russian music of the 20th century, through to contemporary repertoire – and he is also himself a gifted composer. Ang is now celebrated as one of the foremost interpreters of contemporary Asian repertoire, regularly conducting works by Chen Yi, Tan Dun, Zhou Long, Chen Qigang, the late Isang Yang, and the late Toru Takemitsu, in performances around the world.

Beyond his creative leadership, he maintains a prolific guest conducting career, regularly conducting the leading orchestras of Asia and the Far East, including Beijing's NCPA Orchestra, the Hong Kong Philharmonic Orchestra, NHK Symphony Orchestra Tokyo, NSO Taiwan, Singapore Symphony Orchestra, and the Yomiuri Nippon Symphony Orchestra Tokyo. In Europe, recent and forthcoming highlights include the Copenhagen Philharmonic Orchestra, London Philharmonic Orchestra, Orchestre Philharmonique de Radio-France, RTVE Symphony Orchestra Madrid, Rundfunk-Sinfonieorchester Berlin, St. Petersburg Philharmonic Orchestra, and the Vienna Radio Symphony Orchestra. As a highly skilled conductor of the operatic repertoire, he works regularly with the Mariinsky Theatre and the Opéra National de Bordeaux.



曾志 Zeng Zhi

笛子 Dizi

曾志，2008年毕业于中国音乐学院，师从张维良教授。自幼开始学习钢琴、竹笛、长笛，精通笛、箫、尺八、排箫、葫芦丝、巴乌等吹管乐器演奏。随华夏民族乐团巡演欧洲；2008年考入新加坡华乐团；2011年在新加坡滨海艺术中心成功举办独奏音乐会；2012年在新加坡华乐团录制新加坡国际华乐作曲大赛得奖作品《山谣随想》并收入新加坡华乐团音乐专辑《南洋之媚II》；2019年组建“新月缪斯”组合，担任队长职务，参加广东卫视举办的音乐竞演类节目《国乐大典》获得好评。

在新加坡华乐团工作期间多次担任音乐会独奏，成功演绎《山谣随想》、《苍》、《胡旋舞》、《热情与冷漠的邂逅》等新作品。多次接受新加坡联合早报，FM88.3频道和958城市频道专访。现兼任新加坡国家青年华乐团指导老师，新加坡艺术学院教师，稣乐斋艺术中心教师，也是幻想音乐教育学院的创始人。

A 2008 graduate of the China Conservatory of Music under the tutelage of Professor Zhang Weiliang, Zeng Zhi began learning the piano, dizi, xiao, hulusi, bawu and other wind instruments since young. He toured Europe with Huaxia Chinese Orchestra prior to joining SCO as dizi musician in 2008. In 2011, he successfully held a solo concert at the Esplanade — Theatres on the Bay. In 2012, Zeng recorded the winning piece, *The Capriccio of the Mountain Folk Song* of the 2011 Singapore International Competition for Chinese Orchestral Composition for SCO's album "Charms of Nanyang II". In 2019, he formed and led the "Crescent Muse" group, which participated in a competition by GRT Satellite Channel and received rave reviews.

He was the soloist for several SCO concerts, performing *The Capriccio of the Mountain Folk Song*, *Cang*, *Whirling Dance* and *The Encounter of Passion and Indifference*. He was also featured on media Lianhe Zaobao, FM88.3 and FM95.8 Capital. Currently, he teaches students from the Singapore National Youth Chinese Orchestra, School of the Arts, He Yue Zhai Guqin Music and Arts Centre. He also founded the Fantasia Music Academy.

音乐会介绍 Concert Programme Notes

文 / 顾威
By Gu Wei

新加坡华乐团在本地知名指挥家洪毅全的带领下，呈献本场音乐会《山水音画》。洪毅全在近期常与新加坡华乐团合作，也是在本地及国际乐坛极有影响力指挥家。他以跨文化、跨类型的广泛合作而闻名，并以其富有远见的诠释与策划能力备受赞誉。作为自然爱好者，洪毅全特别策划了这场向自然致敬的音乐会，围绕“山”的主题，带领观众展开一趟跨越中国不同山脉及其独特文化的音乐旅程。

开场曲目是刘斌作曲的《武夷山水音画》，灵感源自闽北雄伟壮丽的武夷山脉——那里群山连绵、溪流蜿蜒，孕育出深厚的茶文化丰富的民间传统。乐曲四个乐章则以“山、水、人、情”为主题，分别取材自武夷山的自然景观与人文风貌，谱写出融汇山水与人文的音乐画卷，展现两者和谐共生的意境。

在探索了中国南部的山脉之后，我们北上至以万里长城为题材的经典名作——刘文金作曲的《长城随想曲》。此曲原为二胡协奏曲，后由作曲家根据原作素材改编为民族管弦乐版本。与开篇的《武夷山水音画》异曲同工，乐曲既描绘了长城穿越崇山峻岭壮丽的自然景色，也抒发了对长城作为文化象征的敬仰与礼赞。

音乐会上半场以郭文景的《滇西土风三首》第一章《阿佤山》作结。作品灵感源自云南佤族人民的生活与文化，描绘了佤族世代居住的山区景致及其独特习俗。开篇气势恢宏的和声与打击乐色彩，勾勒出崇山峻岭的雄伟气势；随后乐曲转入抒情婉转的旋律段落，形成鲜明对比。

下半场以王东旭创作的笛子协奏曲《山谣随想》拉开序幕。这首作品曾荣获2011年新加坡国际华乐作曲大赛青年作曲家奖，将由当年首演此曲的笛子演奏家曾志再度演绎。乐曲取材自福建清流民歌《山歌不唱愁闷多》，带领听众再次回到福建。笛子以独奏形式展现出截然不同的音乐旅程，在五个段落中充分彰显其技巧性、抒情性与乐队的对话张力，最终将整首民歌完整呈现。

音乐会以朱践耳的交响组曲《黔岭素描，作品23》华丽收尾。此曲原为西洋管弦乐队创作，包含四个乐章，均以贵州民间旋律为基础，展现该地区自然风光与丰富多元的民族文化。作曲家曾亲赴贵州山村采风，将西方配器与作曲技法融入地域音乐特色，创造出包含多调性、非三度叠置和声及调式和声的独特音乐语言。这部创作于1982年的里程碑式作品，已成为中国交响乐创作的重要典范，为后世作曲家奠定了坚实基础。

随着音乐会步入尾声，我们愈发清晰地感受到，贯穿整场演出的主题不仅限于山的意象，更延伸至各地多姿多彩的文化图景。当这些语境被转化为声音，音乐便成为我们礼赞自然的媒介。正因如此，这场音乐会也回应了洪毅全对自然的敬畏之情，最终指向一种人文与自然和谐共存的理想愿景。

Singapore Chinese Orchestra (SCO) presents *The Music of China's Magnificent Mountains* under the baton of the prodigious Singaporean conductor Darrell Ang, a long-time collaborator with SCO and a leading figure in the local and international music scenes. Ang is known for his versatility in working with musicians across different genres and cultures, as well as his visionary approach to interpretation and curation. As a nature lover, Ang has programmed this concert in response to his admiration for the natural world. Under the overarching theme of mountains, the program embarks on a sonic journey across China, exploring the distinct landscapes and cultures of its most celebrated peaks.

The opening piece, *Portraits of Mount Wuyi Landscape* by Liu Bin, is inspired by the Wuyi Mountains in northern Fujian province, known for its staggering mountain ranges, meandering rivers, tea culture, and rich folk spirit. As such, the four movements take their inspiration from these aspects of the Wuyi Mountains respectively, painting a series of musical portraits that blend the natural landscape with human cultures, symbolising the peaceful co-existence of both.

After exploring the mountains of southern China, we travel to the north with a well-known classic inspired by the magnificence of the Great Wall: *The Great Wall Capriccio* by Liu Wenjin. Originally composed as an erhu concerto, this piece was later rearranged into an orchestral version by the composer based on musical materials from the original concerto. Similar to the opening piece, the music explores both natural landscapes, such as mountains and rivers crossed by the Great Wall, as well as the Great Wall itself as a cultural heritage, radiating in majestic grandeur.

The first half of the concert closes with a piece that is inspired by the Va people of Yunnan: the first movement from *Dianxi Folk Tunes* by Guo Wenjing. The piece is inspired by the mountainous region where the Va people live, as well as some of their cultural practices. Listen out for the majestic opening with chordal textures and percussive timbres, representing the grandeur of the mountains, and how that then develops with the juxtaposition of more lyrical and melodious passages.

As we enter the second half of the concert, we are greeted by *The Capriccio of the Mountain Folk Song*, a dizi concerto by Wang Dongxu. A prize-winning work at the Singapore International Competition for Chinese Orchestral Composition in 2011, this piece will be performed by Zeng Zhi, who also gave its premiere that same year. We are once again brought back to Fujian, this time with a folk song, *Can't Be Happy Without Singing Folk Songs* from the Qingliu region. Here, the dizi takes us on a different journey from the first half through its soloistic flair, exploring its virtuosity, lyricism, and dialogue with the orchestra, presented in five distinct sections that culminate in the presentation of the folk song in its entirety.

Concluding the evening with yet another mountain-inspired piece is *Sketches in Mountains of Guizhou, Symphonic Suite, Op.23* by Zhu Jian'er. Originally scored for symphonic orchestra, the piece consists of four movements, each based on folk melodies in Guizhou, highlighting both the natural beauty and cultural richness of the region, known for its ethnic diversity. The composer, who lived in the villages of Guizhou to collect folk melodies for this piece, fuses Western orchestration and compositional techniques with regional musical features, producing a unique harmonic language featuring polytonality, non-triadic and modal harmony. This monumental piece, written in 1982, has since been one of the most significant Chinese symphonic works, setting the groundwork for subsequent generations of Chinese composers.

As we approach the end of the concert, it becomes clear that the programme's unifying theme extends beyond the image of mountains to encompass the cultural landscapes of the various regions. When these contexts are interpreted into sound, music becomes a means through which we may both appreciate and honour nature. In this light, and as a nod to Ang's reverence for the natural world, the programme ultimately gestures toward a vision of cultural expression and nature existing in peaceful co-existence.

曲目简介 Programme Synopsis

《武夷山水音画》 Portraits of Mount Wuyi Landscape

刘斌作曲
Composed by Liu Bin

乐曲由以下几个部分组成：

玉女峰：在短小而空旷的引子之后，新笛奏出寂寥的主旋律，似乎印证了民间传说的情感氛围，也为此后的乐曲发展埋下了伏笔。

九曲泛舟：在二胡如流水般的音响中，高音乐器奏出玉女峰主旋律的变体，描绘出泛舟武夷九曲时山水交融的景象，乐段结尾再次出现玉女峰旋律在水中的短暂倒影。

采茶：这一段音乐诙谐有趣，生动地表现了茶农采茶的情景。音乐中有山歌对答交替，伴随着扁担及其他采茶工具的击打声，尤其是打击乐的运用，更加放大了欢快热烈的气氛。

九曲咏怀：前半部分再现了九曲泛舟的音乐素材，后半部分则对音乐加以展开。在唢呐等管乐器的助力下，将武夷山水的交融进行立体化的音响呈现，并借此抒发作者对古代文人精神的崇敬，以及对中华文化源远流长的自豪感。

The piece consists of the following movements:

Jade Maiden Peak: Following a short and sparsely-textured introduction, the xindi presents a lonesome main melody evoking the ambience of local folklore and foreshadowing the subsequent developments.

Sailing on the Nine-bend River: Amidst the flowing figurations of the erhu, treble instruments play a variant of the “Jade Maiden Peak” theme, depicting the harmonious scenery where mountains and rivers form a unified picture while sailing along the Nine-bend river of Wuyi. At the end of this movement, the “Jade Maiden” melody briefly reappears, like a fleeting reflection in the water.

Tea Harvesting: This is a witty movement that vividly portrays tea farmers at work. It features the “call-and-response” device typical of mountain folk songs, punctuated by the rhythmic strikes of carrying poles and tea-harvesting tools depicted by percussion instruments, which heightened the joyous and bustling atmosphere.

Ode to the Nine-bend River: The first half of this movement recalls material from the second movement, while the second half develops it further. With the tones of wind instruments including the Suona, a three-dimensional soundscape of Mount Wuyi and its rivers comes to life, through which the composer expresses reverence for the spirit of the ancient literati and pride in the enduring legacy of Chinese culture.

刘斌1984年毕业于上海音乐学院，作曲、指挥分别师从何占豪和夏飞云教授，1992年获巴黎市音乐学院音乐分析硕士学位。1986年任上海民族乐团艺委会委员及创作室主任。1993年任新加坡NAXOS艺术总监，同年由新加坡华乐团举办个人作品音乐会《神话与传说》。千禧年起，先后在新加坡及澳洲举办四场个人声乐作品音乐会，并获新加坡版权协会“杰出艺术奖”。多次担任新加坡、台湾全国华乐比赛评委。

Liu Bin graduated from the Shanghai Conservatory of Music in 1984, where he studied composition under Professor He Zhanhao and conducting under Professor Xia Feiyun. In 1992, he obtained a Master's degree in Music Analysis from the Conservatoire de Paris. In 1986, he was appointed as an Arts Committee member and Director of the Creative Studio of the Shanghai Chinese Orchestra. In 1993, he became the Artistic Director of NAXOS Singapore and SCO presented a concert featuring his composition, *Haw Par Villa Myths*. He has presented four concerts featuring his vocal compositions in Singapore and Australia since 2000, and received the Artistic Excellence Award from Composers and Authors Society of Singapore (COMPASS). He frequently serves as a judge for national Chinese music competitions in Singapore and Taiwan.

《长城随想曲》 The Great Wall Capriccio

刘文金作曲
Composed by Liu Wenjin

民族管弦乐《长城随想曲》这是作曲家根据本人的二胡协奏曲《长城随想》的序曲和第四乐章“遥望篇”改编而成的一首民族管弦乐曲。作者以诗人的胸怀，歌颂了长城内外气象万千的大好河山，抒发了宽阔的民族自豪感和深厚的爱国主义情操。乐曲以其壮美的施法、特有的神韵和充满活力的节奏，给人以强烈的时代感。同名二胡协奏曲《长城随想》曾在全国第三届音乐作品评奖中荣获一等奖。改编后的民族管弦乐《长城随想曲》曾以“千人大乐”的规模在1987年第一届中国艺术节开幕式上首演，随之便成为海内外许多乐团（包括非职业乐团）经常上演的保留曲目。

The Great Wall Capriccio, written for folk orchestra, is based on the composer's earlier erhu concerto of the same name, using material from the Overture and the fourth movement, *Looking Afar*. Writing from a poet's sensibility, the composer has depicted the grandeur of the Great Wall and its spectacular access to China's noble mountains and rivers, expressing their majesty with sheer patriotism. The music is magnificent, unique and full of rhythm and vibrancy. The earlier *erhu* concerto of the same name has won multiple national awards. In its new rearrangement, this piece has been performed in a concert played by a thousand at the First China Art Festival opening ceremony in 1987, after which it has become a common repertoire played by orchestras around the world.

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

《滇西土风三首》第一乐章《阿佤山》 Dianxi Folk Tunes, Mvt I: A Va Mountain

郭文景作曲
Composed by Guo Wenjing

乐曲以强烈尖锐的打击乐器和弹拨乐指甲弹面板的特殊音响效果开始，渲染出原始的气氛。在广板之后，转入沉重苍凉的慢板，古老沉郁的旋律在弦乐和大笛间交替出现。其后是忧郁如歌的行板段落，乐曲在陈述与发展中一直保持着节奏的凝重质感，这一沉重的行进感从极弱推进到极强，在高潮中结束这一乐章。佤族主要分布在云南省西盟、沧源、孟连三县山区，地处澜沧江和萨尔温江之间，山峦重叠，平坝极少，被称为阿佤山。佤族信仰一种万物有灵的自然宗教，有杀鸡、杀猪、剽牛祭鬼的习俗，并把木鼓作灵物崇拜，故有“砍牛尾巴”和“拉木鼓”的原始宗教活动。

This piece opens with forceful and sharp percussive sounds in tandem with special effects on plucked strings, featuring the unusual scratching of the performers' nails against instrument soundboards. A thick, primeval atmosphere is created. Following this expansive largo section, a sombre and desolate adagio begins, presenting bleak and beautiful ancient melodies on strings and winds. An achingly sad tune hovers through the next andante section, maintaining a dignified poignancy throughout the piece's exposition and development sections. This heaviness continues to the end of the movement, from weak to strong gestures and ending in a climactic finish.

The Va people primarily live in Ximeng, Cangyuan and Menglian, the three regions in Yunnan, between the Mekong and Salween rivers. This is a hilly area with very little flat land and is colloquially known as the Ah Va Mountain. The Va people are animists and engage in the sacrificing of chickens and pigs. In Va culture, the wooden drum is treated as an instrument of worship, and used in rituals involving the cutting off of oxtails, among other folk religious practices.

郭文景是中央音乐学院作曲系教授、博士生导师、作曲系主任,中国音协创作委员会副主任。曾在许多重要的艺术节及世界级歌剧院上演他的个人作品专场音乐会或歌剧。他还为张艺谋的《千里走单骑》、姜文的《阳光灿烂的日子》、滕文骥的《棋王》以及电视连续剧《南行记》等40多部电影和电视剧写过音乐。2008年,他应邀为北京奥运会开幕式《活字印刷》创作了一场独具特色的音乐。

Guo Wenjing is a professor, mentor for PhD students and head of composition at the Central Conservatory of Music in China. He is also the vice-chairman of the China Music Association's composition committee. He has presented his works many times at international arts festivals and opera houses around the world. Beyond the Chinese orchestra, he has written film music for Zhang Yimou's *Riding Alone for Thousands of Miles*, Jiang Wen's *In The Heat of the Sun*, Teng Wenji's *Chess King* and television series *Journey to the South*, plus music for some 40 other TV shows. In 2008, he was selected by the Beijing Olympic Committee to pen music for the calligraphy display at the opening of the international sports ceremony.

《山谣随想》 The Capriccio of the Mountain Folk Song

王东旭作曲
Composed by Wang Dongxu

《山谣随想》为竹笛与民族管弦乐队而作。作品具有较为强烈的,以首福建清流地区的民歌《山歌不唱愁闷多》作为创作背景,通过多种方式的配器手法及速度变化展现不同意境与画面的山谣印象。

作品共有五个部分:

第一部分:行板,乐曲以笛子独奏的方式渐入,打击乐节奏框架作为全曲的重要素材,不断穿插在这一段落里。打击乐浓重沉稳的音响与笛子空旷的声音相互辉映,表现出一种质朴、淳厚的音调。

第二部分:小快板,带有颗粒性的弹拨乐音色与打破重音的节奏,使音乐具有舞蹈般的韵律。笛子的旋律充满阳光与活力。

第三部分:中速,竖琴用流动的节奏型作为背景铺垫,笛子旋律悠扬的歌唱,像似一幅山水画。

第四部分:快板,音乐转为紧张的情绪,弹拨乐与打击乐紧凑的节奏贯穿其中,笛子吹出短小急促的音组,在强劲的推动力下将音乐发展到高潮,将民歌《山歌不唱愁闷多》的旋律完整的呈现出来。

第五部分:尾声。运用了乐曲开始的材料,同时也是象征意义上的再现。

作品通过各个部分不同的配器手法、不同层次的音色对比以及速度和力度的变化来实现音乐的整体组织、结构与表现。在多次速度的变化下,作品仍追求自然流畅的结构观念。

此作品荣获2011年新加坡国际华乐作曲大赛青年作曲家创作奖。

The Capriccio of the Mountain Folk Song is a work for bamboo flute and Chinese orchestra, with a strong Nanyang music style. Taking the folk song *Singing Folk Songs to Relieve Worries and Hardships* from the Qingliu region of Fujian as the background of creation, it unfolds folk ballad impressions with different artistic conception and images through the development of various materials, orchestration techniques and speed changes.

The work consists of five parts:

Part 1: *Andante*. The music is introduced in the form of a flute solo, with the percussion rhythm framework as an important material for the whole work, interspersing in this part from time to time. The heavy and steady sound of percussion music echoes with the spacious sound of the flute, presenting a simple and pure tone.

Part 2: *Allegretto*. The granular plucked music tone and stress breaking rhythm make the music have a dance-like melody. The melody of the flute is filled with the sense of sunshine and vitality.

Part 3: *Moderato*. The harp uses the flowing rhythm as the background, playing along with the melodious flute melody, just like a landscape painting.

Part 4: *Allegro*. The music turns into tense emotions, with a compact rhythm of plucked and percussion music running through this part. The flute plays short and rapid notes, pushing forward the music to its climax with strong driving force, and completely presenting the melody of the folk song *Singing Folk Songs to Relieve Worries and Hardships*.

Part 5: *Ending*. It uses the material applied at the beginning of the song, which is also a symbolic representation. With the help of different orchestration skills, different levels of timbre contrast, and changes in speed and strength of each part, the work achieves the overall effect of organization, structure, and expression of the music. Despite multiple changes in speed, a natural and smooth structural concept is still pursued in the work.

The composition won the Young Composer Award at the Singapore International Competition for Chinese Orchestra.

王东旭，2004年考入中国音乐学院附中，2007年考入中国音乐学院作曲及作曲技术理论专业。先后师从于施万春、阮昆申。2010年琵琶独奏曲《墨五色》获得中国音乐学院第七届“新生代”作曲比赛民族器乐（独奏）作曲三等奖，也是2011年新加坡国际华乐作曲大赛青年作曲家奖获得者。

Wang Dongxu was enrolled in The Middle School affiliated to The China Conservatory of Music in 2004 and progressed to the composition and theory major in the same conservatory in 2007. Wang received tutelage from Shi Wanchun and Ruan Kunshen. In 2010, she received the third prize for the solo pipa composition, *Ink in Five Colours*, at the 7th New Generation Composing Competition held at the China Conservatory of Music. She also won the Young Composer Award at the Singapore International Competition for Chinese Orchestral Composition 2011.

交响组曲《黔岭素描，作品23》 Sketches in Mountains of Guizhou, Symphonic Suite, Op.23

朱践耳作曲
Composed by Zhu Jian'er

这是1981年作曲者在贵州省深入生活时所得印象的抒发，也是其创作风格由此转折的开始。有四个乐章。

- I. 赛芦笙 - 侗族人的芦笙比赛盛会，每村都有芦笙乐队参加，各吹各的调，气势雄浑，山谷震荡。本曲分别以木管组、铜管组、弦乐组代表三个芦笙队，重重叠叠，音响丰富，热烈有趣。
- II. 吹直箫老人 - 苗族的直箫，圆润幽雅，民间老艺人仿佛深深陶醉在生活的回忆之中。
- III. 月夜情歌 - 取材于侗族的琵琶歌。这是一种独特的调式，优美而别有风味。
- IV. 节日 - 农历八月半是苗族的“吃新节”（吃新收割的谷子）。人们欢歌起舞，庆祝丰收。乐曲的中段，在7/4节拍的芦笙曲的背景下，响起一曲苗族“飞歌”。

In 1981, Zhu lived among the minority peoples at the isolated villages of remote Guizhou province and compiled their folk music. This suite expresses his vivid impressions as a turning point in his compositional style. It consists of four movements:

I. *A Festive Contest of Lusheng* (an instrument fashioned of bamboo pipes)

Each village of the Dong minority has its own Lusheng band that competes in the contest. The whole valley shakes when all the bands play the same tune simultaneously, but in different keys. In this work, the woodwinds, brass, and strings (representing three Lusheng bands) produce an overlapping polytonality effect, which is sonorous, boisterous, colourful and very interesting.

II. *The Old Xiao Player*

The Xiao is a vertical bamboo flute used by the Miao minority. It has an elegant smooth round tone (somewhat like the sound of a clarinet). The old musician is wholly absorbed in his playing, entranced by reminiscences of his past life.

III. *Serenade on A Moonlight Night*

Inspired by the Dong minority's song performed on the Pipa (a string instrument), this love song has its own unique scale and is graceful and exotic.

IV *The Festival*

On the 15th day of the 8th lunar month the Miao minority celebrate the "Tasting Fresh Crops" Festival. They sing and dance cheerfully to celebrate an abundant harvest. In the middle part of this movement, there is a Fei-Ge la love song with an undulating melody in the foreground) accompanied by a Lusheng band playing an unusual 7/4 dance rhythm in the background.

朱践耳 (1922-2017) 原名荣实, 少时接触音乐。1945年加入新四军苏中军区「前线剧团」, 后转业至上海电影制片厂音乐组。1955年获公派赴苏联莫斯科柴科夫斯基音乐学院进修, 返国后任职于中央新闻电影制片厂、上海歌剧院。朱氏自我进修当代作曲技法, 并全面开展交响乐创作, 获聘为上海交响乐团驻团作曲家。

Zhu Jian'er (1922-2017), formerly known as Rong Shi, began his music education from a young age. In 1945, Zhu joined the Frontline Theatre Company of the New Fourth Army, China-Soviet Military Region. Later, he was transferred to the Music Department of the Shanghai Film Studio. In 1955, Zhu furthered his studies at the Tchaikovsky Moscow State Conservatory, sponsored by the Chinese government. Upon graduation, he returned to China and served in the Central Studio of News Reels Production and the Shanghai Opera House. Zhu picked up contemporary composition techniques through self-study and composed symphonic works. For his talents and effort, he was engaged as the Composer-in-Residence at the Shanghai Symphony 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。

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📍 新加坡华乐团音乐厅 SCO Concert Hall		
日期 / 时间 Date / Time	音乐会 Concert	
08 & 09.05.2026 星期五 Fri 7.30pm 星期六 Sat 3pm, 7.30pm	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 7.30pm	八音乐宴: 阎惠昌与新加坡华乐团 Fantasia: Yan Huichang and SCO	
22 & 25.05.2026 星期五、一 Fri, Mon 10.30am	23.05.2026 星期六 Sat 11am, 2.30pm	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 7.30pm	家园·魂塑 Titan Sculptors	

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日期 / 时间 Date / Time	音乐会 Concert	
30.05.2026 星期六 Sat 5pm	SNYCO Alumni Concert 2026: Reunion 聚 4.0	
25.07.2026 星期六 Sat 7.30pm	新加坡国家青年华乐团 X 新加坡华乐团音乐会: 承 IV SNYCO X SCO Concert: Legacy IV	



教育与拓展节目

Outreach & Education Events

日期 / 时间 Date / Time	音乐会 Concert	地点 Venue
11 & 12.09.2026 星期五 Fri 7.30pm 星期六 Sat 7.30pm	新加坡华乐团到怡丰城走走 SCO Goes to VivoCity	怡丰城 VivoCity Amphitheatre, lvl 3
23.09.2026 星期三 Wed 12pm	便当音乐盒 Musical Bento Box	大华银行大厦 UOB Plaza Atrium
26.09.2026 星期六 Sat 6pm	绿荫乐鸣 Music Oasis	裕廊湖花园 Jurong Lake Gardens, Ficus Lawn, Chinese Gardens
10.10.2026 星期六 Sat 6pm	新加坡华乐团到红山景走走 SCO Goes to Bukit Merah View	红山景 Bukit Merah View Square
14.11.2026 星期六 Sat 6pm	绿荫乐鸣 Music Oasis	新加坡植物园 Singapore Botanic Gardens, Shaw Foundation Symphony Stage



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 Scanteak
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 Asia Pacific Breweries Ltd
 Avitra Aviation Services Pte Ltd
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正大集团(泰国)
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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

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中胡 Zhonghu

林杲 (首席)

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

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Qu Jianqing (Principal)

马欢 Ma Huan*

王炜达 Ong Wei Da*

琵琶 Pipa

俞嘉 (首席)

Yu Jia (Principal)

陈雨臻 Tan Joon Chin

王思元 Wang Siyuan*

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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
翁嫣婷 Ang Yan Ning Sarah⁺
傅慧敏 Poh Hui Bing Joyce⁺
陈俊强 Tan Jun Qiang Jonathan⁺

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

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Chang Le (Associate Principal)
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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
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沈国钦 Shen Guoqin
张腾达 Teo Teng Tat
伍向阳 Wu Xiangyang
陈圣融 Tan Sheng Rong⁺

* 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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李晉丞 Lee Chun Seng

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李光杰 Lee Kwang Kiat

高级技术专员 Senior Technical Specialist
Muhammad Danial Bin Mohamed Kamal

高级技师 Senior Technician
Ahmad Hafriz Bin Berkath

技师 Technician
吴思蕙 Goh Si Hui
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
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新加坡国家青年华乐团
Singapore National Youth Chinese Orchestra

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