

SEASON 25/26



闭幕音乐会
Closing Gala

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

主宾

梁振伟先生

文化、社区及青年部代部长兼教育部高级政务部长

Guest of Honour

Mr David Neo

Acting Minister for Culture, Community and Youth,
& Senior Minister of State for Education

TITAN SCULPTORS

家园魂塑

胡琴 | Huqin



周若瑜

ZHOU RUOYU

笛子 | Dizi



李浚诚

LEE JUN CHENG



黄煒軒

NG WEI XUAN



指挥 Conductor

郭勇德

QUEK LING KIONG

INSPIRED BY
ARTWORKS FROM

韩少英
HAN SAI POR



黄荣庭
NG ENG TENG



张华昌
CHONG FAH CHEONG



庄心珍
CHING SEOK TIN

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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

家园·魂塑 Titan Sculptors

06.06.2026 (SAT) 7.30PM
新加坡华乐团音乐厅
SCO CONCERT HALL

指挥：郭勇德 Conductor: Quek Ling Kiong
胡琴：周若瑜 Huqin: Zhou Ruoyu
笛子：李浚诚、黄焯軒 Dizi: Lee Jun Cheng, Ng Wei Xuan

《光明》第一乐章《生机勃勃》 “Light” Symphony No. 5, Mvt I: Vibrant Life

刘长远作曲
Composed by Liu Changyuan

《三水红头巾》(华乐版世界首演) Samsui Women (World Premiere of CO version)

王辰威作曲
Composed by Wang Chenwei

《笛缘》 Winds of Affinity

笛子：李浚诚、黄焯軒 Dizi: Lee Jun Cheng, Ng Wei Xuan

王辰威作曲
Composed by Wang Chenwei

《芬芳的交响》 Symphonic Floras

冯国峻作曲
Composed by Phang Kok Jun

中场休息 Intermission

《慈问》(华乐版世界首演) Compassion (World Premiere of CO version)

罗麦朔作曲
Composed by Luo Maishuo

《第一代》(世界首演) First Generation (World Premiere)

高程锦作曲
Composed by Koh Cheng Jin

《卧虎藏龙》(选段) Crouching Tiger Concerto (Excerpts)

胡琴：周若瑜 Huqin: Zhou Ruoyu

谭盾作曲
Composed by Tan Dun



本场音乐会将在一楼大厅举行演奏家见面会。
There will be an 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.



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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.

黄荣庭



Ng Eng Teng

1981年文化奖得主

黄荣庭 (1934–2001) 是新加坡杰出的雕塑家，被誉为“新加坡雕塑之父”。他毕业于南洋艺术学院，后赴英国Farnham School of Art进修陶艺。

早年从事陶艺创作的他，后来转向雕塑领域，逐渐形成独特风格：人物造型修长、线条富有表现力，主题多围绕家庭、母爱及人类情感，展现东南亚社会与文化特色。

除创作外，他也积极从事教学与艺术推广，培育本地艺术发展。他的艺术成就与影响力，使他在新加坡现代雕塑史上占据重要地位。

Cultural Medallion recipient (1981)

Ng Eng Teng (1934–2001) was a pioneering Singaporean sculptor, widely regarded as the “Grandfather of Singapore Sculpture.” A graduate of the Nanyang Academy of Fine Arts, he later studied ceramics in the United Kingdom at the Farnham School of Art.

Ng began his career as a ceramist but soon turned to sculpture, where he developed a distinctive style characterised by elongated human forms, expressive lines, and themes of family, motherhood, and the human condition. His works often reflected Southeast Asian identity and social realities.

Beyond creating art, he played a key role in nurturing the local art scene through teaching and advocacy. Ng Eng Teng’s legacy endures through his influential body of work and his role in shaping modern sculpture in Singapore.



Ng Eng Teng
Mother and Child
1996
Bronze, 350 x 310 x 150 cm
Gift of the artist's family
Collection of National Gallery Singapore

韩少芙

Han Sai Por



1995 年文化奖得主

韩少芙是亚洲具代表性的现代雕塑家之一。她曾参与世界各地国际展览。她的作品被新加坡、马来西亚、印度、中国、日本、新西兰、澳大利亚、英国和美国的许多国际机构和私人收藏。通过美术与景观建筑教育，她具备了理解自然及其环境的知识，并深刻影响了她的创作。

她的作品都受到东南亚热带森林中动植物的启发，反映了该地区不断变化的景观，以及森林砍伐对环境和生态系统造成的不利影响。“黑色森林”装置作品系列正是对森林砍伐所带来严峻后果的深刻评论。

Cultural Medallion recipient (1995)

Han Sai Por is one of Asia's leading modern sculptors. She has participated in numerous international exhibitions and projects around the world. Her works can be found in the collections of many international institutions, public spaces and private collections from Singapore, Malaysia, India, China, Japan, New Zealand, Australia and United Kingdom and the United States.

Her education in Fine Arts and Landscape Architecture has established the knowledge in understanding of nature and its environment that affected her work. Most of her organic works are inspired by the flora and fauna in tropical forests of Southeast Asia. Her work comments on the changing landscape in the region and the deforestation that adversely impacts the environment and ecosystem. "The Black Forest" installation is a series of works that comments on the bleak consequences of deforestation.



Han Sai Por
Seeds
1995
Granite

庄心珍

Chng Seok Tin



2005年文化奖得主

庄心珍 (1946–2019) 是新加坡杰出的版画家、雕塑家及艺术教育家，以其坚韧精神和艺术贡献广受尊敬。她曾就读于南洋艺术学院，并赴美国University of Iowa深造，主修版画。

1988年因病失明后，她仍坚持艺术创作，通过触觉方式及助手协助继续实践艺术。她的作品多以抽象形式呈现，探索精神性、自我认同与内在力量等主题，富有层次与质感。她荣获新加坡艺术界的最高荣誉，以表彰她在视觉艺术领域的卓越贡献及其鼓舞人心的毅力。除了艺术创作，她亦是一位敬业的教育者与导师，对新加坡艺术界产生了深远影响。

Cultural Medallion recipient (2005)

Chng Seok Tin (1946–2019) was a distinguished Singaporean printmaker, sculptor, and educator, widely respected for her resilience and contributions to the arts. She studied at the Nanyang Academy of Fine Arts and later at the University of Iowa, where she specialized in printmaking.

Despite losing her sight in 1988 due to illness, Chng continued to create art, adapting her practice through tactile methods and assistants. Her works often explored themes of spirituality, identity, and inner strength, expressed through abstract forms and rich textures. Beyond her artistic achievements, she was a dedicated educator and mentor, leaving a lasting impact on Singapore's art community.



Chng Seok Tin

Push Ball

2013

Mixed Media

Photo Credit: Art Commune

张华昌



Chong Fah Cheong

2014年文化奖得主

张华昌是新加坡著名雕塑家，以描绘孩童嬉戏的动感青铜雕塑而闻名。他的作品以生动的动态表现、温暖的情感及对甘榜生活的怀旧描绘著称。其公共雕塑多设于新加坡河沿岸及城市空间，捕捉童年、社区与共同记忆的场景，深刻体现本土身份认同。通过这些亲切而富有感染力的作品，他丰富了新加坡的公共艺术景观，并为后代保存了宝贵的文化遗产。

除了艺术创作之外，他也致力于教育事业，积极指导年轻艺术家并举办工作坊。原本受训为教师，后来全职投身艺术创作，通过不断实践与师承来磨练技艺。他在国际各处展览作品，尝试多种材料与技法雕塑，包括青铜铸造与石雕。

Cultural Medallion recipient (2014)

Chong Fah Cheong is a pioneering Singaporean sculptor best known for his dynamic bronze sculptures depicting children at play. Chong's works are celebrated for their lifelike movement, emotional warmth, and nostalgic portrayal of kampong life. His public sculptures, often installed along the Singapore River and in urban spaces, capture scenes of childhood, community, and shared memories that resonate strongly with local identity. Through his accessible and engaging sculptures, Chong has enriched Singapore's public art landscape and preserved cultural heritage for future generations.

Beyond creating art, he is committed to education, mentoring younger artists and conducting workshops. Originally trained as a teacher, Fah Cheong later pursued art full-time, developing his skills through practice and mentorship rather than formal training. He has worked internationally, experimenting with diverse materials and techniques, including bronze casting and stone carving.



Chong Fah Cheong
First Generation
2000
Bronze



周若瑜 Zhou Ruoyu

胡琴 Huqin

周若瑜是江苏南京人，7岁开始学习二胡，师从祁坚达教授。1996年考取中国音乐学院附中，师从段永强教授。周若瑜于2000年取得“刘明源”奖学金一等奖，隔年荣获第四届“天华杯”全国二胡比赛一等奖。

周若瑜于2002年以优异成绩考取中国音乐学院器乐系并获得一等奖学金，师从张尊连教授；求学期间曾获北京市“三好学生”奖；2003年获得第三届中国音乐“金钟奖”全国二胡比赛铜奖；2004年“澳门首届国际青少年音乐大赛”青年二胡专业组银奖。2005年获得“中录杯”国际二胡大赛二等奖；同年被保送研究生。

Zhou Ruoyu was born in Jiangsu, Nanjing, and started learning erhu under the tutelage of Professor Qi Jianda at the age of seven. In 1996, she successfully enrolled into the Middle School affiliated to the China Conservatory of Music and continued her practice under the tutelage of Professor Duan Yongqiang. Zhou Ruoyu won the “Liu Mingyuan” Scholarship in 2000. Next year, she was awarded the first prize at the 4th “Tianhua Cup” National Erhu Competition.

In 2002, Zhou Ruoyu graduated as a top student and was awarded with the first class scholarship to enter the China Conservatory of Music Instrumental Department, under the tutelage of Professor Zhang Zunlian. She was awarded the honour of “Three Model Students” of Beijing during her academic years. Zhou Ruoyu is a frequent winner at erhu competitions. In 2003, she was awarded the Bronze Award in the 3rd Erhu Competition at the Chinese “Golden Bell Award” for Music. In 2005, she was also awarded the second prize at the “Zhonglu Cup” International Erhu Competition. Zhou Ruoyu was admitted to study for a master’s degree at the same year.



李浚诚

Lee Jun Cheng

笛子 Dizi

李浚诚九岁开始学习竹笛，师从邹伯强老师学习，并游学中国，曾得到李镇、刘森、曲祥等诸多老师的指点。2011年加入新加坡青年华乐团期间师从林信有老师，2012年考入中国音乐学院，师从张维良教授。2018年考入新加坡华乐团，现任曲笛演奏员。同年修读竹笛硕士，2021年获硕士学位。

2008年参加人民协会青年华乐团；2011年加入新加坡青年华乐团；2012年加入华夏民族乐团以及中国竹笛乐团；2014年加入精英华乐团(大巴窑西民众俱乐部)并担任笛子首席；2014年参与华夏民族乐团专辑录音。2017年参加国际第六届中国器乐赛竹笛专业A组特金奖。

Lee Jun Cheng started playing dizi at the age of 9 when he joined the Chinese Orchestra in his primary school. At the age of 13, he began learning under the tutelage of Zou Bo Qiang. He had also received guidance from various dizi masters like Li Zhen, Liu Sen and Qu Xiang. He joined the People's Association Youth Chinese Orchestra in 2008 and the Singapore Youth Chinese Orchestra (SYCO) in 2011. At SYCO, he was under the tutelage of Singapore Chinese Orchestra Dizi Musician, Lim Sin Yeo.

In 2012, Jun Cheng was admitted into the China Conservatory of Music, under the tutelage of Professor Zhang Wei Liang. In the same year and the next, he became a musician at the Hua Xia Chinese Orchestra and the Chinese Bamboo Flute Orchestra. As of 2014, he is the Dizi Principal Player at the Toa Payoh West Community Club Chinese Orchestra and also recorded an album with the Hua Xia Chinese Orchestra as a Dizi musician. In 2017, he participated in The 6th International Chinese Instrumental Competition and attained the highest Award given, the Premium Gold Award. In 2018, he joined the Singapore Chinese Orchestra as a Qudi Musician. In 2021, he has completed his Master's degree.

During his time at the music conservatory, Jun Cheng represented the school to perform in countries such as France, Germany, England, Japan, Korea, Singapore, Hong Kong and around China. He participated in big event concerts like "SOUND OF HEAVEN New Era of Zhang Wei-Liang's Chinese Music" and "Call of the Ancient". He has also collaborated with the musicians of the Philharmonia Orchestra at the Queen Elizabeth Hall. In addition, Jun Cheng has worked with renowned musicians, conductors, composers such as David Murphy, Joel Hoffman, Fukuda Teruhisa and Kohei Nishikawa.



黄煒軒 Ng Wei Xuan

笛子 Dizi

黄煒軒希望以独特的方式，将传统乐器笛子转变为诗意的躯体，在声音中寻找故事，并且不断探索和突破、发掘尚未开发的音乐表达途径。

黄煒軒几年前在新加坡艺术周参与了Path.9项目，至今仍回味无穷。Path.9是由多媒体艺术家黄晨晗（Boedi Widjaja）创作的艺术和声音装置作品。作品极具开创性，在2018年的新加坡艺术周吸引了不少观众前来体验。2019年，黄煒軒为本地短片《菩提》录制配乐。电影配乐由新加坡作曲人骆思卫原创，并在2019年全国青年影片奖中获得最佳原创音乐奖。2021年，黄煒軒首演了《望月怀远》。曲子由本地回响吹打团委任骆思卫创作，为一首笛子协奏曲。2023年，他在伦敦皇家音乐学院首演了新加坡作曲家陈婷嫣创作的室内乐作品The Absence of同年，他与视觉艺术家方舒颖合作，为她的作品《尘悒》配乐。该作品在“电力站”艺术之家（The Substation）所举办的艺术节上首演，随后于2024年柬埔寨吴哥窟摄影节和研讨会上展出。

黄煒軒在2018年新加坡全国华乐比赛笛子公开组赢得了亚军。一向对华乐室内乐情有独钟的他也2020年和回响吹打团以乐团的形式一同参与新加坡华乐比赛，并赢得了冠军。2022年，黄煒軒与南艺华乐小组一起参加了新加坡华乐比赛，再次获得小组冠军。这些经历一再证明了黄煒軒对于音乐坚定不移的努力，以及长期的投入与热爱。

黄煒軒在导师尹志阳（现任新加坡华乐团笛子首席兼吹打乐声部长）的指导下，于2023年获得此学位由南洋艺术学院、著名的伦敦皇家音乐学院、北京中央音乐学院共同颁发的音乐（荣誉）学士学位。

2023年5月，黄煒軒加入新加坡华乐团，担任笛子演奏家。

Wei Xuan pushes the boundaries of the Dizi as he hopes to uncover untapped avenues of musical expression. With a unique approach, the traditional instrument transforms into a poetic body that seeks a story in sound.

He reflects fondly upon his participation in Path.9, art and sound installation by multidisciplinary artist Boedi Widjaja, captivating audiences during Singapore Art Week 2018. In 2019, he recorded for the local short film Bodhi, an original composition by local composer Sulwyn Lok, winning the Singapore National Youth Film Awards 2019 - Best Original Music Award. In 2021, Wei Xuan premiered Dizi concerto 'From Afar, the Moonlight', composed by Sulwyn Lok, commissioned by the local Chinese Wind Percussion ensemble, Reverberance. In 2023, he premiered chamber work 'The Absence of', graphic score by local composer Rebecca Tan at Royal College of Music in London. In the same year, he worked with visual artist Hong Shu-ying, co-producing the music for her artwork 'found on paper, made in minds', premiering at The Substation's Re-Connect/Centre/Converge: The Arts Festival and later featured at the Angkor Photo Festival & Workshops in Cambodia in 2024.

Wei Xuan was the first runner-up for the Dizi Open category in the National Chinese Music Competition 2018. With a deep-seated passion for Chinese chamber music, Wei Xuan won the first prize for the Ensemble category in Singapore Chinese Music Competition 2020, alongside Reverberance. He also clinched the top spot for the same category in Singapore Chinese Music Competition 2022 with NAFA Chinese Ensemble, a testament to his unwavering commitment and passion for his craft.

Wei Xuan graduated in 2023 with a Bachelor in Music (Honours) from the Nanyang Academy of Fine Arts, in partnership with the esteemed Royal College of Music (London) and Central Conservatory of Music (Beijing), under the tutelage of Yin Zhiyang, Section Leader (Winds and Percussion) and Dizi Principal of the Singapore Chinese Orchestra.

Wei Xuan joined the Singapore Chinese Orchestra as a Dizi musician in May 2023.

音乐会介绍

Concert Programme Notes

文 / 张鹤杨
By Zhang Heyang

毗邻麦士威熟食中心的公积金局门外，有三座“红头巾”形象的人物石雕。每次路过，首席指挥郭勇德都会驻足，仿佛能听见音乐从中呼之欲出——本场音乐会，正由此萌生。

作为新加坡华乐团2025/26乐季“溯源”的闭幕音乐会，本场演出亦属乐团与新加坡华族文化中心联合呈献的“文化巨人”系列。该系列以新加坡文化奖得主为轴心，以音乐对话其他艺术门类。此次，郭勇德将目光投向雕塑，围绕黄荣庭、韩少英、庄心珍、张华昌四位雕塑家展开。

自1979年文化奖设立以来，雕塑领域的获奖者虽不多，却在城市空间中留下鲜明痕迹。《家园·魂塑》将沿着新加坡公共艺术的脉络，在声音中重新触及这些城市肌理，使观众在聆听中重新看见这座城市，也看见建国以来的来路。

音乐会以刘长远《光明》第一乐章《生机勃勃》开篇。作品并不对应具体雕塑，而以明亮而持续推进的节奏展开，构筑出向上的张力，象征新加坡文化从早期经济建设基础上逐渐开花结果的过程。

《三水红头巾》致敬20世纪初南来的广东三水妇女。她们以勤劳的双手参与了新加坡早期城市的建构。王辰威的音乐以重复动机与坚实节奏勾勒劳动的重量，同时在旋律中引入广东音乐、马来音乐等民间语汇。三水妇女在建筑业留下的痕迹，包括今晚音乐会所在的新加坡大会堂。

黄荣庭的代表作《母与子》体现血缘、家庭与哺育，《笛缘》则刻画师徒之缘。两者题材虽不相同，却都关乎“人如何被滋养与传承”的主题。双笛在对话中展开，由各自独立的声部逐渐走向彼此依存的整体，形成对“缘”的另一种回应。

韩少英的雕塑多以种子、叶片等自然形态为出发点，灵感源于童年在树林中的生活经验，并延伸为对生态与环境的持续关注。《芬芳的交响》通过音色与结构的变化展开一系列意象：风中摇曳的枝叶、骤至的热带暴雨，以及雨后恢复生长的状态。音乐的层次变化，与雕塑中所体现的自然生长相互呼应。

《慈问》或许映照了庄心珍的内心世界。作为视觉艺术家，却要忍受失明之苦，庄心珍曾反复追问并创作版画“Why?”，却仍选择以艺术继续面对和回应生命。作曲家所述“时间无法回转，唯有爱与信念永存”的精神，正呼应她在创伤中重新创作的生命力量。

全场唯一的委约创作，是高程锦根据张华昌的雕塑《第一代》而作。《第一代》是张华昌“河畔足迹雕塑系列”的第一组铜像，刻画了一群跃入水中的孩童，将一个甘榜生活的瞬间，定格为城市记忆的一部分。这座雕塑不仅是新加坡著名地标，也曾被评为全球十三大雕塑之一。音乐从温暖而略带怀旧的音响出发，引入20世纪六、七十年代的儿歌旋律，指向一代人的共同记忆。

《卧虎藏龙》作为一个看似“外来”的段落出现，在此却是关于新加坡文化生态的隐喻。从建国初期的基础建设，到如今多元文化的纷繁图景，新加坡一路来积累了大量艺术人才。而他们的身影，就卧虎藏龙于城市空间的各个角落。

“溯源”作为这一乐季的主题，不仅指向华乐经典，也是对共和国60周年的回望。郭勇德希望观众在这个乐季中，从新的视角感受华乐的文化厚度。“琴缘”、“融汇”到“溯源”，是三个乐季相承的脉络，但“溯源”不是终点，而是一个新的起点。

Outside the Central Provident Fund Building, next to Maxwell Food Centre, stand three sculptures of “Samsui women”. Each time he passes by, Principal Conductor Quek Ling Kiong would pause, as if he could hear music about to emerge from them—this concert took shape from that very moment.

As the closing concert of the Singapore Chinese Orchestra's 2025/26 season, “Metamorphosis”, this programme is also part of the “Cultural Titans” series, jointly presented with the Singapore Chinese Cultural Centre. The series centres on recipients of the Singapore Cultural Medallion, placing music in dialogue with other art forms. In this edition, Quek Ling Kiong turns to sculpture, focusing on four sculptors—Ng Eng Teng, Han Sai Por, Chng Seok Tin, and Chong Fah Cheong.

Since the establishment of the Cultural Medallion in 1979, relatively few recipients have come from the field of sculpture, yet their works have left a distinct imprint on the cityscape. *Titan Sculptors* traces these strands of public art, reanimating them in sound and allowing listeners to see the city anew—along with the path it has taken since nation-building began.

The concert opens with the first movement, “*Vibrant Life*,” from Liu Changyuan’s *Light*. While not tied to a specific sculpture, the work unfolds through a bright, steadily driving momentum that builds a sense of upward energy, reflecting the gradual flourishing of Singapore’s cultural life on the foundations of its early economic development.

Samsui Women pays tribute to the women from Guangdong’s Sanshui district who arrived in Singapore in the early 20th century. Through their labour, they helped shape the city in its formative years. Wang Chenwei’s score evokes the weight of their work through repeated motifs and firm rhythmic patterns, while drawing on folk idioms from Cantonese and Malay traditions. Their legacy in the construction industry endures in sites such as the Singapore Conference Hall, where tonight’s concert takes place.

Ng Eng Teng’s *Mother and Child* sculpture embodies themes of kinship, family, and nurture, while the musical work *Winds of Affinity* portrays the bond between teacher and student. Though different in subject, both address how a person is shaped and sustained through relationships. The two dizi unfold in dialogue, moving from independent lines toward an interdependent whole—another expression of *yuan*, or affinity.

Han Sai Por’s sculptures often take seeds, leaves, and other natural forms as their point of departure, drawing on her childhood experiences in the forest and extending into an ongoing concern for ecology and the environment. *Symphonic Floras* unfolds a series of images through shifts in timbre and structure: foliage swaying in the wind, a sudden tropical downpour, and the renewed growth that follows. The evolving layers of the music resonate with the organic processes embodied in Han’s sculptures.

Compassion resonates with Chng Seok Tin’s inner world. A visual artist who lost her sight, she repeatedly asked “why”, and created a print titled *Why?*, yet continued to respond to life through her art. The composer’s reflection—“time cannot be turned back; only love and faith endure”—echoes her return to the arts after trauma.

The only commissioned work in the programme is Koh Cheng Jin’s piece based on Chong Fah Cheong’s sculpture *First Generation*. Part of Chong’s “River Footprint” series, this group of bronze figures captures children leaping into the water, fixing a moment of kampong life as part of the city’s collective memory. The sculpture is not only a well-known Singapore landmark but has also been listed among the world’s thirteen most iconic sculptures. The music opens with a warm, gently nostalgic tone, introducing children’s songs from the 1960s and 70s—melodies that point to a shared generational memory.

Crouching Tiger Concerto may at first seem out of place, yet it points to Singapore’s cultural landscape. The phrase “crouching tiger, hidden dragon” refers to a place that appears unassuming but harbours remarkable talent beneath the surface. From the early years of nation-building to today’s diverse cultural scene, Singapore has steadily nurtured a wealth of artists. Their presence takes form in the city itself—through sculptures quietly embedded in the urban landscape.

As the theme of this season, Metamorphosis not only gestures toward the classical roots of Chinese orchestral music but also reflects on the Republic’s 60th anniversary. Quek Ling Kiong hopes that audiences will encounter the depth of this tradition from a renewed perspective. As it completes the trilogy that began with *Affinity* and *Seamless*, Metamorphosis also marks the beginning of something new.



曲目简介

Programme Synopsis

《光明》第一乐章《生机勃勃》

“Light” Symphony No. 5,

Movement I: Vibrant Life

刘长远作曲

Composed by Liu Changyuan

乐章向听众展现出这片热土上人们积极进取、勤奋向上的精神，欢快的节奏、明亮愉悦的旋律描绘出一个生机勃勃的美好世界。引子用钟琴、颤音琴、云锣等打击乐器演奏出“光明”的主题，这一主题在之后的第二乐章、第五乐章又多次出现。引子之后有四段音乐。

第一段音乐用明快的节奏从高胡声部开始，逐渐叠加其他乐器声部盘旋而上，笛子声部快乐机敏的旋律此起彼伏，仿佛一群朝气蓬勃的年轻人向听众飞奔而来，把愉悦的情绪推向高潮。

第二段音乐变得更加流畅自如，弦乐快速向上的音型，象征了人们乐观豁达，心中充满力量的精神状态。

第三段音乐描述了积极的生活景象突遇暴风雨袭来。人们不畏风暴，不怕艰辛，泥淖荆棘也未曾让人停下前行的脚步。

第四段音乐再现引子中“光明”的主题，用唢呐声延展主题旋律，音乐逐步推向高潮。如同宣告暴风雨之后祖国更加强大，重现更加生机盎然的场景。

音乐力度逐步减弱，声部逐步撤出，象征人群散去，历史划过，以音乐留下听众对于快乐的记忆，仿佛留下了一个时代的印记。

苏州民族管弦乐团委约作品。

The first movement showcases the hard-working, enterprising Chinese people on their motherland, with an upbeat rhythm and a bright, cheerful melody depicting a vibrant and beautiful world.

In the prelude, percussion instruments including glockenspiel, vibraphone and *yunluo* play the theme of “Light”, which will reappear many times in the second and fifth movements. There are four passages of music after the introduction.

The first passage starts from the *gaohu* part with an upbeat rhythm, and gradually whirls up through the superimposition of other instrument parts. The happy and lively melodies of the bamboo-flute part rise one after another, as if a group of energetic youths rushed toward the audience, pushing the joyful mood to a climax.

The music in the second passage becomes smoother and more leisurely. With rapid rising notes by the strings, it symbolizes the optimistic, open-minded people full of stamina and resolve.

The third passage portrays an uplifting scene of life hit by a sudden storm, in which people are not afraid of storms or hardships, and no obstacles can stop them from hacking their way ahead.

The fourth passage recapitulates the theme of “Light” in the introduction, and uses the sound of *suona* to extend the theme melody, gradually pushing the music to a climax with the effect of declaring that the motherland becomes stronger and more vibrant after the storm.

The music in *diminuendo* and the fade-out of one part after another symbolize the dispersal of crowds and the passing of history, leaving the audience with memories of happiness and the indelible imprint of an era.

Commissioned by Suzhou Chinese Orchestra.

刘长远，中央音乐学院作曲教授，先后毕业于天津音乐学院、中央音乐学院，获硕士学位。1989年1月于北京音乐厅举行了个人作品音乐会。1992年至1995年入莫斯科柴可夫斯基音乐学院作曲系研究生班，师从杰尼索夫（作曲）、霍洛波娃（20世纪音乐分析）并获艺术大师文凭。主要作品有《第一交响乐》、弦乐交响乐、室内乐等。

Liu Changyuan is a music composition professor at the Central Conservatory of Music. He studied at the Tianjin Conservatory of Music and graduated at Central Conservatory of Music with a master's degree. In January 1989, he presented a concert of his compositions at the Beijing Concert Hall; and from 1992 to 1995 was enrolled in the graduate programme of the Music Composition Department of the Moscow "Tchaikovsky" Conservatory, under the tutelage of Denisov (composition) and Horopova (20th century music analysis), and graduated with a master of arts diploma. His representative works include Symphony No.1, string symphonies and chamber works.

《三水红头巾》 Samsui Women

王辰威作曲
Composed by Wang Chenwei

20世纪20至40年代，上万的年轻妇女迫于生计，背井离乡，从广东省三水县南下新加坡打工。她们用于遮阳、挡雨、防尘的红头巾，逐渐成为这一群体的标志与代名词。

乐曲开头描绘了三水妇女在建筑工地挑砖铲泥的劳动场景。反复的G-D-G-D动机，象征着她们沉重的步伐与艰辛的搬运工作。三弦奏出铿锵的「坚韧」主题。

第二段的慢板，以广东乐曲《平湖秋月》的旋律，体现三水妇女清苦的生活，以及她们对广东老家亲人的牵挂与关爱。她们省吃俭用，将微薄工资积攒下来寄回养家。

随着建筑机械化，红头巾逐渐淡出历史舞台。第三段，号角般的唢呐声向三水妇女致敬。第四段再现「坚韧」主题，歌颂她们不屈不挠的精神。乐曲加快速度，推向光明的尾声；这时马来民歌《Rasa Sayang》加入，《平湖秋月》再现，象征前辈们的奉献造就了现代新加坡。

三水妇女在建筑业留下的贡献之一，便是新加坡华乐团所在的新加坡大会堂。

From the 1920s to the 1940s, tens of thousands of poverty-stricken young women left their homes in Sanshui County, Guangdong Province, sailing to Singapore to work as labourers. They were recognised by the distinctive red headscarves they wore on the job, shielding them from sun, rain, and dust.

The piece opens with the repeated motif G-D-G-D, like footsteps trudging under a heavy load. As the sanxian presents the "tenacity" theme, the Samsui women come into view, carrying bricks and shovelling soil.

The slow second section draws on the Cantonese tune *Autumn Moon over the Calm Lake* to evoke the Samsui women's frugal lives and their longing for loved ones back in China, saving every cent to send home.

As construction became mechanised, the red headscarves gradually became history. In the third section, bugle-like calls from the Suona group honour the Samsui women. The fourth section restates the "tenacity" theme, paying tribute to their indomitable spirit. The music accelerates towards a bright conclusion, joined by the Malay folk tune *Rasa Sayang* and a reprise of *Autumn Moon over the Calm Lake*, symbolising how the pioneers' sacrifices shaped modern Singapore.

The Singapore Conference Hall, home of the Singapore Chinese Orchestra, is one of the many testaments to the Samsui women's legacy.

请参阅第21页作曲家简介。Please refer to pg21 for composer's Bio.

《笛缘》 Winds of Affinity

王辰威作曲
Composed by Wang Chenwei

《笛缘》是王辰威2016年之作，由陈庆伦委约并与詹永明教授首演，原意表达师生缘。在本场音乐会中，这首乐曲呼应黄荣庭雕塑《母与子》，将「缘」的含义从师徒之情延展至母爱亲情。

乐曲缓缓地开始，仿佛一次偶然的相遇慢慢发展成友谊。音乐的节奏逐渐加快，进入一段具中华风的赋格；双笛与乐团进行智力性的交流。赋格以密接合应技巧结尾，双笛吹奏旋风般的华彩。慢板再现，犹如对过去的怀念。最后的齐奏共同淡出，表达了永恒的缘。

《笛缘》获2022年新加坡词曲版权协会「年度本地古典音乐奖」。

Yuán (缘) is an untranslatable Chinese term roughly meaning an affinity between people or a destined coincidence. The Chinese title *Dí Yuán* (缘) means a *yuán* of flutes. Composed by Wang Chenwei in 2016 as a commission by Tan Qinglun, who premiered *Dí Yuán* with his teacher Prof Zhan Yongming, the piece celebrated the *yuán* between student and teacher. In this concert, the piece resonates with Ng Eng Teng's sculpture *Mother and Child*, extending the significance of destined affinity to embrace the universal bonds of maternal love.

The piece begins slowly, representing a chance encounter that gradually blossoms into friendship. The increasing tempo leads into a fugue in Chinese style, an intellectual discourse among the instruments. After the fugue's stretto, the two flutes play interlocking semiquaver patterns while the orchestra takes over the main melody, leading to a whirlwind-like cadenza. The slow section is recapitulated, like a reminiscence of the past. Finally, the two flutes play in unison and fade out together, a testament to everlasting *yuán*.

This piece received the Top Local Classical Music Award from the Composers and Authors Society of Singapore (COMPASS) in 2022.

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 (暨) 研究教育部主任，主笔624页英文书《暨华乐配器指南》。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).

《芬芳的交响》 Symphonic Floras

冯国峻作曲
Composed by Phang Kok Jun

“若鲜花与树木也能说话，那就让我们想像它们所能诉说的故事。”在这想法的激励下，作曲家决定通过自己的音乐作品诉说植物群的故事。这首乐曲是通过一系列由植物启发的心里图像进行概念化，而听众可选择由此视化此曲。由新加坡作曲家冯国峻作曲，《芬芳的交响》里所展现的主要图像包括：开场时出现一幅地面广阔的牧区，花朵与枝叶随之在风中共舞，但一场突如其来的热带雷暴使此地进入画面凌乱的状况，而坚强的花朵重生后，再次恢复高贵与美丽的原貌。若鲜花与树木也能说话，它们也许会告诉你自己是如何在不断变化的园景中一成不变、展示它们多年来的实力和坚韧，以及与你分享它们每场暴雨后和每个春季时如何百花齐放，百花结果。此曲在2018年7月21日新加坡国家青年华乐团15周年音乐会上首演。

“If only flowers and trees could talk - imagine the stories they could tell.” Inspired by this thought, the composer decided to tell the floras’ story in his own musical voice. This work was conceptualised through a series of flora-inspired imagery and the listener may choose to visualise the piece as such. Composed by young Singaporean composer Phang Kok Jun, some key images in the work include: an opening image of a vast, pastoral sight; flowers and leaves dancing in the wind; a sudden and unexpected tropical thunderstorm turning everything into a messy landscape; the resilient floras growing back to its former, elegant state. If only flowers and trees could talk - they might tell you how they remain constant in our ever-changing landscape, show you their strength and resilience through the years and share with you how after every storm and in every spring, they will blossom and bloom again. Premiered at the SNYCO 15th Anniversary Concert on 21 July 2018.

冯国峻出生于新加坡的作曲家，作品融会中西、创作素材多样，受新加坡在地的多元文化影响甚深。作曲师事何志光、Kevin Puts、Oscar Bettison以及Eric Watson，二胡师事李宝顺、王桂英。曾被《海峡时报》誉为新加坡「三十岁以下的三十名新星」之一。作品时常受邀于世界各地的音乐会以及音乐节演出，深受好评。冯国峻曾与世界各地的交响乐团，华乐团，剧场，室内乐团，指挥，导演，演奏家等等合作。2015年以一等荣誉奖毕业于新加坡国立大学杨秀桃音乐学院。并获母校杨秀桃音乐院的奖学金赞助，毕业于美国Peabody音乐学院。

Known to be a “multifaceted composer”, **Phang Kok Jun** has a diverse repertoire that spans across many genres including concert music, theatre, and multimedia. Drawing influences from a wide variety of musical styles as well as from growing up in the energetic and culturally diverse Singapore, Kok Jun has been described as a composer who “comfortably melds Chinese, Western and popular idioms to excellent effect”. An award-winning composer both locally and internationally, Kok Jun had been dubbed by The Straits Times as one of “30 rising stars under 30” in Singapore’s arts, entertainment and lifestyle. He is featured in major productions around the world, working with international orchestras, theatre companies, chamber groups, directors, conductors and soloists. Kok Jun read music composition at the Yong Siew Toh Conservatory of Music (YSTCM), National University of Singapore and as well as the Peabody Conservatory of Music, both under full scholarship from YSTCM. Principal composition teachers include Ho Chee Kong, Kevin Puts, Oscar Bettison and Eric Watson.

《慈问》 Compassion

罗麦朔作曲
Composed by Luo Maishuo

时间无法回转，唯有爱与信念永存。2020年是特殊的一年。作为一个作曲人，能带给人们什么？也许，音乐能把人们团结在一起，让彼此感受到关爱、信念以及希望。

Time cannot be turned back; only love and faith last forever. 2020 was a special year. As a composer, what’s one’s gift to the people? Perhaps music is the thread that connects people and allows them to experience love, faith, and hope.

罗麦朔 – 博士，毕业于莫斯科国立柴科夫斯基音乐学院。现中国音乐学院作曲系副教授，杭州爱乐乐团副团长。同时担任北京市教委“和谐之声”合唱团驻团作曲、美国亚裔基金会“iSING!”项目音乐制作人。

Luo Maishuo holds the title of both a composer and PhD from Moscow State Tchaikovsky Conservatory. Luo is currently the Associate Professor at China Conservatory of Music and Vice President of Hangzhou Philharmonic Orchestra. He is the resident composer of Beijing Municipal Education Commission “Harmony Voice” Chorus and the music producer for the “iSING!” project of the Asian American Foundation.



《第一代》 First Generation

高程锦作曲
Composed by Koh Cheng Jin

新加坡雕塑家张华昌的作品《第一代》描绘了五个孩子在新加坡河岸边互相推搡、鼓励着跃入河中的情景，生动展现了昔日甘榜（kampung）时代无忧无虑的童年与勇敢纯真的精神。雕塑向新加坡早期移民致敬，也纪念新加坡河昔日作为谋生之地、社区中心与充满希望的象征。在这份怀旧氛围中，我的音乐以一片温暖而浪漫的音响展开，随后引出两首创作于20世纪六、七十年代的儿歌——《新加坡，阳光普照的小岛》与《当我们同在一起》。两段旋律逐渐交织，时而俏皮，最后汇成一段热烈的合唱。

本作品应丰树委约创作，于2026年6月6日由新加坡华乐团首演。

Singaporean sculptor Chong Fah Cheong's First Generation depicts five children by the Singapore River urging one another to leap into the water, their exuberance capturing the carefree *kampung* spirit of an earlier Singapore. The sculpture honours the nation's early immigrants and the river's once-central role as a place of livelihood, community, and possibility. Inspired by this nostalgic scene, my music opens with a wash of romantic warmth before unfolding into an interplay between two familiar childhood songs from the 1960s and 1970s: "Singapura, Sunny Island" and "The More We Get Together". Their melodies gradually intertwine and expand, with occasional edgy moments, before blossoming into a rousing chorale.

This piece is specially commissioned by Mapletree and premiered by Singapore Chinese Orchestra on 6 June 2026.

高程锦是集作曲与扬琴演奏于一身的多方位新加坡音乐人，目前旅居纽约，音乐风格丰富多元且不拘一格。她自小就接受中西两种体系的音乐教育，其作品也因此受到这两大传统中多重元素的影响，反映出她将多姿多彩的曲风融于一体的追求与热忱。程锦所斩获的奖项多不胜数，包括在美国以出色成绩获得BMI学生作曲家奖（最高荣誉—威廉舒曼奖）、ASCAP莫顿古尔德青年作曲家奖、Mirror Visions声乐团奖、纽约新音乐协会的Brian Israel奖、茱莉亚音乐学院Palmer Dixon奖及Gena Raps室内乐作曲比赛奖、Margaret Blackburn女作曲人奖、John Eaton纪念作曲比赛奖、波士顿新音乐行动青年作曲人比赛奖等。

Koh Cheng Jin is a Singaporean composer and Yangqin performer currently based in New York. Her music is eclectic and diverse in personalities. As a Chinese and Western trained musician, her works incorporate various influences from these worlds and reflect her passionate enthusiasm in unifying colourful music idioms. Her multiple accolades include a BMI Student Composer Award (William Schuman Prize), an ASCAP Morton Gould Young Composer Award, Mirror Visions Ensemble Prize, Society of New Music New York Federation of Music Clubs' Brian Israel Prize, the Palmer Dixon and Gena Raps Chamber Music Prizes from the Juilliard School, as well as the Margaret Blackburn, John Eaton Memorial and Boston New Music Initiative Prizes.



《卧虎藏龙》(选段) Crouching Tiger Concerto (Excerpts)

谭盾作曲
Composed by Tan Dun

著名作曲家谭盾为李安奥斯卡得奖影片《卧虎藏龙》配乐，并获得奥斯卡“最佳原创配乐奖”。二胡协奏曲《卧虎藏龙》分为《卧虎藏龙》、《竹林飘逸》、《丝路奇遇》、《永恒誓言》、《南行》和《永别》6个篇章。这6个乐章高度概括了电影《卧虎藏龙》最为动人的主要场景和人物情感。胡琴版《卧虎藏龙》对二胡与中胡音色的描绘是多角度的：对《卧虎藏龙》主题旋律的演绎是隐忍克制的伤感惆怅，《丝路奇遇》中丰富的异域色彩为胡琴平添一份神秘感，《永别》中它又将人生无常的苍凉之感表现得悠远深邃。

The Crouching Tiger Concerto is based on Tan Dun's Oscar-winning score for Ang Lee's Oscar-winning film "Crouching Tiger, Hidden Dragon". The concerto is in six movements: Crouching Tiger, Hidden Dragon, Through the Bamboo Forest, Silk Road: Encounters, Eternal Vow, To the South, and Farewell. These six movements highly encapsulate the most moving scenes and character emotions from the film. The concerto showcases the timbre of erhu and zhonghu from multiple angles: the interpretation of the theme melody of Crouching Tiger, Hidden Dragon is a melancholic restraint, the exotic colours in Silk Road: Encounters added a sense of mystery for the huqin, in Farewell, it expresses the desolation of life's impermanence profoundly.

谭盾是著名中国作曲家和指挥家。谭盾的音乐被世界最重要的交响乐团、歌剧院、艺术节、电台和电视台广泛演播，对世界乐坛产生了不可磨灭的影响。他的音乐跨越了古典与现代、东方与西方、多媒体与表演艺术的众多界限。

Tan Dun is a renowned Chinese composer and conductor. His works are widely performed at orchestras, operas, art festivals, radio stations and on TV all over the world; his influence on the world music scene is undeniable. His music compositions crossed classical and modern, eastern and western, multimedia and performing arts.

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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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 6.30pm	绿荫乐鸣 Music Oasis	裕华园 Ficus Lawn, Chinese Garden
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

新加坡国家青年华乐团音乐会 SNYCO CONCERT



📍 新加坡华乐团音乐厅 SCO Concert Hall	
日期 / 时间 Date / Time	音乐会 Concert
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

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- 通过电邮与邮件获得新加坡华乐团的音乐会的讯息
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- Invitation to Friends of SCO events
- SCO monthly e-newsletter of our upcoming concert information
- 10% off retail prices at Kinokuniya Singapore bookstores (Terms & Conditions apply)

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- 2张音乐会Category 2的门票 (参加会员时) *
- 2张音乐会Category 2的门票 (生日月份) *
- 受邀出席乐友聚会和各项活动
- 通过电邮与邮件获得新加坡华乐团的音乐会的讯息
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