

SEASON 24/25



八音荟萃
Virtuoso Series

SCO

新加坡华乐团

TOWARDS THE
LIGHT

奔向光明

指挥 | 倪恩辉
CONDUCTOR
MOSES GAY

笛子 | 林信有
DIZI
LIM SIN YEO

低音二胡 | 朱霖
DIYIN ERHU
ZHU LIN

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我们的展望

出类拔萃，
别具一格的新加坡华乐团

Our Vision

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

我们的使命

优雅华乐，举世共赏

Our Mission

To inspire Singapore and the World with our music.

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 Values

Strive for excellence in our performances

Committed to teamwork

Open to innovation and learning

12.10.2024 (SAT) 7.30PM
新加坡华乐团音乐厅
SCO CONCERT HALL

指挥：倪恩辉 Conductor: Moses Gay
低音二胡：朱霖 Diyin Erhu: Zhu Lin
笛子：林信有 Dizi: Lim Sin Yeo

《节日序曲》（新加坡首演）
Festival Overture (Singapore Premiere)

朱践耳作曲、查太元改编
Composed by Zhu Jian'er,
Rearranged by Zha Taiyuan

《园中雾幕》
Garden Veils

何志光作曲、冯国峻移植
Composed by Ho Chee Kong,
Adapted by Phang Kok Jun

《西域随想》
Fantasia of the Western Regions

王月明作曲
Composed by Wang Yueming

低音二胡：朱霖 Diyin Erhu: Zhu Lin

中场休息 Intermission

《汇流》
Cascades

俞逊发、瞿春泉作曲
Composed by Yu Xunfa, Qu Chunquan

笛子：林信有 Dizi: Lim Sin Yeo

《大潮》
The Big Tide

王云飞作曲
Composed by Wang Yunfei

第五中国交响曲《光明》第五乐章：
奔向光明（新加坡首演）
The Fifth Chinese Symphony "Light",
Movement V: Towards the Light (Singapore Premiere)

刘长远作曲
Composed by Liu Changyuan

音乐会全场约2小时。
Approximate concert duration: 2 hours.

本场音乐会将举行演后见面会。
There will be a Meet the Artistes session after the concert.

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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

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1996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，以及2019年的欧洲巡演，足迹遍及德国柏林、捷克布拉格、意大利弗利，以及希腊约阿尼纳。2022年，新加坡华乐团演奏家前往德国，在“Klassik Open Air”音乐节上与纽伦堡交响乐团同台演出，吸引了超过75,000名观众。

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, Forli (Italy), and Loannina (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.

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。

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.

BE OUR FAN ON



@singaporechineseorchestra



首席指挥 Principal Conductor

郭
勇
德
Quek
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、广东民族乐团和香港中乐团，也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

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 is active in the international music scene, with a robust reputation beyond Singapore’s shores. He has guest-conducted

飞龙、叶聪、Johannes Schlaefli、Marc Kissocz、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，他曾带团出国参加台南国际艺术节、竹塹国乐节和其他地方。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”等系列音乐会会场爆满，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）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。

esteemed Chinese orchestras such as the Shanghai Chinese Orchestra, Guangdong Chinese Orchestra, and the Hong Kong 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 Kissocz, 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 the Tainan International Arts Festival, Hsinchu Chinese Music Festival, and other cities. 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) and the Meritorious Award by the Composers and Authors Society of Singapore (2016). 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.



指挥 Conductor

倪恩辉 Moses Gay

曾被《海峡时报》誉为“优秀的青年指挥”。16岁时首次指挥学生乐队演奏潘耀田作品《奋勇前进》即引起全场轰动，著名指挥家顾立民称他为“指挥界的明日之星”。2010年以一等荣誉学位毕业于新加坡南洋艺术学院音乐系，同年赴中国音乐学院指挥系攻读硕士，均获全额奖学金。

倪恩辉现任新加坡华乐团副指挥、新加坡国立大学华乐团音乐总监、新加坡国立大学交响乐团指挥，并任教于杨秀桃音乐学院。

在海外留学期间，多次参加国际著名指挥大师班，有幸向奥地利的 Roberto Paternostro、Martin Sieghart、Wolfgang Doerner、美国的 Vance George、Mark Gibson、Leon Gregorian、及法国的 Marc Trautmann 等大师学习。

Hailed by The Straits Times as an “excellent young conductor”, Moses Gay’s first foray into conducting began at the age of 16, where he earned great praise from renowned Chinese conductor Ku Lap-man while conducting Phoon Yew Tien’s The Forge Ahead. Since then, he has developed into an outstanding musician, graduating with First Class Honours from the Nanyang Academy of Fine Arts and obtaining a Master’s Degree in Orchestral Conducting at the China Conservatory of Music, both on full scholarship. Moses Gay is currently appointed as Associate Conductor of Singapore Chinese Orchestra (SCO), Music Director of National University of Singapore (NUS) Chinese Orchestra, Conductor of (NUS) Symphony Orchestra and Artiste Faculty of Yong Siew Toh Conservatory of Music.

During the course of his study, Gay was privileged to receive tutelage from eminent conductors such as Roberto Paternostro, Martin Sieghart, Vance George, Mark Gibson, Leon Gregorian, Wolfgang Doerner and Marc Trautmann in various masterclasses and as their assistant, received positive reviews from all.



曾专赴俄罗斯圣彼得堡音乐学院，向 Alexander Polischuk 学习指挥艺术。尔后获中国音乐学院指挥系硕士学位，师从杨又青教授及新加坡华乐团荣誉指挥叶聪。在就读研究生时期，即担任新加坡华乐团指挥助理，亦曾任中国青年爱乐乐团助理指挥。

2024年受邀与澳门中乐团合作演出《夏之跃动》音乐会。

倪恩辉由二胡名家张玉明启蒙且精心栽培至今，并曾向已故二胡大师闵惠芬和张韶请益。现亦为新加坡胡琴协会常务理事。

Gay was mentored by Alexander Polischuk at the Saint Petersburg State Conservatory in Russia and throughout his postgraduate course, received tutelage from Professor Youqing Yang and Tsung Yeh. While studying at the Conservatory in 2011, he was appointed as SCO's Conducting Assistant, and also held the position of Assistant Conductor at the China Youth Philharmonic Orchestra.

In 2024, Gay was invited by Macau Chinese Orchestra as Guest Conductor for their "Summer Vibes" Elites Concert.

Gay has also been honoured to study with the late erhu doyenne Min Huiifen and erhu master Zhang Shao. Gay is also currently Executive Member of the Singapore Huqin Association. He owes his musical journey to Zhang Yuming, to whom he expresses his heartfelt gratitude.



低音二胡

Diyin Erhu

朱霖

Zhu Lin

朱霖5岁开始学习音乐，师从南京艺术学院的徐步高。1981年考入中国音乐学院附中，师从李大仲、聂靖宇、刘长福等名家。之后也升入中国音乐学院本科，师从安如砺，同时随刘明源学习广东音乐。

1990年在北京音乐厅发表个人独奏会，中国中央电视台现场录制节目并播出。1991年考入中国中央民族乐团，曾任乐团副首席。他分别在1993及1995年获得全国比赛、国际大赛一等奖。1997年加入新加坡华乐团，是现任二胡II首席。并先后发表多张个人独奏激光唱片。他也曾首演了多首二胡协奏曲的首演。2006年，他与印度小提琴之父——L. Subramaniam大师在新加坡首演了《二胡与小提琴双协奏曲》。并曾受邀赴台湾艺术大学，上海音乐学院及中国音乐学院讲学。现为中国音乐学院客座教授。

Zhu Lin started studying erhu at the age of five under Xu Bu Gao of the Nanjing School of Performing Arts. In 1981, he gained entry into the affiliated school of Beijing China Conservatory of Music where he studied under renowned musicians like Li Da Zhong, Nie Jing Yu and Liu Chang Fu. Subsequently, Zhu Lin entered the China Conservatory of Music, furthering his music studies with An Ru Li and simultaneously studied Cantonese music with Liu Ming Yuan.

In 1990, Zhu Lin held his debut solo performance at the Beijing Concert Hall. The performance was recorded and broadcasted over the China Central Television network. In 1991, he joined the China Central Chinese Orchestra and served as the Orchestra's Deputy Concertmaster. Zhu Lin went on to receive top honours at the National Competition and International Competition in 1993 and 1995 respectively. In 1997, Zhu Lin joined the Singapore Chinese Orchestra and currently serves as an erhu II Principal. He has released many solo recordings and has also given premiere performances of many erhu pieces. In 2006, Zhu Lin premiered L. Subramaniam's Double Concerto for Erhu and Violin alongside the India's renowned "Father of Violin" – L. Subramaniam himself. He has also been invited to give talks at the National Taiwan University of Arts, Shanghai Conservatory of Music, China Conservatory of Music. Zhu Lin is currently the guest professor of the China Conservatory of Music.



笛子

Dizi

林信有

Lim Sin Yeo

林信有是本地杰出笛子演奏家，华乐界不可多得之人才。他于1979年加入人民协会华乐团，现为新加坡华乐团笛子演奏家，以及笛子学会副会长。他多次代表新加坡出席中国、欧州、澳洲、日本、香港、台湾、西马、埃及等地的音乐活动，并担任独奏，极获好评。

林信有曾向俞逊发等多位中国笛子名家学习。1993年荣获新加坡国家艺术理事会奖学金，赴上海音乐学院进修，师从竹笛大师赵松庭，同年举行个人独奏音乐会并录制独奏专辑。

林信有的演奏技术娴熟、经验丰富、音色纯厚、甜美。不仅能掌握多种华乐吹管乐器，也考获皇家音乐学院之八级西洋笛演奏文凭。他曾三次应邀出任马来西亚全马华乐比赛评委。现任南洋理工学院、南洋初级学院、海星中学等的指导，为华乐普及教育贡献卓著。2020年，林信有担任第一届新加坡华乐比赛初赛评委。

A versatile homegrown dizi musician, Lim Sin Yeo joined the People's Association Chinese Orchestra as a full-time musician in 1979 and is currently the dizi musician with the Singapore Chinese Orchestra. He is also the vice president of the Dizi Society. He has represented Singapore to perform as a soloist in China, Europe, Australia, Japan, Hong Kong, Taiwan, West Malaysia and Egypt. His performance was highly commended by the Chinese orchestra circle.

Lim Sin Yeo has studied dizi performing skills and techniques under the tutelage of various China dizi masters including Yu Xunfa. In 1993, Lim Sin Yeo was awarded the National Arts Council (NAC) Scholarship. He entered the Shanghai Conservatory of Music and studied under dizi master Zhao Songting. He put up a solo performance at the graduation concert on the same year.

Lim Sin Yeo has always exhibited mastery of the dizi techniques. His performances always come with a rich and pleasant timbre. He attained Grade 8 in flute performance awarded by the Academic British Royal School of Music. Presently, he is an instructor at the Nanyang Polytechnic, Nanyang Junior College and Maris Stella High School Chinese Orchestras. Lim Sin Yeo has contributed much to the Chinese orchestral music circle. He was the adjudicator in the preliminary round of the first edition of Singapore Chinese Music Competition in 2020.

文 / 高程锦
By Koh Cheng Jin

“奔向光明”是由新加坡华乐团副指挥倪恩辉精心策划,以“寻光”为引的音乐会。关于主题,倪恩辉感触颇深。他感叹,在岁月中跋涉的我们都有自己的心之所向,都在追逐照亮前路的那道光。这道光可能是隧道尽头经努力拼搏而坚守的梦想,也可能是面对人生新篇章开启的精神力量,同时也是他畅想新加坡华乐团未来发展的美好愿景。曲目的规划也参考了音乐会独奏家朱霖、林信有与团员曾靖文的建议。在体现回顾过去、展望未来的意识中,寓意着乘风破浪、沐光而行的希望。

誉为“东方号角”的唢呐,以高亢洪亮的噪声奏响《节日序曲》,隆重地为音乐会拉开帷幕。该曲是著名作曲家朱践耳1958年留苏期间创作的第一部独立管弦乐作品,六十年后由查太远于2018年移植改编成民族管弦乐版本。在那时候当代音乐发展的重要时期里,作品既散发浓郁的民族风情,又蕴含大胆的创新精神。曲子采用奏鸣曲式的结构形式,通过不同主题跌宕多姿的发展、贯穿、印证作曲家深厚的精巧构思,也预知中西融合无限可能。其中以快板“进行曲”为出发点的赋格段落完美显现作曲家精致的复调手法,活跃生动的多声部对位性结合也反射出立体、饱满的音响色彩,牵动人心。伴随着优美恬静的曲调与快板“马蹄”节奏的大量运用、扩展,曲子在充满希望的蔓延和情绪的不断高涨中,集中体现人民向上、憧憬未来的美好情愫。

相对于《节日序曲》的生气蓬勃,《园中雾幕》则展现光与大自然柔和、朦胧的一面。曲子由作曲家何志光2007年为新加坡青年交响乐团创作,而作曲家冯国俊为民族管弦乐移改编的版本则细腻保留了此曲柔软而不失透明的音质。先在大提琴上呈现的主题以半徘徊流连的形态,逐渐蔓延至乐队的其他声部,如微风吹皱绿油油的池水泛起阵阵涟漪,从容不迫。在淡淡光晕与薄雾的交织中,让人仿佛漫游唯美梦幻的花园美景。《园中雾幕》的美婉转含蓄、空灵玄妙,与其他曲目形成鲜明对比。倪恩辉回忆,他当初是被此曲的色彩特点吸引,而提倡同类展露并发挥民族乐器音色魅力的现代曲目,与时俱进,是他身为指挥的志向之一。

2002年新加坡华乐团委约并首演的第一首低音二胡协奏曲《西域随想》也由朱霖担任独奏。《西域随想》如《春节序曲》,都是寄托人们情感和精神的的文化符号。据朱霖指出,这首作品旋律性强、雅俗共赏。它的推出填补了低音二胡的一个空白,从这件乐器的性能、演奏的可行性上,都做了大胆的尝试,也为之后的创作和演奏立了一个很好的一个标杆。他回想,当时为了探索乐器的底线,作曲家王月明与他进行了充分的沟通,在逐步的尝试、摸索过程中,让这作品能够成熟。曲子高音域、快速度的部分都具有挑战性。低音二胡低沉浑厚、富有磁性的叙事音色从激情的引子和洋溢着异国情调的第一段就能感受到。之后,低音二胡与乐队之间来回交替的轻快“马蹄”音型段落中展现人民坚韧的生命力量。第三段由管子引出的旋律幽深婉转,低音二胡将其衍化成悠远绵延的长线条,层层叠进,仿佛万般思绪涌上心头。结尾磅礴的气势也增添庄严和隆重的气氛,为这充满深英雄气节、家国情怀的曲子画上亮丽的句点。

笛子协奏曲《汇流》描绘滴水成河、汇流成海的奥妙情景,是由笛子演奏家、作曲家俞逊发和指挥家瞿春泉共同创作于七十年代的代表性作品。意义非凡的是,该曲目的本地首演也是由林信有与新加坡华乐团在二十多年前的首演音乐会上呈现,他也曾向俞逊发学习并提升个人演奏水平。他感慨,演奏《汇流》主要是他对笛坛一代宗师俞逊发的缅怀感恩和敬意。作品最初灵感来自于俞逊发1977年随上海舞剧乐团演出时观赏的尼加拉瓜大瀑布壮观场面,曲子借景抒情,极大丰富了笛子的演奏技法、表现力、音色等方面。开头也是曲子最印象深刻的地方之一,瀑布从天而降的强大冲击力以笛子从超高音快速历音到最低音的反复中形成。林信有感叹,这在那年代可说是前所未有、独一无二的高难度技巧。音乐对比十分强烈,有庄严又优美的旋律,也有浓厚又轻盈的织体;有对秀丽山河的唯美抒情,也有庐山仙人洞里“滴水声”的俏皮模仿;有鸟儿鸣唱,也有花儿绽放的生动刻画。一层层的色彩逐渐凝聚成乐队澎湃的齐鸣,伴随笛子激昂的“瀑布飞泻”重现中,实现“人水和谐”的循环状态。大自然的雄伟和微妙在作品里兼而有之,人与大自然环环相扣的紧密联系亦尽显其中。

同样以百川汇流、润泽八方为主题,作曲家王云飞创作与2018年的《大潮》作为《钱塘江音画》组曲的压轴曲目,戏剧性营造浙江母亲河回荡千年的澎湃涛声。与《汇流》不同的是,整首曲结构更加紧凑,如交响画卷,以层叠变化、不断衍变的方式,一气呵成一首富有感染力的作品,反映出海浪滔滔不绝的现象。在一波波振奋人心的力量中,一段激情、意蕴深远的弦乐旋律浮出水面,在连绵不断的轮唱推动下,逐渐形成一首赞美中华文明源远流长的颂歌。接近尾声的打击乐华彩段,从单一声部逐渐凝聚成咆哮如雷的齐奏,在强韧动感、原始气氛的带动下,将曲子带至最后的高潮,痛快淋漓。曲子庞大的气势集体展示钱塘江壮丽的自然景观、灿烂的文化史、厚重的人文底蕴,令人回味无穷。

战胜惊涛骇浪、突破黑暗，音乐会的宗旨在最后一首曲目《奔向光明》体现的淋漓尽致。作为作曲家刘长远2020年以人类抗击新冠疫情为题材创作的第五中国交响曲《光明》的第五个乐章，《奔向光明》总结性的传达人们在深渊里披荆斩棘的坚韧不拔。作曲家与委约乐团苏州民族管弦乐团指挥彭家鹏的访谈中说，民族管弦乐这个形式跟西洋交响乐一样，也可以展现跨越民俗、人类、命运等重大题材。《奔向光明》虽然是《光明》的最后乐章，却也是作曲家习惯性先提笔完成的乐章，以“鼓舞人心”的最初动机，主要“再现”并扩展第二乐章《病毒肆虐》代表病毒和恐懼的无调性喧闹，与第一乐章《生气勃勃》代表疫情前安逸、美好的内省主旋律。不同的是，《奔向光明》中间加了较为抽象的片段与其他现代音乐技巧，比如不协调音簇等，直接描写病毒本身的扩散和蔓延。乐章也在最后孕育出新的众赞歌主题，一齐咏唱人们百折不挠、逆流而上的精神，达到超凡脱俗、余味隽永的效果。

Curated by SCO Associate Conductor Moses Gay, "**Towards the Light**" reflects his personal outlook on light as a source of inspiration for the human spirit. To Moses, light can exist in a multiplicity of forms—as dreams sought-after at the end of the tunnel, as emotional courage when confronted by a new life chapter, and as his own visions for the orchestra's future. The programme, jointly contributed by soloists Zhu Lin, Lim Sin Yeo and orchestral musician Kenny Chan, ruminates over both the past and future, and conveys the hope for all to voyage through winds and waves in light.

The first piece, **Festival Overture**, majestically unveils the concert through the brilliant, penetrating declamations of the suona family. This was renowned composer Zhu Jian'er's first independent symphonic work created in 1958 during his studies in the Soviet Union. It was then rearranged sixty years later by Zha Taiyuan for the Chinese orchestra. The original overture brims with vivid ethnic essence and innovative zest unique to the development of contemporary music in that period. Zhu's meticulous craftsmanship is largely demonstrated through employing structural aspects of the sonata form, where various main themes undergo complex transformations and displacements. At the same time, this also anticipated boundless prospects of East-West musical integration. An intricate fugue based on the Allegro's "march-like" theme particularly evinces his flair for polyphonic writing, catapulting listeners into an immersive soundscape. The reappearance and expansion of elegant melodies and characteristic "horse-riding" motifs eventually culminate into an optimistic, emotional high, ushering in the future with resilience and hope.

In contrast to the energetic vitality of **Festival Overture**, **Garden Veils** by composer Ho Chee Kong is one that recalls the soft, fuzzy edges of light and nature. It was originally written for the Singapore National Youth Orchestra in 2007 and then adapted for the Chinese orchestra by composer Phang Kok Jun, whose work sensitively captures the original gossamer and transparent sound world. In this version, a seeking, winding melody emerging from the cellos blooms and unfolds gradually over time through a series of intimate dialogues within the orchestra, like a light breeze gently rippling across emerald waters. Amid delicate layers of mist and glow, one is led through a fantastical garden deeply enthralled. The beauty in **Garden Veils** is one that is suggestive and even numinous, making it distinct from the ensuing works on the program. Its alluring colors were what initially drew Moses to the music and further motivated him as a conductor to further uncover contemporary gems that also encapsulate and luxuriate in the multifaceted sonic landscapes of the Chinese orchestra.

The world's first known diyin erhu concerto, **Fantasia of the Western Regions**, commissioned and premiered in 2002 by the SCO, also featured Zhu Lin as the soloist. Similar to **Festival Overture**, the concerto is a cultural glimpse into the human experience. With its bold exploration of the unique instrument's features and performance capacity, Zhu highlights the importance of this highly appealing and melodious piece in filling the gap in the diyin erhu repertoire and paving the way for future pieces to come. These contributions, he reminisces, were made possible through mutual collaborative processes undertaken with composer Wang Yueming to uncover the instrument's limitations and successfully realize the work. Moments in the concerto where high register and swift tempo take precedence are especially challenging for the diyin erhu. One can immediately recognize its naturally succulent and magnetic narrative voice in the passionate introduction

and exotically-flavored first section, while alternating vibrant “horse-riding” figurations between the instrument and orchestra later further conjure a seemingly unbreakable and relentless human spirit. A moving melody, invoked pensively by the guan in the third section, is then caressed into longer, yearning utterances by the diyin erhu, before a grand, solemn finale climatically concludes this ardently heroic and patriotic work.

Dizi concerto *Cascades*, written by renowned dizi performer and composer Yu Xunfa in collaboration with conductor Qu Chunquan in the 70s, is a symbolic work that illustrates the phenomena of drops running into rivers, rivers running into seas. Most meaningfully, soloist Lim Sin Yeo, who greatly benefited from his earlier studies with Yu, also gave the Singaporean premiere of this concerto during the orchestra’s inaugural concert more than twenty years ago. Lim acknowledges that performing this concerto is paying homage to his teacher, the “grandmaster” of the dizi world. Inspired by the magnificent Niagara Falls during Yu’s tour with the Shanghai Opera House Dance Troupe in 1977, the work significantly enriches performance techniques, expressive and timbral capabilities of the dizi. For instance, surging waterfalls come alive in the iconic opening through repeated, wide glissandi from the highest to the lowest note of the dizi. This technique, according to Lim, is noteworthy for its idiosyncratic and virtuosic nature at the time of creation. Thriving on contrasts, the concerto encompasses both solemn and graceful melodies, luxurious and light textures, alluring depictions of mountains and rivers, playful imitations of droplets heard in Lushan Fairy Cave, and evocations of bird calls and blooming flowers. These illustrations then coalesce into a zealous, unified song from the orchestra. The eventual return of the introductory “waterfalls” brings full circle the harmonious relationship between human and water, a bond further reinforced by the union of both nature’s grandeur and mystery in this remarkable work.

Similarly inspired by rivers flowing into seas, *The Big Tide*, composed in 2018 by Wang Yunfei, is the final work of the large-scale suite Qiantang River Melodies. As its finale, the piece dramatically extols the perpetual roar of the “mother river” of China’s Zhejiang Province. What distinguishes it from *Cascades* is its compact structure as a tone painting, where evolving musical ideas come together in stirring forth an affecting depiction of persistent, ceaseless crashing waves. Amid this powerful imagery transpires a glistening and uplifting string melody subsequently rendered with call and response, gradually forging an impassioned, collective ode to Chinese civilization. In the coda, an animated, primeval percussion cadenza layered with independent entrances finally heralds a climactic, exalted closure to this spectacular impression of the Qiantang River, where its natural landscape and deep heritage basks in full, unreserved glory.

With waves and darkness conquered, the program’s central pursuit eventually materializes in the final work, *Towards the Light*. As the fifth movement of Liu Changyuan’s Fifth Chinese Symphony “Light” written in 2020 inspired by humanity’s fight against the Covid-19 pandemic, it is a conclusive testament to the inexorable human spirit in rising against, adapting to and overcoming great difficulty. In an interview with Suzhou Chinese Orchestra director Pang Kapang, the original commissioner of the work, Liu reflects on the considerable potential of the Chinese orchestra in exploring all-encompassing themes relating to the human condition and destiny apparent in much large-scale symphonic music. Characteristic in his symphonic writing, *Towards the Light* is the first movement he penned before the first four. With the foremost aim to invigorate, this finale “recapitulates” and expands iconic themes from the preceding movements, such as the cataclysmic gush of atonal mayhem symbolizing virus and fear in the second movement, The Demon Rages, and the tranquil, introspective theme in the introduction of the first movement, Vibrant Life. However, *Towards the Light* takes on a more experimental dimension with brief streaks of contemporary techniques, such as aleatoric gestures and dissonant tone-clusters to personify the virus directly. A new, chorale-style dithyrambic ode at the end exalting human triumph over adversity also magnifies the work’s luminous reverberance as both the finale of a magnificent symphony and an exuberant program of rousing, heartwarming music.

《节日序曲》 Festival Overture

朱践耳作曲、查太元改编
Composed by Zhu Jian'er,
Rearranged by Zha Taiyuan

《节日序曲》是朱氏求学柴院时之习作，本曲部分结构模仿萧斯塔高维奇同名作品，但朱氏独具创意，大量使用交响乐创作法再结合五声调式，谱就此篇序曲。本曲富有鲜明的民族韵味，朱氏曾称曲首小号引子“有着唢呐的气派”。主部、副部，主要刻划广场上欢快的节日游行场景，而副部再现前插入月夜情歌意境的抒情段落，尾部则呈现辉煌的灿烂焰火意象。查太元博士将本曲移植配器为民族管弦乐团合奏版本，试图运用中国民族乐器凸显原作品动感欢快的节奏与气派，衬托各声部悠扬美好的旋律。

Festival Overture was composed by Zhu Jian'er when he was a student at the Tchaikovsky Moscow State Conservatory. Part of the piece draws structurally from Dmitri Shostakovich's *Festival Overture*, yet Zhu's creativity in bringing together symphonic composition methods and the pentatonic scale extensively throughout his work gives this piece its distinctive Chinese orchestral characteristics. Zhu once described the trumpet intro as "reminiscent of the suona". The primary and secondary segments depict the joyous scene of a festive parade in a town square, layered with the lyrical melody of a romantic moonlit night. Towards the end of the piece, the music livens up again in a depiction of glorious and brilliant flames. Dr. Zha Taiyuan adapted this piece for Chinese orchestras. He seeks to use Chinese orchestral instruments to highlight the dynamic and boisterous beats and energy of the original work in a way that each instrument's beauty is well-complemented by its counterparts in other sections.

作曲家简介 Composer's Bio

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.

查太元 - 逢甲大学中国文学系学士、硕士、博士，台湾地区斐陶斐荣誉学会荣誉会员。学术研究领域涉足中国音乐史、中国文学、大众文化等。近年与九江学院艺术学院萨克斯管重奏团、九江学院打击乐团合作，改编多首中外知名曲目并指挥演出。现教授《文学概论》及《中华文化典籍导读》等课程，同时担任文学院合唱团、辩论队指导教师，曾率领九江学院文学院合唱团参加江西省大中小学合唱展演活动、江西省大学生艺术展竞赛获奖。

Zha Taiyuan obtained his Bachelor's, Master's, and Ph.D. degrees from the Department of Chinese Literature at Feng Chia University, Taiwan. He is also an honorary member of the Phi Tau Phi Scholastic Honour Society of Taiwan. His academic research interests include Chinese music history, Chinese literature and popular culture. In recent years, Zha worked with the Saxophone Ensemble and Percussion Ensemble from the College of Art, Jiujiang University, China. As part of these collaborations, Zha adapted numerous renowned pieces across both Western and Chinese genres, and conducted orchestral performances of his adaptations. Zha currently offers courses such as Introduction to Literature and Guided Readings of Chinese Classics to his students. At Jiujiang University, he is also an instructor of the College of Liberal Arts Choir, as well as that of the university's debate team. He led the Jiujiang University College of Liberal Arts Choir to various performance events organized by schools across Jiangxi province. Under his guidance, the choir also won awards at the Jiangxi Tertiary Student Art Exhibition.

《园中雾幕》

Garden Veils

何志光作曲、冯国峻移植
Composed by Ho Chee Kong,
Adapted by Phang Kok Jun

在这部作品中，音乐就是自然界的田园，在各种乐器的旋律与和声之间保持着一个清澈的感觉。音乐的织体像是迷朦的，就像我们身处清晨的花园一样。当神秘的雾最终升起，掀开了这座花园城市内的园林风光，感觉更是超凡脱俗，令人铭记于心。

The music in this piece is pastoral in nature, it keeps mainly to a diaphanous feel in the melodies and harmony amongst the instruments. The texture of the work is varied much like the shifting misty shapes that one may sometimes find in our gardens in the early mornings. And when the mystique-like mist finally lifts itself, the unveiling garden scenery within the Garden City is often a sight to behold and a memory to treasure.

作曲家简介

Composer's Bio

何志光是新加坡国立大学杨秀桃音乐学院副教授及前作曲系主任。何志光在西乐与华乐作曲皆有相当成就，作品曾在世界各地的音乐节上表演。除了作曲，何志光在作曲教学法上亦有研究。他是新加坡作曲家协会的创协会主席，同时也曾是新加坡华乐团与新加坡艺术学院的董事之一，现任鼎艺团董事。

Singaporean composer **Dr. Ho Chee Kong** is Associate Professor and was the founding Head of Composition and faculty member at the Yong Siew Toh Conservatory of Music, National University of Singapore. His commissions and awards include music composed for Western and Chinese ensembles and are featured in many festivals around the world. Apart from composing, he also explores pedagogical strategies in music composition. HO serves on various arts advisory committees locally and internationally. He is the founding President of the Composers Society of Singapore, which is a country member of the Asian Composers League. He served on the Board of Directors for the Singapore School of the Arts and the Singapore Chinese Orchestra, and is currently a board member of the Ding Yi Music Company.

《西域随想》

Fantasia of the Western Regions

王月明作曲
Composed by Wang Yueming

在远久的年代、遥远的西部、许多民族赖以生存的土地上，说书人（低音二胡）低声讲述着昨天的故事，昨天的生、死、爱、恨：

(一) 家—身心疲惫的部落终于找到了一片肥美的平川，一望无际，天蓝草绿…。

(二) 猎—愉悦地劳作，对生活和明天充满期待…。

(三) 忆—星光满天，万籁俱寂，平静的景色预示着不平时刻的临近。

(四) 伐—外族的铁蹄踏碎安宁的莽原，争夺生存空间战斗不可避免…。

此曲由新加坡华乐团委约作曲，并于2002年9月21日首演。此曲是第一首正式为低音二胡与乐队创作的乐曲。作曲家在乐曲中除了对原有浑厚、雄壮的音色加以充分发挥外，也力求对低音二胡的演奏表现力方面做更多的突破。例如在音域上，最高音达到高音谱表上加三线之上的FA。快段的速度则达到每分钟170拍，大大提升了低音二胡的表现力，更为将来低音二胡创作与演奏提供了一个很好的样板。这首乐曲音乐语言简洁、明了、音乐形象鲜明，采用了重复式的进行，有利于观众加深对旋律的记忆和理解。音乐表现中刚柔并进，气势宏大。特别是在乐曲的独奏部分，体现了作曲家惊人的创作思维，将二胡的多种演奏手法与技巧充分的展现出来并与乐队有着巧妙的结合。

In an ancient era of a faraway western land where many ethnic groups lived, there was a storyteller (as represented by the diyin erhu) who spoke in a low voice narrating a story about life, death, love and hatred:

1) Home – The physically and mentally worn out tribe has finally found a vast and fertile plain where the sky is blue and the grass is always green.

2) Hunt – Full of hopes and aspirations for life and for tomorrow, the people worked hard with joy and contentment.

3) Recollections – The sky is filled with glittering stars and all is quiet. The silence in the air anticipates the coming of turmoil.

4) Expedition – The iron heels of the invaders broke the tranquillity of the plains, and a fight for survival is inevitable.

This composition was commissioned by SCO and premiered on 21 September 2002. This composition was the first concerto composed for the diyin erhu and orchestra. Besides the full expression of the rich and mellow timbre of the diyin erhu, the composer made several breakthroughs in the expressiveness of the instrument. For example, he challenged the range by having the highest note to reach FA in the third upper additional line in the score. At the same time, the fastest rhythm hits 170 beats per minute in the allegro. The music vocabulary of the entire composition is clean and crisp. The music image is distinct. It uses repetition to create a deeper impression and understanding of the melody among the audience. The music is also coupled with both boldness and flexibility, at the same time majestic. Through the solo parts in the composition, one can hear the composer's creativity in bringing the performing techniques of the diyin erhu to a new height as well as ingeniously infusing it into the orchestra.

作曲家简介
Composer's Bio

作曲家**王月明**毕业于中国音乐学院作曲系，师从施万春教授。曾创作出版“世界音乐风”CD专辑《出塞》、《英吉沙》、《紫禁城》，并获得过国家新闻出版署音像制品奖和第一届中国国际音博会大奖。

Composer **Wang Yueming** graduated from the Composition Department of the China Conservatory of Music under the tutelage of Professor Shi Wanchun. He published albums of the new age Music Style "Out of the Border", "Yingjisha" and "Forbidden City". He also won the National Press and Publication Administration Audio and Video Product Award and the First edition of China International Music Fair Award.

《汇流》 Cascades

俞逊发、瞿春泉作曲
Composed by Yu Xunfa,
Qu Chunquan

这是一首单乐章的笛子协奏曲，生动的刻划出大自然的景象，表达了作者宽广的胸怀。全曲由五个小段组成：一、瀑布飞泻，二、山河壮观，三、滴水成泉，四、花香鸟语，五、汇流奔腾。

The concerto comprises of five parts namely waterfall, magnificent views, spring waters, a fine spring day and cascades. It expresses the composers' sentiments of the wondrous beauty of the world of nature.

作曲家简介
Composer's Bio

俞逊发—笛子演奏家，上海民族乐团一级演奏员。生前系中国音乐家协会会员，上海音乐家协会表演艺术理事，上海市政协委员。俞逊发先生的笛乐造诣高超，获奖无数。为表彰其对民族音乐事业的贡献，国务院特颁发荣誉证书，终身享受政府特殊津贴。世人皆赞“古有俞伯牙，今有俞逊发。”

Yu Xunfa, first-class national dizi musician at Shanghai Chinese Orchestra. He was a member of the Chinese Musicians' Association, Director of Performance Arts of the Shanghai Musicians' Association and a member of the Chinese People's Political Consultative Conference Shanghai Committee. Yu Xunfa's extraordinary mastery of the dizi won him numerous accolades. The State Council of the People's Republic of China presented Yu Xunfa with an Honorary Certificate in recognition of his contributions to China's folk music industry. It's not uncommon to hear the saying, "in history, we have Yu Boya the qin master; today, we have Yu Xunfa the dizi master."

瞿春泉，著名指挥家、作曲家，中国一级指挥，台北市立国乐团荣誉指挥。2013年1月至2021年12月受邀担任台北市立国乐团首席指挥。曾担任上海指挥家学会副主席、上海民族乐团首席常任指挥、新加坡华乐团副音乐总监及指挥、国家国乐团（今台湾国乐团）专任指挥及佛光山人间音缘梵乐团常任指挥，曾担任国立台湾艺术大学、国立台湾师范大学、中国文化大学兼任教授。2019年由内政部颁发马偕计划（为台湾文化及教育领域服务奉献20年的杰出奉献者）；2020年中华民国国乐学会颁发国乐贡献奖，另与桃园市国乐团合作的专辑《丝竹雅韵》，荣获第32届传艺金曲奖最佳传统音乐专辑奖；2022年荣获第26届台北文化奖之殊荣。瞿氏曾多次获得中国文化部、广播电视部及上海市颁发的各种优秀成果奖、优秀表演奖、创作奖。个人传略先后收录于《英国剑桥传记中心》、《中国当代艺术界名人录》、《中国当代音乐界名人大辞典》及《中国音乐家辞典》等。

Qu Chunquan is an internationally renowned conductor and composer, he is also a National Class One Conductor in China and the honorary conductor of the Taipei Chinese Orchestra. He was the Principal Conductor of the Taipei Chinese Orchestra from January 2013 to December 2021.

He was formerly the Vice President of the Shanghai Conductor Association, Principal Conductor of the Shanghai Chinese Orchestra, Conductor and Deputy Music Director of the Singapore Chinese Orchestra, Conductor of the National Chinese Orchestra of Taiwan and Resident Conductor of the Fo-Guang-Shan “Sounds of the Human World” Chinese Orchestra. He also served as adjunct professor at the National Taiwan University of Arts, National Taiwan Normal University and Chinese Culture University. In 2019, he was the recipient of the Mackay Project (outstanding devotee for 20 years of service to Taiwan’s culture and education) awarded by Ministry of the Interior, and in 2020, the Chinese Music Contribution Award by the Chinese Music Association of the Republic of China (Taiwan). The album titled Jiangnan Sizhu Classy Chinese Chamber Music he jointly produced with Taoyuan Chinese Orchestra won “The Golden Melody Awards for Traditional Arts and Music” in 2021. He was also awarded the Taipei Culture Awards in 2022. Qu has received a great number of outstanding awards, performance awards, and composition awards issued by the People’s Republic of China Ministry of Culture, State Administration of Radio, Film, and Television, and by City of Shanghai. He has been included in The International Who’s Who of Intellectuals, The Famous Figures of the Contemporary Arts Circles in China, Dictionary of China Contemporary Music Celebrities, and Dictionary of China Musicians.

《大潮》 The Big Tide

王云飞作曲
Composed by Wang Yunfei

作品以闻名于世的、壮观的钱塘江大潮为刻画对象，以宏大的气势、博大的胸襟描绘钱江东去、汇聚如海之画面。借以讴歌浙江人民不畏艰险、突破万难、勇于开拓、昂首阔步的民族精神及中国改革开放、社会主义建设中取得的举世瞩目之成就。作品是国家艺术基金大型舞台项目—民族管弦乐《钱塘江音画》的终曲，创作于2018年，由中国广播民族乐团首演后，在国内多地、多次成功上演。

This piece features the spectacular tides of the Qiantang River, well known worldwide for its awe-inspiring and impressive sights. With imposing prowess on a grand scale, this piece depicts how the Qiantang River flows east and joins the sea at the end of its journey. The grandiosity of the Qiantang River is an analogy of the Zhejiang people, as a tribute to their fearlessness, resilience, pioneering spirit and pride. In addition, it is also an ode to the accomplishments of China as well as its socialist development, that has made the country a prominent star on the world stage. This piece is the final piece of the Chinese symphonic work *Musical Paintings of Qiantang River*, commissioned by the China National Arts Fund as a Grand Stage Performance project. *The Big Tide* was created in 2018 and premiered by the China Broadcasting Chinese Orchestra. Since then, *The Big Tide* has been performed numerous times around China to great acclaim.

作曲家简介 Composer's Bio

王云飞，青年作曲家，曾先后师从于著名作曲家郭鸣、范哲明、秦文琛、郭文景教授。创作有多部各类体裁的声乐、器乐作品。近年来，将民族器乐作品作为创作重心，创作有多部优秀民族室内乐、管弦乐作品。是当今国内活跃于民族器乐创作领域的优秀青年作曲家之一。代表作如：民族室内乐《武生》、《打令调》、《八阵图》，民族管弦乐《春华秋实》，《大潮》，竹笛与乐队《思泉》、《敕勒歌》，竹笛协奏曲《云水境》，二胡协奏曲《无极》、《梦寻长安》，合唱与乐队《沁园春·长沙》等。曾在《音乐创作》、《乐府新声》等专业核心期刊发表学术论文十余篇，出版有作品集《王云飞民族室内乐作品选》。

Wang Yunfei is a young composer who studied under famous composers Guo Ming, Fan Zheming, Qin Wenchen, and Professor Guo Wenjing. He composed a variety of vocal and instrumental works across different genres. In recent years, Wang has been focusing his creative energy on Chinese instrumental music and produced many exceptional Chinese chamber music pieces and orchestral pieces. He is one of the prominent young composers in the Chinese instrumental music field in China today. Wang’s notable works include Chinese chamber music pieces *Wu Sheng*, *Daling Tune*, *Stone Sentinel Maze*, Chinese orchestral pieces *Spring Flowers and Autumn Fruits* and *Big Tide*, dizi and orchestral piece *Spring of Thoughts* and *Chi Le Song*, dizi concerto *Boundary between Clouds and Water*, erhu concertos *Wuji* and *Seeking Chang’an in a Dream*, and choir and orchestral piece *Spring in Qin Garden – Chang’an*, among others. More than 10 of Wang’s academic papers have been published in professional and important journals such as *Music Composition (Yinyue Chuangzuo)* and *The New Voice of Yue-Fu (Yuefu Xinsheng)*. He has also published a compilation of his works titled *Selected Works of Wang Yunfei’s Chinese Chamber Music Compositions*.

第五中国交响曲《光明》第五乐章： 奔向光明

The Fifth Chinese Symphony “Light”,
Movement V: Towards the Light

刘长远作曲
Composed by Liu Changyuan

人类在与命运的抗争中不断前行。追寻真理的渴望，引领人们穿越黑暗、走过死亡、战胜风浪。信仰，希望，坚强，让人们于危难中振作，从绝望中重生。千淘万漉虽辛苦，吹尽狂沙始到金。真理的光芒，是人们前进的方向。黑暗终将过去，太阳明天升起。作品由苏州民族管弦乐团委约，创作于2020年。

Humankind is constantly pushing forward in an ongoing battle against destiny. The desire to pursue the truth has led humankind to traverse darkness, death, and tempests. Faith, hope, and strength has empowered us to rise up in the midst of crises, and be reborn amidst despair. Turmoils and turbulences might prove arduous, but after the sandstorm clears, gold starts to glimmer. The light of truth is a guiding light. Darkness will eventually pass, and the sun will rise again tomorrow. The piece was commissioned by the Suzhou Chinese Orchestra in 2020.

作曲家简介 Composer's Bio

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.

新加坡华乐团音乐会

SCO Concerts

日期/时间 Date/Time	音乐会 Concert
新加坡华乐团音乐厅 SCO Concert Hall	
02.11.2024 星期六 SAT 7.30PM	戏韵狮城：张列与新加坡华乐团 Ode to Peking Opera: Zhang Lie and SCO
23.11.2024 星期六 SAT 7.30PM	阎惠昌与新加坡华乐团 Yan Huichang and SCO
17 & 18.01.2025 星期五及六 FRI & SAT 7.30PM	春花齐放2025：金蛇狂舞喜迎春 Rhapsodies of Spring 2025
07.02.2025 星期五 FRI 7.30PM	室内乐系列：新乐芳华汇知音 Chamber Charms: Vibrant Strings II
14.02.2025 星期五 FRI 7.30PM	天缘 Destiny
01.03.2025 星期六 SAT 7.30PM	梦释：彭家鹏与新加坡华乐团 Dreamscapes: Pang Kapang and SCO
28.03.2025 星期五 FRI 7.30PM	室内乐系列：弓弦乐之夜 Chamber Charms: Night of Bowed-Strings
26.04.2025 星期六 SAT 7.30PM	风雅颂：刘炬与新加坡华乐团 Feng Ya Song: Liu Ju and SCO
23 & 24.05.2025 星期五及六 FRI & SAT 7.30PM	儿童音乐会：红龟粿女孩发现自我之旅 Young Children's Concert: Lost Voice, Found Rhythm: A Journey of Self-Discovery with Ang Ku Kueh Girl
07.06.2025 星期六 SAT 7.30PM	墨韵 Symphony of Ink

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教育与扩展音乐会

Educational & Outreach Concerts

日期/时间 Date/Time	教育与扩展音乐会 Educational & Outreach Concerts	地点 Venue
26.10.2024 星期六 SAT 1.00PM	社区音乐会 Community Series	淡滨尼天地一楼广场 Our Tampines Hub Festive Plaza
09.11.2024 星期六 SAT 6.00PM	绿荫乐鸣 Music Oasis	邵氏基金交响乐台，新加坡植物园 Singapore Botanic Gardens Shaw Foundation Symphony Stage
16.11.2024 星期六 SAT 6.00PM	社区音乐会 Community Series	武吉巴督艺术中心 Bukit Batok Arts Centre

新加坡国家青年华乐团音乐会

SNYCO Concerts

日期/时间 Date/Time	音乐会 Concert
新加坡华乐团音乐厅 SCO Concert Hall	
21.12.2024 星期六 SAT 7.30PM	青春华彩 Youth Rhapsody

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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

郑重贤 Cheng Chung Hsien

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

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

吴福俊 Goh Hock Jun, Shunta

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

张银 Zhang Yin

柳琴 Liuqin

司徒宝男 Seetoh Poh Lam

张丽 Zhang Li

中阮 Zhongruan

鄭芝庭 Cheng Tzu-Ting
冯翠珊 Foong Chui San
許民慧 Koh Min Hui
梁名慧 Liang Ming-Huei
饒思銘 Ngeow Si Ming, Jonathan

三弦 / 中阮 Sanxian / Zhongruan

黃桂芳 (彈撥聲部長/三弦首席)
Huang Guifang (Plucked Strings Section
Leader / Sanxian Principal)

大阮 Daruan

曾靖文 Chan Jing Wen, Kenny
景頤 Jing Po

豎琴 Harp

梁幅婷 Liang Guoting, Fontane

古箏 / 打擊 Guzheng / Percussion

許徽 (古箏副首席)
Xu Hui (Guzheng Associate Principal)

曲笛 Qudi

尹志陽 (吹打聲部長/笛子首席)
Yin Zhiyang (Winds & Percussion
Section Leader / Dizi Principal)
李浚誠 Lee Jun Cheng

梆笛 Bangdi

林信有 Lim Sin Yeo
黃煒軒 Ng Wei Xuan
陳俊強 Tan Jun Qiang Jonathan[^]

大笛/新笛 Dadi/Xindi

彭天祥 Phang Thean Siong
曾志 Zeng Zhi

高音笙 Gaoyin Sheng

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Guo Changsuo (Sheng Principal)
王奕鴻 Ong Yi Horng

中音笙 Zhongyin Sheng

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

低音笙 Diyin Sheng

林向斌 Lim Kiong Pin

高音嗩吶 Gaoyin Suona

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Jin Shiyi (Suona / Guan Principal)
常樂 (副首席)
Chang Le (Associate Principal)

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李新桂 Lee Heng Quee
孟杰 Meng Jie

次中音嗩吶 Cizhongyin Suona

巫振加 Boo Chin Kiah

低音嗩吶 Diyin Suona

劉江 Liu Jjiang

管 Guan

張碩 Zhang Shuo

打擊樂 Percussion

巫崇瑋 (首席)
Boo Chong Wei, Benjamin (Principal)
陳樂泉 (副首席)
Tan Loke Chuah (Associate Principal)
許文俊 Koh Wen Jun, Derek
伍成慶 Ngoh Kheng Seng
謝金山 Seah Kim San Marvin[^]
沈國欽 Shen Guoqin
張顯賢 Teiw Hsien Hean[^]
張騰達 Teo Teng Tat
伍向陽 Wu Xiangyang

[^] 客卿演奏家 Guest Musician

所有演奏員 (除聲部首席與副首席) 名字依英文字母順序排列。

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

截至節目冊上載時, 資料均為準確。

All information are correct at the time of publishing.

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(Programmes & Production)
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Head (Artistic Administration)
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艺术行政

Artistic Administration

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梁智成 Leong Zhi Cheng, Samuel

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Ahmad Hafriz Bin Berkath

技师 Technician

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财务与会计管理

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曾馨仪 Zeng Xinyi

新加坡国家青年华乐团

Singapore National Youth Chinese Orchestra

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助理经理 Assistant Manager

李保辉 Lee Poh Hui, Clement

产业管理 Venue Management

助理经理 Assistant Manager

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