

新加坡  
新华乐团  
收藏系列四

THE 葉  
LEGEND 聰  
OF THE RIVER 指  
the story of lion city 挥

南洋  
風  
新加坡篇

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# 新加坡华乐团

“在指挥兼精准利落的拍子下，乐团发挥出高水平，气势磅礴，张力十足，色彩分明...”  
联合早报

拥有70多名演奏家的新加坡华乐团是本地唯一的专业华乐艺术团体。自1997年首演以来，其富特色的演奏已让它在华乐界占有一席之地。新加坡华乐团常驻演出场地是修建后的新加坡大会堂，而乐团赞助人为李显龙总理。

自成立以来，新加坡华乐团不断制作素质高且多元性的节目。其日益扩大观众群也目睹了华乐团这几年的成长。2002年的滨海艺术中心开幕艺术节上，带给观众一部富有梦幻色彩，同时具有真实历史事迹的交响幻想史诗《马可波罗与卜鲁罕公主》，为乐团发展史上开创另一个里程碑。乐团与本地杰出多元艺术家陈瑞献，于2003年新加坡艺术节上，一同呈献了别开生面的音乐会《千年一瞬》，突破了单一艺术呈献形式。2004年，在国家庆祝建国39年之际，乐团亦号召了2300名表演者，举行了有史以来最庞大的华乐队演出“全民共乐”，为国家庆生。为纪念郑和下西洋600周年纪念，乐团于2005年集合了多方面的力量，邀请到国际知名歌唱家同台呈献音乐剧史诗《海上第一人--郑和》。2006年与新加坡舞蹈团于新加坡艺术节演出的《寻觅》，再一次体现乐团多元特色。

向来以高演奏水平呈献节目，新加坡华乐团曾多次受邀在重大场合中演出，包括2003年举行的世界经济论坛和国际艺术理事研讨会，以及近期的国际货币基金组织会议等。1998年于北京、上海和厦门、2000年于台湾的演出让亚洲区域开始关注新加坡华乐团。2005年，新加坡华乐团首次到文化气息浓郁的匈牙利、伦敦和盖茨黑德作欧洲巡回演出，成功得到观众与音乐评论家的一致赞赏，大大提升了乐团在国际音乐界的名声，也奠定了它在华乐界的领导地位。

新加坡华乐团也以“人民乐团”为宗旨，通过社区音乐会、学校艺术教育计划、户外音乐会等活动来推广华乐。为使其他种族的朋友也能欣然地欣赏华乐，乐团在委约的作品及举办的第一届华乐创作比赛中都注入“南洋”元素，借此创立本地独有的音乐风格。新加坡华乐团将通过启发、推动、影响和教育的方式来传达它的音乐理念。

## SINGAPORE CHINESE ORCHESTRA

"...the concert highlighted the tight, concise sound of the SCO."  
TODAY

A distinctive Chinese orchestra that is fast establishing itself among similar counterparts in the world, the Singapore Chinese Orchestra (SCO) is the only professional Chinese orchestra in Singapore. Inaugurated in 1997, the 72-strong orchestra has the patronage of Prime Minister Lee Hsien Loong and finds its performing home at the Singapore Conference Hall.

Since its inception, the SCO has constantly impressed its ever-broadening audiences by a number of blockbuster presentations. In 2002, it staged a symphonic fantasy epic *Marco Polo and Princess Blue*, as part of the opening festival of Esplanade – Theatres on the Bay. In the following year, it engaged in a musical and visual conversation with Singapore's most eminent multi-disciplinary artist Tan Swie Hian in the Singapore Arts Festival 2003. The orchestra further celebrated Singapore's 39th National Day with a spectacular concert – *Our People, Our Music* – featuring over 2,300 local music enthusiasts at the Singapore Indoor Stadium which is by far, unprecedented in this region. In 2005, it produced a mega musical production, *Admiral of the Seven Seas*, as part of the Singapore Arts Festival 2005. The orchestra again displayed its versatility with its collaboration with the Singapore Dance Theatre in the Singapore Arts Festival 2006.

Touted for its high performing standards, the SCO had performed under invitation at various major occasions including the World Economic Forum and International Summit of Arts Council in 2003 and the recent International Monetary Fund (IMF) Annual Meeting. On the overseas front, the orchestra toured Beijing, Shanghai and Xiamen in 1998 and Taiwan in 2000. The SCO was invited to perform in The Budapest Spring Festival, London-Singapore Season and Gateshead in 2005. These overseas exposures had launched the SCO further into the international music arena.

Dedicated to its vision of becoming an orchestra for everyone and building new audiences, the SCO has reached out to the masses through its outreach and outdoor concerts at national parks, schools and Singapore heartlands. To allow individuals from other races to appreciate its music, the SCO further commissions its own compositions and organised its first music composition competition in 2006 that incorporate music elements from Southeast Asia region. It is in this vision that the SCO continues to inspire, influence, educate and communicate with its thousand notes.

# 葉聰 TSUNG YEH

音乐总监 . Music Director



葉聰于2002年1月应邀出任新加坡华乐团的音乐总监。在葉聰的领导下，新加坡华乐团的演奏曲目迅速扩展开来。他策划的大型音乐会包括了交响幻想史诗《马可波罗与卜鲁罕公主》、《千年一瞬》与陈瑞献的音乐对话》、《大唐风华》、《雷雨》及《海上第一人：郑和》等。这些成功的制作不但广受好评，也把华乐艺术推向了另一层次。

身为一个真正的乐团建筑师，葉聰在音乐上的坚持与努力让乐团达到节奏、音色、力度及音乐性的优质音响效果。2005年，葉聰更带领了新加坡华乐团远涉伦敦、盖茨黑德及布达佩斯春季艺术节，成功地举行了一系列的欧洲巡回演出。

除了担任新加坡华乐团的音乐总监，葉聰同时也是美国南湾交响乐团音乐总监。这使他成为世界上第一位同时担任华乐与西乐团音乐总监的指挥。1995年，葉聰与南湾交响乐团更获颁美国作曲家、作家及出版商协会大奖荣衔。此外，葉聰也曾担任香港小交响乐团的音乐总监。

1991年4月，葉聰在芝加哥交响乐团赞助的“指挥家深造计划”中，与其音乐总监巴伦邦及首席客席指挥布莱兹紧密合作。随后，他代替抱恙的巴伦邦指挥一场音乐会，成功领导芝加哥交响乐团演出。葉聰曾担任西北印第安那州交响乐团音乐总监、圣路易交响乐团埃克森能源艺术赞助指挥、佛罗里达州管弦乐团的驻团指挥、纽约奥尔班尼交响乐团的首席客席指挥。葉聰亦是北京华夏艺术团的首席指挥，并是上海新小合奏的发起人之一。

5岁开始学习钢琴的葉聰于1979年在上海音乐学院攻读指挥，并获纽约曼恩音乐学院颁赠全期奖学金前往该校进修音乐学位课程。毕业时更获得学术优异

奖。1983年，他赴耶鲁大学攻读硕士课程，随梅勒学艺，亦曾跟随鲁道夫、史勒坚及薛林、韩中杰、黄贻均及曹鹏深造指挥。

葉聰曾与北美州多个乐团合作，计有三藩市、塔克逊、纽黑文交响乐；卡尔加里及罗切斯特管弦乐团等。他也经常应邀担任亚洲多个乐团的客席指挥，包括北京、上海、广州、深圳，还有香港、台北和台中等地方的乐团。欧洲方面，他指挥过巴黎2c2m合奏团、法国电台管弦乐团和波兰、俄罗斯及捷克的乐团等。葉聰亦曾赴日本，指挥新星交响乐团。2001年5月，他应邀指挥了巴黎 - 上海卫星双向电视传播音乐会，法国国家交响乐团与上海广播交响乐团联合呈献演出，透过卫星电视传播，吸引了欧洲与亚洲上亿观众。

葉聰在指挥教育界声誉日隆。自1992年起，他已是捷克交响乐指挥工作坊的艺术总监，并曾数次在美国“指挥家联盟”工作坊担任讲员。他时常应邀到瑞士举行的国际现代音乐指挥大师班担任主讲。目前，他已在雨果及Delos标签下灌录了不少专辑

Maestro Tsung Yeh joined the SCO as Music Director in January 2002. Under Yeh's vision, SCO's repertoire has undergone rapid expansion. He is credited with initiating and designing successful productions such as *Marco Polo and Princess Blue - A Symphonic Epic*, *Instant is a Millennium - A Musical Conversation with Tan Swie Hian*, *The Grandeur of Tang*, *Thunderstorm* and *Admiral of the Seven Seas*. These innovative pieces have brought the Chinese orchestral music to a whole new level.

As a true orchestral builder, Tsung Yeh's persistence and hard work on the orchestra's performance quality has produced audible results in rhythm, tone quality, dynamic range and musicality. SCO successfully toured under Tsung Yeh's baton to Europe in March & April 2005 for concerts at Barbican Center in London, The Sage Gateshead and the Budapest Spring Festival.

In addition to his appointment as SCO's Music Director, Tsung Yeh is also the Music Director of the South Bend Symphony Orchestra in the United States, making him the first conductor to be appointed as the Music Director of both the Chinese orchestra and the Symphony orchestra simultaneously. In 1995, he and the South Bend Symphony Orchestra were honored with the ASCAP Award. Tsung Yeh was also the Music Director of the Hong Kong Sinfonietta.

In April 1991, as part of Conductors' Mentor Programme sponsored by the Chicago Symphony Orchestra, he worked closely with Music Director Daniel Barenboim and Principal Guest Conductor Pierre Boulez. He led the Chicago Symphony Orchestra, successfully replacing the indisposed Barenboim at short notice. He was the former Music Director of the Northwest Indiana Symphony Orchestra and Exxon/Arts Endowment Conductor of the Saint Louis Symphony Orchestra. He served as Resident Conductor of Florida Orchestra and was also the Principal Guest Conductor of Albany Symphony Orchestra of New York. He has been the Principal Conductor of the Hua Xia Ensemble in Beijing and one of the founders of the Shanghai New Ensemble.

Having been studying piano since the age of five, Tsung Yeh began to learn conducting in 1979 at the Shanghai Conservatory of Music and won a full scholarship to the Mannes College of Music in New York in 1981. Upon graduation he received the schools Academic Excellence Award. In 1983, he began to work towards a master degree at Yale University under Otto Werner-Mueller. He also studied conducting with Max Rudolf, Leonard Slatkin, Murry Sidlin, Sidney Harth, Han Zhong Jie, Huang Yi Jun and Cao Peng. Tsung Yeh's past engagements in North America included: San Francisco, Tucson and New Haven Symphonies, Calgary and Rochester Philharmonic. He is also a frequent guest conductor for orchestras in Beijing, Shanghai, Guangzhou, Shenzhen, Hong Kong, Taipei and Taichung. In Europe, he conducted Ensemble 2e2m and Orchestre Philharmonique de Radio France, and orchestras in Poland, Russia and Czech Republic. Tsung Yeh was engaged to conduct the Shinsai Symphony Orchestra in Japan. In May 2001, he conducted the Paris-Shanghai Duplex Concert with the French National Symphony Orchestra and Shanghai Broadcasting Orchestra, which was broadcasted through the satellite TV with millions of viewers in both Europe and Asia.

With a growing reputation in the conducting teaching field, he has been one of the Artistic Directors of the Symphonic Workshop Ltd in the Czech Republic since 1992. He has also taught the Conductors Guild Workshops in Chicago and Indianapolis. Yeh has been teaching frequently at the Musik Hochschule in Zurich Switzerland. He has also made various recordings under Hugo and Delos.

交响诗

马与子  
他子狮  
鸟王

罗伟伦

Prince  
Sang Nila Utama  
and Singa

Law Wai Lun

乐曲是根据有关“新加坡拉”的传说，融合了幻想性的音乐色彩与南洋音乐的特色，以叙事及形象化的方式创作而成的。全曲的开始，展示了狮子威严的英姿。过后，管子在弹拨与铜群音乐的簇拥下，犹如一支海上巡游的船队，在乌他马王子的率领下，浩浩荡荡地前进。随之，他们随着音乐的展开，海上风暴，田野狩猎，直到信河补罗王朝的建立，一幕幕变换着的场景，将乐曲推向高潮。

A special commissioned piece by the SCO, it is inspired by the legend on the founding of Singapura by a prince from the Majapahit Empire, Sang Nila Utama. Incorporating the style of fantasia, as well as many Southeast Asian music elements, this music piece narrates the legendary tale of Sang Nila Utama's encounter with a lion ("Singa" in Malay) on the island and the naming of the island as "Singapura" thereafter.

The music opens with a depiction of the charismatic lion by the *bass* section and short phrases from the *suona*. It then progresses with the use of the *guanzi* and plucked-string instruments to portray the advancement of the majestic fleet led by Sang Nila Utama at sea. Images of the fleet's victorious tussle with a storm, the Prince's hunting on the island and the eventual establishment of the "Empire of Singapura" are unfolded as the music develops and climaxes.

新加坡  
随想曲

关迺忠

Singapore  
Capriccio

Kuan Nai-Chung

这首曲是专程为新加坡华乐团筹款晚宴谱写的。乐曲采用了中国民歌《凤阳花鼓》和马来民歌《沙拉拉秧》为素材，并注入了新的编曲风格。作曲家更选用了拉赫马尼诺夫《帕格尼尼主题狂想曲》的形式表现其歌曲，是作品的特色之一。

This is a piece of music by Kuan Nai-Chung was specially written under the request of SCO Music Director, Tsung Yeh, for his Singapore piano debut for 2003 fundraising concert. Kuan has aptly married the Chinese tune of *Feng Yang Hua Gu*, with that of a familiar local Malay tune, *Chan Mali Chan*. In addition, he has used the style of Western composer, Prokofiev – his adoption of Mozart's musical elements – in this piece of music. However, instead of Mozart, Kuan uses that of Sergei Rachmaninov's famous piano work, *Rhapsody on a Theme of Paganini*, as a foundation for this composition.

### 第一乐章:海葬

这篇乐章主要叙述郑和的背景，以及死后助手为他举行的海葬。此外，还歌颂他七下西洋，让中国航海事业达到鼎盛时期的事迹。1433年，郑和第七次下西洋，在回航向东穿越印度洋时，他以62岁之龄病逝海上，生命在一瞬间消失了。根据回教传统，尸体经过清洗，裹以白布。郑和的助手马欢等人对他进行了简单而隆重的葬礼。他们将郑和的头，朝麦加方向，然后将尸体投入海中。

### 第三乐章:海路

当时的大明皇朝，为了展现皇恩浩荡与国家的富强康乐，在“宣德化而柔远人”及“四海一家”的旗帜下，藉着当时超凡的海军力量，进行了七下西洋。正是这样一个历史机遇造就了郑和，让郑和成为中国乃至世界航海史上一位杰出的航海家。这乐章主要描述郑和的航海事迹。

#### *Movement I: Sea Burial*

Zheng He fell ill and passed away while wading his fleet back home after his seventh and final expedition to the "Western Ocean". The somber music depicts the sea burial.

#### *Movement III: The Voyage*

Zheng He's historic adventures are celebrated using different music themes as we travel back in time to the Offering Ceremony to Heaven held before expedition.

# 海上 第一 一 郑和

罗伟伦

Admiral of the  
Seven Seas  
Law Wai Lun

Presenter Singapore Chinese Orchestra Co Ltd

Conductor Tsung Yeh

Producer Tsung Yeh

Recording & Editing Engineer Terence Cho 曹卓越

Recording Assistant Khiew Chung Wah 丘宗华, Won Sheng Siong 温升祥

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新加坡  
乐团  
收藏系列四

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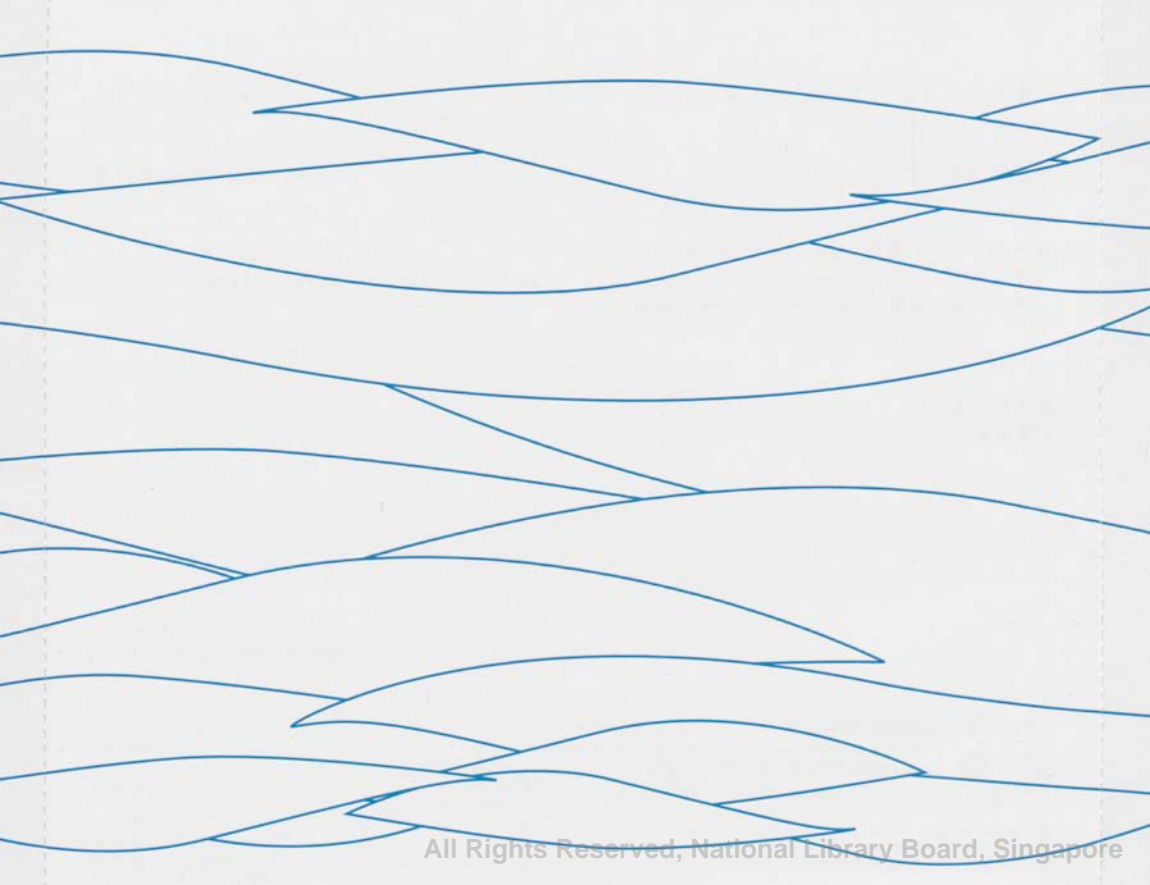
THE  
LEGEND  
OF THE RIVER  
the story of lion city

SINGAPORE CHINESE ORCHESTRA 新加坡乐团  
CONDUCTOR TSUNG YEH 葉肇荻

南洋  
風

新加坡篇

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乌他马王子与狮子 Prince Sang Nila Utama and Singa

Law Wai Lun 罗伟伦  
17:8

新加坡随想曲 Singapore Capriccio

Kuan Nai-Chung 关通忠  
8:24

海上第一人 - 郑和 Admiral of the Seven Seas

第一乐章：海葬 1st Movement : Sea Burial

第三乐章：海路 2nd Movement : The Voyage

罗伟伦、乐美勤、罗伟伦词  
Law Wai Lun, Lyrics by Yue Mei Qin and Law Wai Lun  
26:26

新加坡华乐团  
蔡聰指挥

TT 52:3

Presenter  
Singapore Chinese Orchestra Co Ltd

Conductor  
Tsung Yeh

Producer  
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Recording & Editing Engineer  
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Recording Assistant  
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