



REVERBERANCE PRESENTS

南风飘扬

Opus 21

SUNDAY, 2 MAY 2021 at 5 p.m.

回响·吹打团是由一群本地年轻的音乐家组成。乐团在新加坡华乐比赛2020中脱颖而出。荣获合奏组的总冠军。大部份团员是在新加坡国家艺术奖学金赞助下的音乐硕士毕业生，每位优秀的年轻音乐家一路走来也获得各类奖项。身为新加坡南洋艺术学院的校友，他们拥有着共同的目标：他们致力于创新和推广不同类别的音乐，带领乐团探索无限的可能；他们一直对传统艺术怀揣着一颗炽热的心，这份热忱是他们感染听众和观众的源动力。

在2019年5月期间，回响受广西艺术学院的邀请参与第八届 中国-东盟音乐节，并在广西举办一场专场音乐会。

作为一个崭新崛起的乐团，回响在创作音乐之余亦不忘积极回馈社会。他们希望音乐能在社区中萌发和普及，特别是让年长人士也能共同享受音乐为人生所带来的快乐。

VISION

To be the world's leading Chinese Wind-Percussion Ensemble.

MISSION

To bring Chinese Wind-Percussion music to the people and be the provider of Musical Excellence for our community.

展望

成为一支世界顶级并优秀的吹打乐团。

使命

追求卓越的音乐表演，并将吹打乐形式呈现给普罗大众。



REVERBERANCE

REVERBERANCE is a Chinese Wind-percussion ensemble comprising of top award winning and youthful local musicians. Reverberance has clinched first place in the Singapore Chinese Music Competition (SCMC) 2020 ensemble category. Most of the musicians has graduated with a master's degree, an initiative with the kind support from National Arts scholarships program. As alumni of Nanyang Academy of Fine Arts (NAFA), like-minded enthusiasts came together with a similar goal of promoting music of different genres and also to explore the infinite possibilities of the ensemble. We inspire to excite and energize audiences with our burning passion and love for the traditional art.

In May 2019, Reverberance was invited by the Guangxi Arts University to stage a full concert in Guangxi, as a part of their 8th China-ASEAN Music Festival – a well-known festival to celebrate ASEAN music.

As a relatively new ensemble, Reverberance consists of members with a common dream of making wonderful music together and spreading our passion to the community. Apart from pursuing our interest in making music, we also see much potential in developing music within our community, particularly with the senior citizens and silver population.

Programme

《虎豹》
Haw Par

骆思卫作曲
Composed by Sulwyn Lok

《金蛇狂舞宝塔街》
Golden Snake of Pagoda Street

王辰威作曲
Composed by Wang Chenwei

《勇士传》
A Warrior's Tale

Composed by
De Silva Alicia Joyce

《水火塔》
Ice Fire Tower

Composed by
Eric Watson

《朱雀》
Phoenix
笙独奏：楊心瑜
Sheng solo : Cindy Yang

黄志耀作曲
Composed by Dayn Ng

《望月怀远》
From Afar, The Moonlight
笛子独奏：黄炜轩
Dizi solo : Ng Wei Xuan

骆思卫作曲
Composed by Sulwyn Lok

Echoes of Time -
The Heavenly River

Composed by
Eric Watson

《अक्षर》
Aksara

王辰威作曲
Composed by Wang Chenwei

《金龙舞》
Fervour

黄志耀作曲
Composed by Dayn Ng

杨新发

欢迎各位嘉宾出席由“回响”吹打团所呈现的“南风飘扬”音乐会。“回响”是由一群土生土长并热爱中华民族传统艺术的年轻人组成。他们希望通过传统吹打乐融合现代的音乐元素做以创新，并从中提倡这类传统的民间音乐组合。

在过去的一年里因冠病疫情的爆发，许多艺术团体的演出与活动都转移到了线上。“回响”也得到不同组织的支持与协助呈现了一系列的线上演出与视频，而“银鼓回响”也参与其中。“回响”吹打团希望通过教导这些乐龄人士打鼓而回馈与社会。同时，鼓励乐龄人士参与表演，有助于改善乐龄人士的大脑认知功能，以防大脑退化。“回响”更在2020年的新加坡华乐比赛荣获冠军。

成团初期，“回响”遇到的挑战就是现有的吹打乐作品非常有限，于是乐团便决定委约作曲家创作新作品，而委约的作曲家都是本地杰出的著名与青年作曲家。一方面希望因此扩充现有的吹打乐作品，另一方面也希望位本地作曲家提供创作的平台。在本次音乐会中，“回响”将呈现九首成团至今所委约的作品，而这些作品都具有本地特色与新颖的尝试，必定会带给大家一种焕然一新的体验。

再次祝大家有个愉快的夜晚，并希望大家会喜欢这别具一格的场音乐会。



- message -

郑朝吉

吹打乐音响高亢洪亮，是户外社区活动很受欢迎的音乐表演形式，这也是吹打乐的优势。孰不知，吹打乐也有优美和柔和的旋律，可惜这类作品相对比较少。本地作曲家也很少涉及吹打乐的创作，发表优美的吹打乐那就更少了。

《回响》吹打乐团这场音乐会选择了本土作曲家的吹打乐作品，希望能引起回响，为今后征集更多本土吹打乐作品热身，这是明智之举，也是为了长远推广发展，让吹打乐更具活力。

我希望年轻作曲家多关注吹打乐表演形式，写出更多旋律优美动人的吹打乐音乐，不要让吹打乐定型在热闹欢腾的观念上。

预祝《回响》这场作品音乐会圆满成功，这也是一个很好的开端，让《回响》吹打乐团能走的更远。



郑朝吉

26.04.2021



- soloist -

NG WEI XUAN graduated from Nanyang Academy of Fine Arts majoring in music performance, under the tutelage of Yin Zhi Yang, Dizi principal of Singapore Chinese Orchestra. A passionate and prolific musician, he has performed in a multitude of local and international platforms, and for films and art installations - featured in Singapore Art Week 2018 and local short film Bodhi, original composition by Sulwyn Lok, winning Singapore National Youth Film Awards 2019 - Best Original Music. Constantly seeking for insights on different perspectives in music, he has sought tutelage from many Dizi virtuosos. This includes Sun Yong Zhi and Choo Boon Chong, principal and assistant principal of Hong Kong Chinese Orchestra respectively; Lim Sin Yeo, homegrown Singapore Chinese Orchestra musician; Yuan Fei Fan, associate professor of Central Conservatory of Music and Zhang Jun Hao, musician of National Chinese Orchestra Taiwan.

Wei Xuan is currently the Dizi Principal of Singapore National Youth Chinese Orchestra, Musician of Reverberance - Singapore Chinese Wind- Percussion Ensemble and First Prize winner for Singapore Chinese Music Competition 2020 (Ensemble category) and a flautist of the Singapore Police Force Band. He was the also first runner-up for the Dizi Open category in National Chinese Music Competition 2018.

In his free time, Wei Xuan likes to amble around or enjoy a good cuppa, be it kopi-o-kosong or americano.

黄炜轩，南洋艺术学院笛子专业大专毕业生。师从新加坡华乐团笛子首席尹志阳老师，并曾随林信有老师、朱文昌老师、孙永志老师、张君豪老师学习笛子。

2017年加入回向吹打团，并跟随乐团参与很多重要演出，包括2019年在中国广西举办的中国-东盟音乐周演出。现任新加坡国家青年华乐团笛子首席，也是新加坡警察部队乐队的一员。

在学校期间，曾代表学校于北京和台南演出。也在2018年参加新加坡华乐比赛笛子公开组得到亚军，2020年参加新加坡华乐比赛组合项目与回向吹打团得到冠军。

黄炜轩
Ng Wei Xuan



- soloist -

杨心瑜 Cindy Yang



杨心瑜，台湾青年笙演奏家，1989年生，曾任香港中乐团笙助理首席，中央音乐学院本科笙专业毕业。

从小对笙有着极大的热诚且以笙演奏为终身志业。在台湾师承张庆隆、黄陇逸、安敬业等。为学习最道地的传统经典笙曲，在双亲的大力支持下，几近走遍中国各地拜访所有笙名家学习，并为著名笙大师胡天泉在台湾的嫡传弟子。中学时期便多次连获全台湾区学生音乐比赛、中华国乐协会笙独奏、黄钟奖等台湾重要比赛冠军。为深造笙演奏艺术，大学时赴北京就读中央音乐学院，师承杨守成教授，并以优秀的成绩毕业，两度获得音乐学院奖学金，并获中国民族管弦乐协会所主办「北京首届笙演奏大赛」跟奖殊荣，以及文华艺术学院「少数民族特色乐器」芦笙铜奖、台湾国立传统艺术中心台湾国乐团举办「2014年绝世好笙音」获得第一名及最佳舞台魅力奖。杨君风格掌握全面、技术熟稔，亦精通芦笙、葫芦笙、巴乌笙等多种少数民族乐器。

心瑜2018年加入回响吹打团，目前也在多所学校任职笙/唢呐指导教师。

CINDY YANG was born in Taiwan and is a graduate of the Central Conservatory of Music with a Bachelor's Degree in Sheng Performance. Previously the Associate Principal of Sheng Section in the Hong Kong Chinese Orchestra, she is a current member of Reverberance and a Sheng/ Suona instructor for various schools.

Cindy aspires to pursue Sheng performance as her lifelong career when she was young. She won multiple awards in various competitions in Taiwan, such as the Taiwanese student music competitions, Chinese Traditional Music Association Sheng Solo and Golden Bell Prize when she was in high school.

In order to further her study in Sheng performance, she enrolled into the Central Conservatory of Music under the tutelage of Professor Yang Shoucheng, where she was awarded scholarship from the Conservatory of Music twice and graduated with excellent grades. Her pursuit to master authentic traditional Sheng playing led her to visit and learn from various Sheng masters across China including famous Sheng master Hu Tianquan.

Cindy's musical exposure saw her attaining many awards such as the Silver Award of the "Beijing First Sheng Competition" by the China National Orchestra Association, Lusheng Bronze Award of the "Minority Characteristic Musical Instrument" by the Cultural Arts College, as well as First Place and Best Stage Charm Award of the "2014 Peerless Sound of the Sheng" by the Taiwan Traditional Arts Centre Taiwan National Orchestra.

- composer -

SINGAPOREAN composer-conductor Sulwyn Lok advocates the human connection in music and going beyond cultural boundaries. With a deep interest in global music cultures, he integrates different folk and contemporary music elements in his works, which include music composed for film and the stage. His works have been showcased at the Cannes Film Festival and Busan International Film Festival, won Best Original Music at the National Youth Film Awards (Singapore), and have been commissioned by the Singapore Chinese Orchestra, Reverberance, Asian Cultural Symphony Orchestra and Sichuan Symphony Orchestra Tianzi Ensemble.

Sulwyn is currently pursuing a Master of Music in Music Theory and Composition at New York University, specializing in Screen Scoring, supported by the Singapore Digital Scholarship from the Infocomm Media Development Authority.

Having graduated as valedictorian from the National University of Singapore YST Conservatory of Music with honours (Highest Distinction), Sulwyn is also lead composer and co-founder of Poco Productions.

新加坡作曲家骆思卫倡导音乐与人类之间的联系，超越文化界限。他对全球音乐文化怀有浓厚的兴趣，在他的作品中融合了不同的民间和当代音乐元素，包括电影和舞台音乐。他的作品曾在戛纳电影节和釜山国际电影节上展出，并受新加坡华乐团，亚洲文化交响乐团和四川交响乐团天子乐团的委托作曲。

骆思卫目前由新加坡资讯通信发展管理局全额奖学金赞助，在纽约大学就读影视配乐作曲硕士。

骆思卫
Sulwyn Lok



- composer -

ERIC WATSON graduated from Trinity College of Music in London having studied piano, violin, composition and conducting. Since emigrating to Singapore in 1990 he has been active as composer, conductor and pedagogue and has written scores for Musicals, Opera, Electro-Acoustic ensembles, Gamelan and Chinese Orchestra and has twice been composer for the Singapore National Day Parade recording with the Singapore Symphony Orchestra and the Singapore Chinese Orchestra. In 2008 he was first prize winner of the inaugural Singapore Chinese Orchestra International Composition competition with "Tapestries I - Time Dances"

Notable compositions include two musicals 'A River In Time' a fusion of Western orchestra, gamelan and small Chinese orchestra and 'Land of A Thousand Dreams'; 'The Wind' for Symphonic Band and Chorus, 'Concerto for Chinese Orchestra and Tabla'; 'Intersections' written for the Orchestra of the Musicians and 'An Independent Voice' for Chinese orchestra and narrator based on quotes of Mr Lee Kuan Yew.

In his pedagogical work Eric Watson takes a special interest in teaching both classical and contemporary orchestration, composition, jazz and improvisational techniques. Eric was awarded the 2014 Kou Pao Kun Award in Arts and Culture for New Immigrants and was recently SCO composer-in-residence.

埃里克沃森于英国出生，在伦敦圣三一音乐学院接受高等音乐教育，主要学习钢琴、小提琴、作曲与指挥，并荣获里科尔迪奖。毕业后他担任歌剧的声乐指导和音乐剧的音乐总监。

在这二十多年来，居住于新加坡的埃里克沃森以作曲家、指挥家、音乐技师和教育家的身份活跃于本地乐坛。他的经验涵盖歌剧、音乐剧、电影和电视。他的创作跨越不同的音乐流派，包括电声音乐、甘美兰和华乐团。2001年，他担任新加坡国庆庆曲音乐创作和音乐总监，与新加坡交响乐团录制了一首管弦乐曲。2007年，他再次为国庆庆典作曲和改编。2006年，埃里克沃森的创作《挂毯：时光飞舞》赢得了第一届新加坡国际华乐作曲比赛创作大奖首奖。

埃里克沃森对古典和现代音乐创作与编排，爵士和即兴技巧教学特别感兴趣。他是亚洲传统乐团的作曲兼指挥之一，并以演奏家、作曲家、讲师的身份活跃于东南亚、中国、日本、澳洲和欧洲。



埃里克沃森

- composer -

WANG CHENWEI is Composer-in-Residence of Singapore Chinese Orchestra, adjunct faculty and composition supervisor at the National Institute of Education (Nanyang Technological University, Singapore), and council member of the Singapore Chinese Music Federation. As Head of Research and Education at The TENG Company, he is the main co-author of The TENG Guide to the Chinese Orchestra (2019), a 624-page book on instrumentation and orchestration. Chenwei obtained his Magister Artium (five-year Master of Arts) with distinction and an Honorary Award (Würdigungspreis) from the University for Music and Performing Arts Vienna, where he studied composition and audio engineering under a scholarship from the Media Development Authority of Singapore.

At the age of 17, Chenwei composed The Sisters' Islands, a symphonic poem which won the Singapore Composer Award at the 2006 Singapore International Competition for Chinese Orchestral Composition. This piece has been widely performed and recorded in various arrangements, most notably at Singapore Symphony Orchestra's inaugural National Day concert in 2018.

Chenwei has received composition commissions by numerous organisations including the Singapore Chinese Orchestra, Taipei Chinese Orchestra and the Ministry of Education of Singapore. He was commissioned by the Singapore Symphony Orchestra to compose four set pieces for the National Piano and Violin Competition 2019. Three of his compositions were commissioned as set pieces for the Singapore Youth Festival. His works have also been subjects of academic theses authored by three Taiwanese professors. For his contributions to the music scene, Chenwei was conferred the Young Outstanding Singaporeans Award in 2011.

王辰威现任新加坡华乐团驻团作曲家、新加坡南洋理工大学国立教育学院兼职作曲讲师、新加坡华乐总会理事会成员，也是龔乐团研究教育部主任，主笔2019年出版的624页英文书《龔华乐配器指南》。2009年获新加坡政府奖学金，赴维也纳“国立音乐与表演艺术大学”修读为期五年的作曲与音频工程硕士学位，毕业时获颁大学荣誉奖。

王辰威17岁创作的交响诗《姐妹岛》获2006年新加坡国际华乐作曲大赛“新加坡作曲家奖”，随后由多个中西乐团演奏并录成光碟，也在2018年新加坡交响乐团的国庆音乐会上呈现。

新加坡教育部、新加坡华乐团、台北市立国乐团等机构常委约王辰威作曲；2019年新加坡交响乐团委约王辰威创作了新加坡全国钢琴与小提琴比赛四首指定曲。其华乐作品曾三度作为新加坡青年节的指定曲目，也成为三位台湾教授学术论文的研究专题。王辰威于2011年获颁国际青年商会新加坡杰出青年奖。



- composer -

De Silva Alicia Joyce

ALICIA enjoys discovering the practices of various music cultures, its significance and context of both past and present. As such, some of her compositions and commissions reflect either juxtaposes or amalgamation of these discoveries. This has also led to frequent collaborations with various artists; choreographers, dancers, writers and filmmakers, exploring the notion of multi-sensory performances that creates new experiences and perspectives towards the arts.

As composer and conductor of various Angklung Kulintang ensembles in Singapore, she has also written pieces that explore varying sonorities, and building a vast repertoire for this unique ensemble. This has also led these ensembles to constantly achieve numerous awards during the annual Singapore Youth Festival Arts Presentation over the past years.

With her unique portfolio in both the artistic and educational realm, Alicia looks forward to collaborative works that also explores technology as another medium and/or platform that could also enhance creativity and education.

作为一名作曲家，Alicia喜欢探索各种多元化艺术，背景，影响力和历史。因此，她的作品都充分的体现了她长时间的研究和发现。通过与各领域艺术家的合作，她也在视觉和创新的艺术生涯都有所突破。

她目前也担任许多昂格隆团体的指挥，也促使了她为这独特乐器创作无数作品。她所带领的团体在新加坡青年节展演中曾获得无数奖项。

她希望能利用她多年的艺术与教学经验，日后能以科技的平台来传播她无穷的艺术与领域。



- composer -

黄志耀 Dayn Ng Chee Yao

DAYN NG CHEE YAO is currently the Composer-in-Residence in MUSA. He is also an exclusive songwriter with Touch Publishing and has been actively involved in live classical and studio multi-track audio recordings. At the Nanyang Academy of Fine Arts' School of Art and Design and School of Music, Dayn is also an adjunct lecturer for music technology, music and sound design for theatre, and audio engineering at Nanyang Academy of Fine Arts' School of Art and Design and School of music.

Dayn's latest works include compositions and arrangements for the Singapore Chinese Orchestra and commissioned works for various secondary and tertiary institutions for the Singapore Youth Festival – Arts Presentation organised by the Ministry of Education's Arts Education Branch. His arrangements have been featured in local and international drama series such as Crescendo, Till We Meet Again and Colourful Bone. He has also composed and designed music and sound for productions at the Central Academy of Drama (China), Beijing Film Academy and Dance Ensemble Singapore.

In 2019, his arrangement for MUSA was featured on Chinese Music Banquet Season 2, a Chinese music competition television series broadcast on China Guangdong TV. Dayn graduated with a Bachelor of Music (Honours) jointly awarded by the Nanyang Academy of Fine Arts and Royal College of Music, London, majoring in music composition. His teachers include Dr. Zechariah Goh Toh Chai and Prof. Kenneth Hesketh.

黄志耀目前是MUSA的驻场作曲家。他也是Touch Publishing的独家作曲家，并积极参与现场古典音乐和录音室多轨录音。黄志耀也是南洋美术学院艺术与设 计学院和音乐学院的兼职讲师，负责音乐技术、戏剧音乐与声音设计和音频工程的课程。志耀的最新作品包括为新加坡华乐团作曲和编曲，以及为各大中学与高等教育学院创作作品，呈献于新加坡教育部艺术教育处举办的新加坡青年节艺术展。他的编曲曾在本地和国际电视



剧中出现，如《交响狂人》、《千年来说对不起》和《艳骨》。他还曾为中国中央戏剧学院、北京电影学院和新加坡聚舞坊的剧目作曲和设计音乐及音效。

2019年，他为MUSA编曲的作品获中国广东卫视推出的音乐竞演节目《国乐大典第二季》收录。志耀主修音乐创作，获南洋艺术学院与伦敦皇家音乐学院联合颁发的音乐(荣誉)学士学位。他的恩师包括吴多才博士和Kenneth Hesketh教授。

虎豹 • Haw Par

骆思卫作曲 Composed by Sulwyn Lok

Composed for Reverberance in 2019. Haw Par is a work inspired by the Haw Par Villa in Singapore, an epic cultural park built in 1937 with over a thousand statues and giant dioramas depicting scenes from Chinese myths and legends.

Scored for a Chinese winds and percussion ensemble, the piece draws inspiration and energy from the eclectic mix of sights. Irregular meters driven by a relentless pulse with dynamic textures present the crazy fest of different characters coming together. The musical language borrows elements common in old popular kungfu movies, where characters featured in Haw Par Villa often take the limelight.

Every statue and diorama tells a beautiful tale from the past, and this tenderness forms the core of the adagio section that follows. Motifs from the fast section, previously strident, take on a new role in intimate melodies, reminiscing love and loss. The adagio section also pays homage to the journey and contributions of Aw Boon Haw and Aw Boon Par, the brothers who built Haw Par Villa.

The tender moment soon dissolves into a section of solemn, regal character, a nod to the Confucian values that many of the statues embody. As the texture begins to build, the percussion section breaks out and kicks the piece back into the unhinged, unlikely gathering of heroes and tales.

为“回响吹打团”创作于2019年。“虎豹别墅”建于1937年，承载了许多述说着关于中国神话故事的雕像及画作。

此曲以“虎豹别墅”为创作题材，为吹打乐形式而作。作曲家运用了武侠电影中的配乐为题材，仿佛描绘着所有神话故事及人物的聚集。而乐曲的慢板则展现了每个雕像及画作背后所叙述的爱与悲，同时也向建造“虎豹别墅”的胡文豹及胡文虎兄弟致敬。优美的慢板逐渐变得庄严，也表达了这些神话故事背后所传达的意义及道德价值观。随着乐曲进入高潮，打击乐器的强烈节奏将乐曲带回第一主题，全曲在紧张强烈的节奏中结束。

《金蛇狂舞宝塔街》

Golden Snake of Pagoda Street

王辰威作曲 Composed by Wang Chenwei

为“回响吹打团”创作于2019年。新加坡的宝塔街在世界上独一无二，一边是牛车水的传统华族店屋，另一边是座印度庙。由王辰威作曲的《金蛇狂舞宝塔街》将华乐与南印度音乐节奏模式结合（如Korvai节奏华彩和Koraippu呼应对答），表现了狮城各种族共同欢庆节日的热闹气氛！

Composed for Reverberance in 2019. Dance of the Golden snake is a well-known traditional Chinese Music piece, which is popularly played during the festive season.

This composition adds a new twist by incorporating the Jugalbandi style of Indian Music hoping to bring a new flavour for the audience.

勇士传 · A Warrior's Tale

Composed by De Silva Alicia Joyce

Composed for Reverberance in 2020. "A Warrior's Tale" draws inspiration loosely from two rather contrasting sources; the Balinese Gamelan music that accompanies Baris, a warrior dance, and the traditional Chinese piece, "The General's Mandate" (将军令). The common thread between the two is the allusion to battle and bravery.

Though melodic themes and motifs were loosely drawn from the two cultures, A Warrior's Tale is really an exploration of the two different soundscapes and sonorities — percussive and metallic bursts of figurations that some might associate with Balinese Gamelan, along with sweeping grandiose gestures that many would associate with the heroic music of the Chinese ensembles.

Opening the piece, the composer mimics the soundscapes of Balinese gamelan with the use of a gamelan-like scale and percussive figurations across the whole ensemble. This unfurls into a simple eight notes melodic motif introduced first by the bamboo mouth organ (笙), followed by the different instrumental parts, creating layers of motifs and figurations that is reminiscent of what one might perceive when listening to a Balinese Gamelan piece.

This leads into a jubilant and energetic section which has the music shift from the Gamelan-like sonorities into a section that is loosely based on fragments from "The General's Mandate". Mirroring the beginning where it started with a twist, the piece ends with the Gamelan-like scale instead of the Chinese pentatonic scale. "A Warrior's Tale" may be considered an episodic piece, with each segment portraying different facets of a warrior's experience, and/or a vignette of how warriors are perceived as in various cultures.

为“回响吹打团”创作于2020年。《勇士传》的创作灵感源于两种不同风格的素材。前者为印尼的加美兰音乐（Baris, 勇士之舞），以及著名的民乐作品《将军令》。两首曲子的相同之处都是以战争和刚强勇猛为题材。作者巧妙的运用两者之间的主题与旋律，连同加美兰音乐的敲击与金属特质，以及吹打乐的雄伟大气，展现两者的民族风格与特色。

曲子一开始运用了加美兰音乐的音阶，以乐队里的不同声部模仿打击乐器的击乐效果，以呈现加美兰音乐的特质。之后由笙演奏出乐曲的主题旋律，而随着不同乐器的穿插，塑造了加美兰独有的音乐风格。作者随后逐渐把《将军令》的片段引入了富有活力和喜庆的乐章。而曲子的尾声也运用了原先的加美兰音阶。此曲是一首富有情节性的曲子，每个片段通过音乐描述了一名勇士的经历。

水火塔 • Ice Fire Tower

Composed by Eric Watson

为回响吹打团2019新春音乐会委约创作，创作灵感来源于出现于雪地中出现冰塔的自然现象。冰塔是由于地底所排出的热气上升的原理而形成的，因此将此曲命名为《水火塔》体现了冰与火这两极化的事物所形成的自然现象。

Composed for Reverberance in 2019. Ice fumaroles are a fascinating study in contrasts: Fumaroles are essentially an opening in the earth's crust through which hot gases and steam are vented but when they occur in arctic type regions can build towering ice columns as hot vapours rise, cool, drop and reform as ice pinnacles, ice stalagmites and occasionally huge structures of caves and towers, constantly changing, that can reach staggering heights and dimensions. These ice fumaroles can be observed particularly well on Mount Erebus in Antarctica and also at the other end of the world in Iceland.

This composition tries to capture the ambiguous nature of this astonishing and intriguing phenomena.

朱雀 • Phoenix

黄志耀作曲 Composed by Dayn Ng

Composed for Reverberance in 2018. According to the Legends, it is said that the life of a Phoenix consists of three stages: "Rebirth from Ashes", "Birth of Wisdom", and "Respect of a Hundred Birds".

Rebirth from Ashes: Every five hundred years, the Phoenix will plunge itself into the raging fire, through the pain and suffering, the Phoenix is reincarnated. The experience of detachment and rebirth of countless lives represents the tenacity and unyielding life.

Birth of Wisdom: Gazing upon the Sun, the Phoenix realizes the fickleness of life and how minute life is. It is the representation of self-realization and growth of wisdom in life.

Respect of a Hundred Birds: Regarded as the king of birds, the Phoenix symbolizes the respect and worship that all birds have for the Phoenix.

为“回响吹打团”创作于2018年。又名“火凤凰”，集羽族之美，五彩备举，美丽华贵。传说，凤凰的一生有着三个阶段：分别为“浴火重生”，“丹凤朝阳”及“百鸟朝凤”。

浴火重生：传说中，凤凰每五百年就会将自己投身于熊熊烈火中自焚，在肉体经受了巨大的痛苦和轮回后，它们才能获得更美好的躯体得以重生。它经历无数次生命的超脱和重生，告诉我们生命的顽强和不屈。

丹凤朝阳：太阳象征光明和力量，而凤凰飞向太阳意味着凤凰靠着太阳的光赋予自己能量。

百鸟朝凤：凤凰被视为鸟中之王，而百鸟朝凤象征了所有的鸟类对于凤凰的敬意以及朝拜。

望月怀远 • From Afar, The Moonlight

骆思卫作曲 Composed by Sulwyn Lok

为“回响吹打团”创作于2020年。曲子的灵感取决于唐代诗人张九龄的“望月怀远”诗词里的一句，“海上生明月，天涯共此时”。作曲家并非从诗词中得到灵感，反而是想起当时张九龄从远处，望着月亮从海上升起，心中对思念的感触。这股独自的感觉把我们带入曲子中的引子。乐队的进入好比那迷人的月色，勾起人们的回忆和期待。引子前的宁静有如烛光在黑暗中走进向往的梦境。

作曲家巧妙的运用云锣，响起了最初那优美的旋律，在把曲子带入了激情的高潮。

Composed for Reverberance in 2020. The moon rises above the sea, and we share in this moment together. It's a peculiar thing, how the musings from a 7th century Tang poet resonate globally with our 21st century sentiments, in this long period of separations. Though inspired by Zhang Jiuling's poem of the same name, 'from afar, the moonlight' is a dizi concerto that takes shape not from the narrative of the text, but by floating around the moods and emotional states painted.

It is this sense of floating which opens the work, an ambiguous, quiet texture of gazing and pining. The moonlight soon invites and embraces us, sweeping us into fantasy with a brief moment from the full ensemble. The solo dizi takes form, and carries a song of reminiscing, gazing out the window. Each note forward gently grasps at the moonlight, with greater yearning.

As candlelight flickers into darkness, we drift into dreams. The moonlight morphs into those yearned for, as we dance.

Perhaps we are afraid of returning to reality, perhaps we are chasing time that we know will only run - the music pace picks up, constantly moving forward, and lunges into a passionate chase. The dream dissipates, and a distant yunluo reminds us of the song we first heard gazing afar. The whole ensemble takes us into a passionate rendering of this theme, emotions running free at last, as though it felt it could truly carry the weight of the world's yearning and pining. The moonlight's sweeping fantasy from the opening embraces us once again before erupting into a clamorous howl.

In solitude, the dizi utters a final long sigh. The ensemble gently surrounds us once again - as the moon rises above the sea, let us take comfort in this moment we share together.

(Dedicated to Ng Weixuan, and all who are separated from their loved ones).

Echoes of Time - The Heavenly River

Composed by Eric Watson

Composed for Reverberance in 2020. Even though I wrote it my thoughts on this work are rather jumbled, rather like a stream of consciousness, and on reflection I realized that this is because individually each word in the title has many different associations for me. The second half of the title is actually a description of the Galaxy, the Milky Way, an ever-present celestial river of light sometimes described as the silver river dividing the heavens and it is of course the subject of many poems and literature in probably every known language.

So why "Echoes of Time"? Well, we have never actually seen the galaxy, or the galaxy as it really is; it is always an echo or history of something that has happened long in the past but is only acting now, fleetingly in this immediate moment, on our consciousness, and the moment in time of the event that caused it has of course 'moved on' long ago. This in turn often reflects our own histories, and though individually we have our own stories and echoes to tell they are also part of a larger story that is always moving on.

The music of this piece, at least in my mind, is both personal and universal and part of a wider dialogue, and the individual sections reflect a connection with the past but exist now although in a somewhat different way and so become reverberations and reflections of time which are in themselves part of a larger river which is in turn part of an even greater dialogue which in turn is part of a longer... and so on and so forth.

为“回响吹打团”创作于2020年。此曲的创作灵感来源于作者对于时间与宇宙银河系的联想。银河系被形容为一条老体天河，有时也被描述为分隔天国的银河出现于许多诗词和文学作品。对于这神秘且未知的银河系，作者将它形容为短暂出现在我们的意识里的事迹。而这也仿佛像我们个人的回忆与过往，成为我们故事中的一部分，而这故事也会不断地延续下去。

对于作者，这首作品的主题有着个人意义，却又是普遍的，更是值得广泛讨论的一部分。各个段落反映了与过往的联系，而这些过往也已不同的方式出现于现今，从而成为对音乐的回响和反思。这也仿佛形容时间作为河流的一部分，而这河流却只是更大的体系里的一部分，寓意着宇宙没有尽头。

अक्षर • Aksara

王辰威作曲 Composed by Wang Chenwei

“Aksara” (读: “Akshara”) 在古印度的梵文里是“音节”或“字母”的意思。梵文也是作曲者王辰威学过的第十六种语文。这首独特的乐曲将传统吹打乐和梵文诗词的韵律结合在一起，用长长短短的音符表现梵文韵律中的重音节和轻音节。乐手们除了演奏，还念诵三首梵文古诗的选段。

“Aksara” (pronounced “akshara”) means “syllable” or “letter” (of an alphabet) in the ancient Indian language of Sanskrit, which is the 16th language that the composer Wang Chenwei learnt. This unique piece fuses traditional Chinese wind and percussion music with rhythms in Sanskrit poetry, whose metres comprise of heavy and light syllables that the composer translated into long and short musical notes. The musicians also chant excerpts from three Sanskrit poems from the 5th, 11th and 17th centuries.

歌词 Lyrics:

#1 From Meghadūta (Cloud Messenger) by Kālidāsa (flourit 5th century):
kaścit-kāntā-viraha-guruṇā svādhikārāt-pramattaḥ

#2 From Viśva-guṇādarśa-campū (Mirror to the world's qualities) by Venkaṭādhvari (flourit 17th century):

kalyāṇ'-ōllāsa-sīmā kalayatu kuśalam kāla-megh'-ābhirāmā

#3 From Kāvya-prakāśa (Light of Poetry) by Mammaṭa (flourit 11th century):

svacchand'-ōcchalad-accha-kaccha-kuharac-chāt'-ētar'-āmbuc-chaṭā-mṛcchan-moha-maharṣi-harṣa-vihita-snān'-āhnik'-āhnāya vah bhidyāt udyad-udāra-dardura-darī-dīrgh'-ādaridra-druma-droh'-ōdreka-mahormi-medura-madā mandākinī mandatām

金龙舞 • Fervour

黄志耀作曲 Composed by Dayn Ng

Comissioned by Reverberance in 2017, Fervour is a dynamic and impactful piece, Constructed with modern music using traditional woodwind and percussion instruments. The rhythmic structures originated from folkloric elements that revolved around the rhythmic patterns of 7, 5 and 3. With the music forms being shortened, it brings a new taste of music for our audience.

《金龙舞》是为回响吹打团创作与2017年。一首动感以及澎湃的吹打乐作品，音乐上结合了传统吹打乐，传统锣鼓和现代流行创作手法，以为这与回响吹打团的使命，把吹打乐带给人民与观众。也希望带给观众一定的新鲜感！

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黄琺嫻 Ng Chu Ying, Elena

Muhammad Afiq Bin Zaini

笛子 • Dizi

黄炜轩 Ng Wei Xuan

郑维良 Tay Wei Liang Andy

笙 • Sheng

杨心瑜 Yang Sin-Yu, Cindy

陈英杰 Vincent Tan Eng Kiat

打击乐 • Percussion

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品味水之精髓



你会喝水吗？若是被人这么问，你或许会觉得好笑，但事实是：绝大多数人真的“只会喝水”，而不懂得喝水的门道，以及喝对水所带来的益处。作为获德国杜门斯学院（Doemens Academy）认证的品水师，吴劭宗（Sam Wu）希望更多人能懂得分辨不同的水，以及矿泉水对身体的好处。

吴劭宗是新加坡唯一备受德国与美国专业机构承认的品水师。他坦言自小对水特别挑剔，且发现不同的水，味道上有着差异，“但我从不知道为什么不同的水有不同味道，或差别在哪里，顶多只会分辨一款水比另一款好喝。”到德国深造后，他对品水有了更深一层的了解。

许多人以为喝水的目的只是为了补水，其实透过饮用含有不同矿物质的水，人体可以摄取不同的营养。吴劭宗举例：无法喝牛奶或不能喝太多牛奶的人，可以通过饮用钙和镁含量较高的天然矿泉水以摄取该矿物质。

他亦指出，市面上不同品牌的天然矿泉水味道不同，原因在于所含矿物质成分各异，因此对人体的益处也大大不相同。其中英国皇家御用的 Hildon 天然矿泉水，乃来自英国兰南部白垩丘陵地下 70 米的水源，水质纯净，口感清甜，钙质含量高，是人体获取钙质的来源之一。欲知更多详情，可联系 The Water Sommelier。



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