

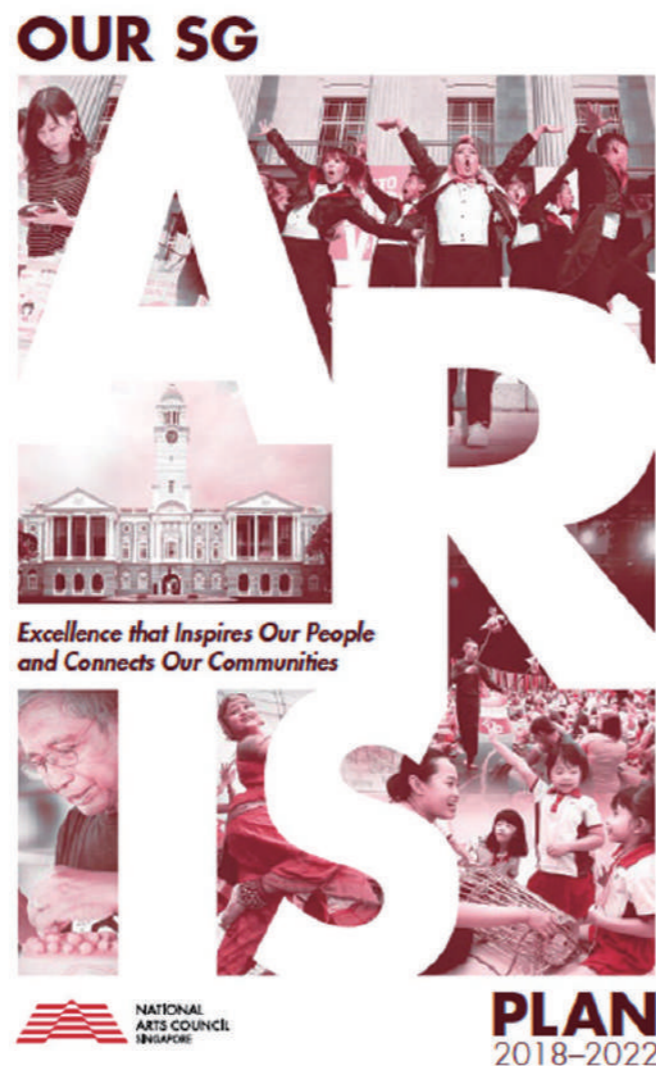
新加坡華樂團給我的歸屬感 — 與新加坡華樂團臺灣音樂家對談後之分析

文 / 李明晏（新加坡南洋藝術學院高級講師） 圖 / 新加坡華樂團

2022 年 4 月 8 日下午，我與新加坡華樂團二胡演奏家陳淑華老師，約在新加坡老社區武吉士 (bugis)，這區有如臺灣熱鬧的西門町，歷史人文景觀加上生氣蓬勃的青少年文化，讓這一區充滿多元的色彩。兩個小時的訪談，淑華老師讓我感受到她對新加坡華樂團這份工作的熱愛，以及對於新加坡華樂團發展的認同，華樂團給她的這份如同家一樣的歸屬感，讓她與先生決定在此共組家庭，並一起推動新加坡華樂發展。

1996 年成立的新加坡華樂團，為大中華地區之外最晚成立的職業華樂團，樂團彙集來自大中華地區優秀的音樂家。目前新加坡華樂團共有 7 位來自臺灣的演奏家，按照工作資歷年度排列，分別為：中胡演奏家 — 王怡人 (1999 - , 23 年)；二胡演奏家 — 陳淑華 (2002 - , 20 年)；中阮演奏家 — 鄭芝庭 (2008 - , 14 年)；二胡演奏家 — 謝宜潔 (2010 - , 12 年)；大提琴演奏家 — 黃亭語 (2014 - , 8 年)；高胡演奏家 — 胡仲欽 (2017 - , 5 年) 與新進的中音笙演奏家 — 楊心瑜 (2022 -)。

除了今年新進的中音笙演奏家楊心瑜，餘 6 位老師，皆在新加坡華樂團工作超過 5 年。多位老師在完成學位後，考進新加坡華樂團，就留在新加坡工作至今。因此，筆者欲透過不同臺灣音樂家的訪談，整理出臺灣音樂家們對於華樂團認同之因素，稍事分析歸納如下。



「我們的新加坡藝術總藍圖 2018-2022」(Our SG Arts Plan 2018-2022)



左：胡演奏家王怡人。 / 右：中音笙演奏家楊心瑜。

強大專業行政團隊，團員無後顧之憂

新加坡華樂團以國家總理為最高贊助人，全世界的華樂團僅新加坡華樂團如此，非常特殊。贊助人轄下的董事局，由來自新加坡不同領域社會菁英所組成，提供新加坡華樂團跟社會接軌與拓展可能性之專業建議。樂團的行政管理，由行政總監何偉山帶領各個部門的員工，推展音樂總監葉聰的發展理念，包含華樂團的音樂會策劃、製作、行銷等業務，行政部門可說是樂團強大的心臟。新加坡華樂團成立最初 5 年，樂團大量招募海外優秀音樂家，並用高薪留住人才。華樂團團員的薪水，雖依據不同職位而有所不同，但從進入新加坡工作門檻的底薪來分析，團員們的底薪，扣掉基本生活開銷，餘下的薪資，仍足夠做為其他規劃之用，而且樂團每一年都會調高新資。因此，可以說，優渥的薪資是留住人才的其中一個原因。



左：二胡演奏家陳淑華。/ 右：大提琴演奏家黃亭語。

為何新加坡華樂團可以穩定提供團員們優渥的薪資？新加坡華樂團有個特別的行政部門——財務與會計管理部門（finance & accounts management），負責樂團所有財務管理。此部門長年除了打理政府撥款金（grant），也打理樂團的投資基金（endowment），將樂團的儲備金進行投資理財，投資獲利部分則進入定期存款，根據 2020/2021 年新加坡華樂團財政年度報告（FY2020/2021 Singapore Chinese Orchestra Annual Report）目前樂團的儲備金（reserves）約 8200 萬新幣（為 19 億新臺幣）。¹ 樂團因為有這樣的專業行政團隊，掌控財務，讓樂團能夠實現財政穩定，使得樂團在財政方面無後顧之憂，薪水自然也不成問題。

團員們均指出，樂團財政穩定的最大體現，展現在 2019 年以來爆發的新冠疫情。當時，疫情幾乎讓所有的藝術工作者，都無法順利舉辦表演，新加坡華樂團也數度停止練習，但新加坡華樂團在這期間，仍可以提供穩定的薪水，讓音樂家們能夠專心在家工作。新加坡華樂團因專業的行政部門，大大減緩了新冠疫情對於新加坡華樂團所產生的衝擊。這讓團員更充分理解，專業行政團隊是樂團安定力量的來源。

¹ FY 2020/2021 Singapore Chinese Orchestra Annual Report



二胡演奏家謝宜潔。

強大專業行政團隊，團員無後顧之憂

新加坡華樂團整體規劃，是依循新加坡國家藝術理事會（National Arts Council）每 5 年所訂下的「我們的新加坡藝術總藍圖」（Our SG Arts Plan），根據新加坡藝術理事會於 2018-2022 總藍圖所訂下的十個目標：1. 達到卓越藝術成就；2. 加強國家資助與公共組織；3. 支持多元藝術；4. 強化多元文化下的社會共同性；5. 強化國家認同與共有文化遺產；6. 科技應用；7. 建設多元能力；8. 提供更多使用權與機會；9. 增加觀眾；10. 增設藝術空間²。

觀察新加坡華樂團 2018-2022 年的整體發展，可以看到藝理會大方向指示下的縮影。每一年節目的規劃，都展現樂團以致力追求卓越藝術為主要目標，且在這兩年疫情期間，華樂與高端科技的結合，將新加坡華樂推展到世界各個角落。華樂團向來以「人民的樂團」作為樂團發展宗旨，透過各種形式的演出，拉近與不同層面觀眾的距離，並將多元種族的新加坡民眾凝聚在一起，透過不同種族音樂家之間的合作找到音樂文化上的共同性。換句話說，樂團期望透過華樂的展演，展現對於社會的關懷，並提升人民的精神價值。

² Our SG Arts Plan 2018-2022



臺灣二胡演奏家胡仲欽與二胡演奏家同事劉智樂舉辦週二聚會《穿越時空》音樂會

樂團除了明確的發展目標，也積極建立屬於自己的樂團品牌特色，問到華樂團內的音樂家們，新加坡華樂團的最大特色是什麼？大家都不約而同的表示，「南洋風華樂！」它展現了新加坡多元文化羅雜 (rojak) 的特色。此品牌特色的建立，源於 2002 年音樂總監葉聰加入新加坡華樂團，開始尋找屬於新加坡華樂團別具一格的特色，這特色需要出類拔萃，也要能夠接地氣直指新加坡「南洋」文化。華樂團多次舉辦國際華樂作曲大賽，藉著比賽帶動更深一層地思考新加坡華樂特色與華樂聲響，同時發掘出具有代表性的南洋風作品，如：王辰威《姊妹島》、《融》；羅偉倫《王子與獅子》、《海上第一人——鄭和》與余家和《開台》等作品，等於是為新加坡華樂團量身訂做特色曲目。

多元文化彼此碰撞，讓團員專業能力提升

新加坡政府積極推動種族和諧政策，尊重不同族群文化的聲音，這樣的思維在各領域的職場被強調。新加坡華樂團有五分之三的音樂家來自海外，來自不同地方的音樂家，彼此之間經常會有音樂理念上的碰撞。有如中阮演奏家鄭芝庭表示：「能與來自世界各地優秀音樂家合作，是相當幸運的，不僅能學習各種音樂風格，也學到各個老師們做人處事以及文化涵養，學習如何更佳的團隊合作」。華樂團有來自不同地方的音樂家，可視為多元種族新加坡的縮影，華樂團透過音樂，凝聚不同方言族群的音樂人。

除此之外，華樂團提供了很好的平台，讓音樂家們能有提升自我專業的機會。比如說：演奏家們若想舉辦音樂會，可以直接申請華樂團系列音樂會之「週二聚會」(Music Tuesdays)，樂團則會支援相關宣傳工作。以今年四月份「穿越時空」音樂會為例，兩位演奏家各自在音樂會曲目安排上，選擇能夠突顯自我文化背景的作品。從這體現，新加坡華樂團具有高度多元文化的包容性，音樂家可以自由地與其他文化有所碰撞，但也能同時保有自己的個性。另外，樂團也注重團員們的意見，董事會成員定期與團員們的溝通，讓樂團更健康的成長。

華樂團讓團員有「家」的感覺

訪問陳淑華老師的過程，她表示：「華樂團很幸運，平時排練的新加坡華樂團音樂廳（坐落於國家古蹟新加坡大會堂 Singapore Conference Hall），也是定期演出的場地。華樂團就像她的家，讓她有一種安定的感覺……。」樂團不管是財政上與行政規劃，都讓團員們有強烈的穩定感，藝術策劃上的專業，更是提升團員們的向心力與認同感。

新加坡華樂團來自各地優秀的音樂家，透過彼此多元文化交流碰撞，讓樂團充滿活力。並同時鼓勵個別團員進修，舉辦音樂會。而專業行政團隊，讓團員無後顧之憂，加上樂團計畫性發展與品牌的建立，讓團員對新加坡華樂團有高度的認同感，這些因素建構出團員的安定感與歸屬感，體現了著名管理諮詢師約翰·巴爾多尼 (John Baldoni) 所述：「歸屬感增強我們與他人合作的能力，此能力經常超出大家之前的預期。社群所滋養成的紐帶將我們聯繫在一起，讓員工感到更多的成就感，而雇主也能從中獲得更多回報。」³ 此篇文章藉由新加坡華樂團臺灣音樂家們的分享，論述個人管窺之見，若有疏漏，還請不吝指教。

³ John Baldoni, "A Sense Of Community At Work Is Good For Business," *Forbes*, April 8, 2022.

Singapore Chinese Orchestra Is Where I Belong — What Taiwan Musicians in Singapore Have to Say

Text / LEE Ming-Yen (Department of Music, Nanyang Academy of Fine Arts)

Image / Singapore Chinese Orchestra

I set down with erhu artist CHEN Shu-Hua from Singapore Chinese Orchestra (SCO) at bugis on April 8, 2022. This vibrant old district has a similar exuberance to Ximending. The history, culture and lively teenage dynamic give the district its versatility. I was amazed by CHEN Shu-Hua's love for SCO and how involved she is in the future development of the orchestra. To her, SCO is home. She and her husband decided to form their family in Singapore and work together to promote the development of Chinese music there.

SCO, founded in 1996, is the youngest professional Chinese orchestra outside Greater China. Orchestra members are from the Greater China area. Presently, there are seven musicians from Taiwan in SCO. Listed by seniority are: zhonghu artist WANG Yi-Jen (1999-, 23 years), erhu artist CHEN Shu-Hua (2002-, 20 years), zhongruan artist CHENG Tzu-Ting (2008-, 14 years), erhu artist HSIEH I-Chieh (2010-, 12 years), cellist HUANG Ting-Yu (2014-, 8 years), gaohu artist HU Chung-Chin (2017-, 5 years) and zhongyin sheng artist YANG Sin-Yu (2022-), who is new to the family.

Aside from YANG Sin-Yu, who just joined the SCO family this year, the other six virtuosi have all worked at SCO for over 5 years. Most of them became a member right after graduation and have stayed in Singapore ever since. The author wishes to look for reasons why Taiwan musicians are loyal to SCO through their interviews.



Taiwan cellist HUANG Ting-Yu, sheng artist YANG Sin-Yu, and Singapore Chinese Orchestra perform in Mother's Day Concert 2022: To Mum with Love.

Reliable Administrative Team to Rid of All Worries

SCO is the only Chinese orchestra in the whole world with the privilege of enjoying the patronage of the Prime Minister. The board of directors supervised by the honorable patron consists of elites from all walks of life in Singapore. They offer professional advice on SCO's social participation and future development. The administrative department led by executive director HO Wee-San is the heart of SCO. They carry out music director YEH Tsung's vision and plan scrupulously, putting together every planning, production, and marketing of concerts. In the first five years of the establishment of the orchestra, many outstanding virtuosi were recruited from other countries. They were all paid well according to their respective positions. Compared to jobs with minimum wage in Singapore, the member musicians earn enough money to ensure a comfortable living after the basic expenses are covered. With a yearly raise, the compensation package is truly generous. It is not surprising that musicians choose to become of member of the SCO big family.

Why is SCO able to afford such an extraordinary offer? The orchestra has a special Finance & Accounts Management Department responsible for all financial management. The department handles government grants, SCO endowment and investments with the orchestra reserve. All profit of the investment will go into a fixed deposit. According to FY2020/2021 Singapore Chinese Orchestra Annual Report, the present reserve is estimated to be around 82 million Singapore dollars (around 1.9 billion NTD)1. The professional financial team allows the orchestra to enjoy monetary and financial stability. Since SCO is spared from financial difficulty or money shortage, it is able to offer a decent salary to the musicians. Members of SCO agreed that the benefit of a stable financial system truly showed during the 2019 outbreak of Covid-19. The raging pandemic almost put a stop to all the artistic performances and events. SCO cancelled several practices as well. However, the orchestra was able to pay the members regardless of the chaos and loss around them. Musicians were able to stay within the safety of their own homes with a sense of security. The professional administrative system made sure SCO was able to pass through this difficult time without much turbulence or panic. The impressive strength and reliability further convinced the members how crucial a competent administrative team can be to the steady development of an orchestra.

Future Development, Brand Building and Brand Recognition

The overall development plan of SCO adheres to Our SG Arts Plan published by National Arts Council every five years. According to Our SG Arts Plan 2018-2022, the ten visions are 1.) Achieving arts excellence. 2.) Strong state support and public institutions. 3.) Diversifying support for the arts. 4.) Enlarging social commons in diversity. 5.) Strengthening national identity and shared heritage. 6.) Harnessing technology. 7.) Growing diverse capabilities. 8.) Providing access and opportunity. 9.) Growing audiences. 10.) Unlocking arts spaces.

The overall development of SCO from 2018 to 2022 are in line with the outlines mapped out by the National Arts Council. Every year, the programming of SCO strives to achieve arts excellence. For the past two year, as the pandemic wreaked havoc, the integration of Chinese music and high-end technology allowed people all around the world to appreciate this great artistry. SCO has and will always be the orchestra of the people. Through all types and forms of performances, the orchestra wishes to get closer to the audiences, regardless of race, gender, or age. Through the collaboration of musicians of different ethnic groups, the orchestra finds a common ground in music. In other words, SCO hopes to show how much it cares about the society through Chinese music performances and showcases and, in turn, improve people's spiritual richness.

Aside from a clear vision, SCO is also keen on branding. When asked what the most prominent feature of SCO is, the musicians agree unanimously-- Nanyang Style Music. It is the manifestation of the rojak culture in Singapore. The style was established when music director YEH joined the SCO family in 2002. YEH wanted something unique, something out of this world yet still highly relatable to the Nanyang culture valued in Singapore. SCO hosted many international Chinese music composer competitions in an effort to explore what Chinese music is in Singapore on a deeper level. Many great Nanyang style pieces were created, such as *The Sisters' Island and Confluence*, composed by WANG Chen-Wei, *Prince Sang Nila Utama and Singa*, and *Admiral of The Seven Seas*, composed by LAW Wai-Lun, and *Buka Pangguang*, composed by YII Kah Hoe. These are exactly the kind of music SCO is looking for.



left : gao hu artist HU Chung-Chin / right : zhongruan artist CHENG Tzu-Ting

Cultural Clash Nourishes Professional Excellence

The government of Singapore believes racial harmony is vital to the country's social cohesion. All races should have a say in the society. The thinking is repeatedly stressed in the workplace of all industries and fields. 3/5 of the musicians at SCO are from foreign lands. Musicians bring their culture and music philosophy here. Zhongruan artist CHENG Tzu-Ting says, "I am grateful for the opportunity to be working with outstanding musicians from all over the world. I learn to appreciate different music styles. Our instructors impart their knowledge, wisdom, and understanding of culture and the world without reserve. Step by step, I become a valuable part of the team." Musicians all over the world congregate here at SCO, making the orchestra a microcosm of Singapore. Through music, SCO becomes home to musicians of many races and languages.

In addition, SCO provides a fantastic platform for musicians to sharpen their skills and continue progressing. For example, if musicians wish to hold a concert, they can apply to perform for SCO Music Tuesdays. The orchestra will take over the administrative job, including marketing and promotion. Take the Transcending Time and Space concert this April for example, both performers choose repertoire that accentuate their respective cultural background. This shows that SCO is happy to embrace cultural diversity. The orchestra encourages cultural clashes and individuality. Musicians feel comfortable exploration other cultures without losing their own distinctive characters. SCO also values member feedback. The board of directors communicate with the members regularly to ensure a healthy development of the orchestra.



Taiwan erhu artist HSIEH I-Chieh will premier "Xuan Wan" Erhu Concerto by Taiwan composer WANG Yun-Ya in Singapore. Let the bow dancing briskly on the strings leads the audiences on a journey through the seasons and appreciate the beauty of the changes.

SCO Is Home

During the interview, CHEN tells us, "SCO is lucky to have Singapore Conference Hall as the rehearsal space and performance venue. The orchestra is like home to her. She feels safe and secure there." The financial and administrative management of SCO guarantees a stable and reliable environment for these musicians. The outstanding artistic program further enhances loyalty and group identity as a member of SCO.

SCO recruits excellent virtuosi from all over the world. Through cultural clashes and exchange, the orchestra continues to thrive and grow. The orchestra encourages members to take lessons and hold concerts. The professional administrative team is their strongest support. The orchestra has a clear road map and brand image. This allows the members to identify with the orchestra. All these factors contribute to the strengthening of group identity at SCO. Just like John Baldoni says, "The sense of belonging heightens our ability to cooperate with others and collaborate in ways that enable individuals and teams more than they had expected. Community nurtures the bonds that bind us in ways that employees find more fulfilling and employers can find more rewarding." This article is to convey the author's personal observation and opinion on the interviews of Taiwan musicians at SCO. You are welcome to leave your opinion or feedback.