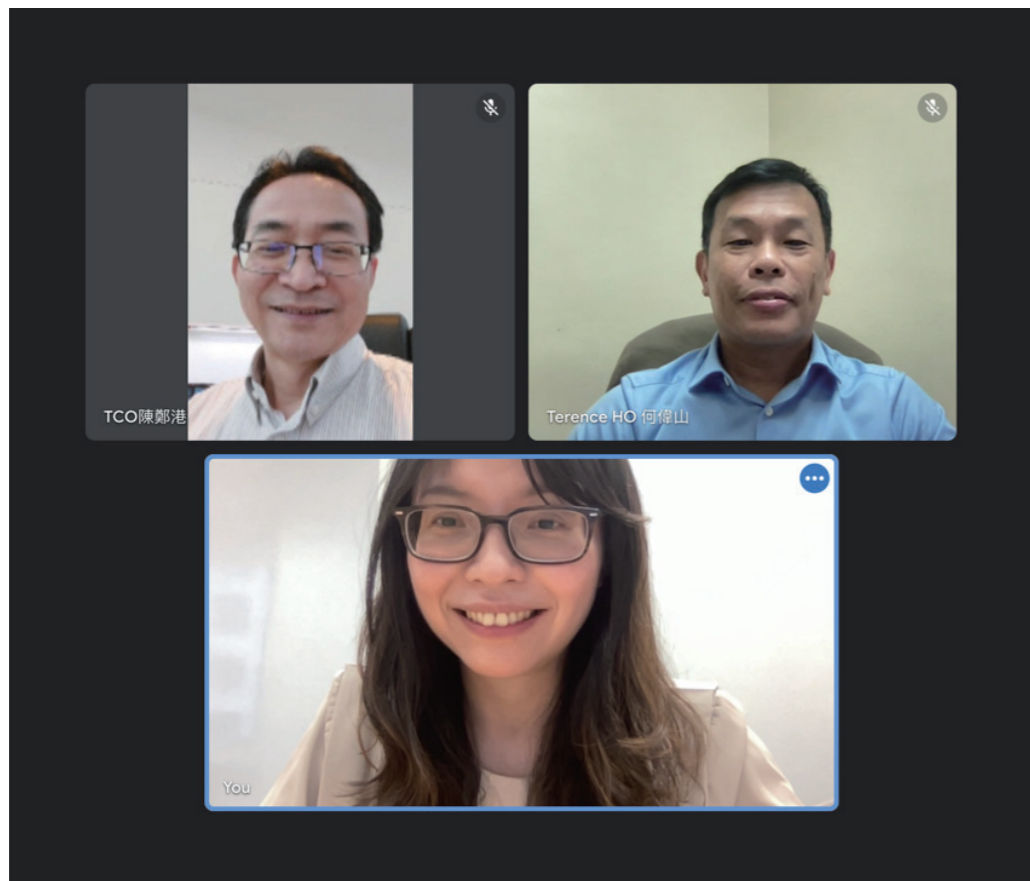


國樂團與華樂團特色營造：

專訪臺北市立國樂團團長陳鄭港與新加坡華樂團行政總監何偉山

文 / 李明晏（新加坡南洋藝術學院高級講師） 圖 / 李明晏、陳鄭港、何偉山

這期的客座主筆很榮幸邀請到臺北市立國樂團陳鄭港團長，以及新加坡華樂團何偉山總監，請他們兩位聊聊樂團經營及特色營造的經驗。擁有演奏與學術背景的陳鄭港團長，擔任大型職業樂團專業經理人 20 年間，致力於學術研究，尤以南島民族音樂文化為主要研究範疇，著作無數。何偉山總監，年輕時為二胡比賽常勝軍，在管理學上亦有相當的研修與歷練，於新加坡華樂團服務 24 年期間，擔任新加坡華樂團行政總監、新加坡華樂總會副會長以及新加坡共和國前官委議員。兩位均在國樂團擔任行政職逾二十載，使得這次的對談相當有可看性，筆者訪談後簡要整理如下。



2022 年 7 月 4 日專訪，左上至右下依序為陳鄭港、何偉山、李明晏。



左：何偉山總監受委新加坡官委議員。右：何偉山總監於國會發言。

李明晏（以下簡稱李）：請問兩位老師有沒有曾經因對方樂團的運作方式而得到啟發，進而用於自己的樂團營運當中？

陳鄭港（以下簡稱陳）：臺北市立國樂團（以下簡稱北市國）成立至今已經 43 年，一直都是臺北市政府的轄屬機構，由於是公部門藝文施政的執行單位，因此組織定位明確，在政府經費全額支持的運作模式下，功能顯著、績效有目共睹；由於是政府部門的一環，必須按部就班編列經費、貫徹嚴謹的會計審核作業、將營運收入繳回公庫等。然而面對基金會財團法人、私人公司企業具有營運操作面上的靈活度與彈性，倘若藝術性的表演團隊以基金會的法人化體質存在，將獲得更高的專業自主性、更機動的組織規模以及人資管理機制，得以迅速因應趨勢所需而即刻調整步伐，在這幾個面向上，做為一個國家樂團，新加坡華樂團樹立了典範，是許多團隊參考、學習的對象。

何偉山（以下簡稱何）：北市國的行政團隊，我跟鍾永宏組長接觸比較多，我覺得他非常能幹。在陳團長的領導下，北市國的組織工作做得細細到位，真不容易。北市國行政團隊人員，大多都會有實際參與樂團演奏的經驗，所以對事情的處理跟看法，他們會站在樂團整體與演奏家的角度，有更多的換位思維。所以現在我們在招聘的時候，也會留意是否有樂團經驗。

陳團長，請問您上任後，對於臺北市立國樂團特色的規劃，是否有一個主題目標呢？時程如何安排？

陳：北市國歷任的團長均具有深厚的音樂素養與行政事務的專業執行力，歷任團長透過各種類型、叫好又叫座的音樂展演活動，發揮與擴大專職樂團的社會功能，在這部份表現得非常出色，我們將會在這個基礎上保持穩定、繼續往前走。一直以來，北市國扮演著首都藝術名片的角色，透過音樂來跟世界交流，呈現臺北的城市風采，臺灣的人文特色，這個主軸一直是沒有改變的。我們剛剛遴選出來的首席指揮，是臺灣旅德的青年指揮家張宇安，他不僅是一位擁有國樂基底訓練的優秀音樂家，也是擁有國際指揮大賽桂冠榮銜、在世界樂壇洋溢著交流能量的頂尖音樂專業工作者，北市國將會全力支持首席指揮提出來的各項藝術發展計畫。另外，北市國除了持續舞台上的精湛演出之外，希望開闢更多的合作平台，邀請更多的藝術工作者一起參與，讓音樂藝術能夠跟社會大眾分享，這一直都會是北市國努力的重點。

何總監，您在新加坡華樂團服務了 24 年，請跟我們分享，在形塑樂團特色的規劃上，是否有分階段執行呢？

何：這是講一個 25 年的故事啊！最初 5 年是從人民協會華樂團，提升到新加坡華樂團時期，創團音樂總監胡炳旭先生帶進很多傑出演奏家，那個階段，華樂團演奏大量中國作曲家的經典名曲，是樂團奠定基礎的時期。2002 年葉聰接任總監，至今 20 年間，華樂團急速發展。考量到一個樂團，必須有自己獨特的特色，這個特色要從哪裡來？第一、曲目：我們大量投入跟投資，譬如舉辦作曲比賽、作曲家工作坊、指揮工作坊等，我們花了很多的時間，從大合奏、獨奏、室內樂、協奏、歌劇、音樂劇、跨界的演出，可以嘗試的就嘗試，為的是突破！唯有突破才有辦法把這個樂團推向更高的藝術造詣。新加坡那麼小，一套曲目不可能今天在新加坡大會堂演，明天在濱海藝術中心演，後天到維多利亞音樂廳演，也因此華樂團在曲目安排上必須更多元。另外，我一直強調除了多元化，新加坡也是多地緣的國家，從不同地區引入了不同方言籍貫的戲曲：福建、閩南、潮州、客家、廣東等，這些戲曲，都是華樂團可以將它灌溉在樂季節目裡的養分，這是屬於橫向的部分，針對樂種有不同系列的音樂會。直向的部分，就是面對不同觀眾，有老、少，加上多元文化觀眾。還有我們在直播時所面對的海外觀眾，我們會針對性地去傳播營銷，那麼我們就可以把這個平台越建越大、越深厚，這個是我們想看到的。

李：請陳團長跟我們分享何謂臺灣國樂？請何總監和我們分享何謂新加坡華樂？兩者各有什麼獨特之處？

陳：放眼望去，當代的中樂、華樂、民樂、國樂在舞台上所使用的樂器與演奏技藝，其實相差無幾，要如何進行區分？的確是一個具有哲思層次的大哉問。我自己常捫心自問：國樂團要怎麼去說一個具有感動能量的故事？我們都用筷子、用碗吃飯，碗裡面裝的食物可能大同小異，但每一個人的感受，所說出的敘事，結果都不盡相同。回到音樂哲學，或者音樂美學的角度，從藝術面看中、華、民、國樂，真的有那麼大的差別嗎？如果我們從聲響物理學去看，一個強音、一段不同樣樂器的組合，透過頻譜分析，我們得到音色、音質、harmonic 不同的數據化結果，這些毫釐不差的完整數據可以讓我們明確地去區分這些差別嗎？儘管透過儀器的科學數據沒有爭議，但我們不會這樣做。因為我覺得，樂團是一個平台、樂器是一項工具，加上有血有肉的音樂家，如何在平台上用工具述說出動人的故事，其中的內容才是重點。



何偉山總監參與臺北市立國樂團 40 週年學術活動。

何：我用 Rojak 來形容新加坡的華樂¹，你說它是甜食，它也不是完全是甜食，你說它是主食，它也不完全是一個主食，所以我用 Rojak 來形容新加坡的華樂，可能有很多人會覺得這有貶意，但其實當我講 Rojak 的時候，這是一種形容，就是包含酸甜苦辣，那麼從感官方面呢，也有喜怒哀樂，有些人吃了很高興，因為他吃到了喜歡的黃梨或是菠蘿蜜；有些人吃到加了辣椒後會很怒。用 Rojak 的例子形容新加坡華樂，就是一個多元化跟多地緣，所以是兩個多元（緣），這兩個多元（緣）也包含整個新加坡華樂的發展、傳承與傳播。

李：請兩位老師談談，您認為樂團營運如何跟隨社會時事及國際脈動調整？如這幾年的 COVID-19 疫情，烏俄戰爭，後疫情（post-covid）時期等，有沒有什麼具體的做法呢？

陳：沒有人能完全掌握疫情發展會是怎麼樣的景況，大概都只能夠說是「摸著石頭過河」，面對問題、解決問題。COVID-19 疫情爆發以來，我們在第一時間即展開各項關懷陪伴的措施。北市國邀請老朋友、好朋友與年輕的朋友以音樂唱奏的行動，開闢網路展演舞台「TCO 藝起抗疫」、「聚敘 On line 寰宇音樂嘉年華」，一起砥礪、凝聚音樂工作者心中的不悔熱情。面對疫情的不同階段，北市國猶將秉持「陪伴」的心念，與知音樂友驅散疫期裡的苦悶。目前，我們也已經如火如荼地在準備當中，這一段時間，我們密切地跟偉山總監聯繫，我們希望在 COVID-19 疫情告一段落之後的第一次境外巡演，能夠跟新加坡的朋友們見面，這部分感謝偉山總監給我們很多的協助。國際交流這部分，因為疫情，已中斷了兩年多快三年，疫情結束之後，應該要趕快恢復，我們很期待進入後疫情時代，安排各地的音樂家互訪交流。

何：新加坡國策是與病共存，並希望能夠「保生計、生活與生命，這三保」。這樣的情形下，與病共存其實對我們並不容易，我們都希望能回歸工作崗位，保住生計，華樂團從這個出發點，化危機為轉機，做了很多線上活動，但是我一直強調，我們要認清楚，線上跟現場還是有很大的不一樣。

疫情後，從 pandemic（全球性傳染病）到 endemic（小規模傳染病）這種 new normal（新常態）的時候，所以你問我說 endemic 的時候要做什麼事情？這樣的情況下，將來除了例常演出，我們應當要更珍惜什麼？珍惜我們的觀眾、我們過去所做的事情，學習在 pandemic 的時候，如何隨機應變，把我們的音樂會……無論是線上、錄製、或是直播，累積成經驗，在我們 endemic 的時候去發揮，這樣我們兩年的 pandemic 就不會白費。疫情我們要做更多工作來推動我們的生態，讓我們領悟，我們要踏出音樂廳，到社區、醫院、公園呈現我們的音樂會，在疫情後要怎麼吸引觀眾到現場看演出？如果他們不能到音樂廳，你應把華樂送到他們的家門口！加強社區演出，疫情後的工作，其實是我們要大量的投入、大量地去做。

¹ 羅雜（Rojak 馬來語），是一種大雜燴式的沙拉，混合各式蔬菜、水果、油條等食材，並淋上各種風味的醬料與香料。在新加坡，不同族群都有屬於自己的羅雜，體現新加坡多元文化的特性。

李：請兩位老師談談，您的興趣如何影響您的工作

陳：一個對自己負責任的人，從他平常做的休閒活動、對事物的價值觀與生活中看重的部分往往是一體兩面，經常在工作場域與任事態度顯露出一致性。如同我對臺灣原住民音樂文化的學習跟尊重的態度，同樣地放在職場的領域，同樣的態度面對音樂家、作品、對於每一場演出都是盡其所能的尊重跟求好。我覺得一個人懂得感恩是一件很重要的事，我感恩在人生的每一過程，冥冥當中似乎有著承與啓的聯繫。現代社會的生活充滿許多壓力，因此很多人說他的工作跟生活是分開的，然而我覺得我是非常幸運的，我的學習到我的工作與現在自己的興趣，在人生路上就一直不斷的累積，中間沒有被打斷，能夠將自己的專業訓練、生活興趣在工作職場上相互連結。感恩一直與美好的音樂為伍！能夠在樂團裡面，跟這麼多優秀的音樂家、藝術家一起工作！

何：謝謝陳團長，講得很棒，真的是你終生的 passion（熱誠）！我的回答其實跟陳團長很相似，我覺得我的工作不是工作，我不覺得我在工作，而是在 enjoy my life（享受生活），我覺得 passion 很重要。我喜歡跑步、因為在運動當中讓我反思，讓我有許多 ideas（巧思），我在運動的時候，經常可以想到不同方面，如我們需要的驚喜與突破。譬如 7 月 22 日的音樂會，因為某些緣故，正苦惱如何解決，某天我在跑步的時候，聽到一位老人在聽廣播：「我們今天投選的曲目，1.2.3.4.5……」這啟發了我，樂團可以做經典曲目的投選，又讓我想到投選可以利用報章的力量，於是我選了聯合早報讓讀者來投選「大家最愛的經典曲目」。我想說的是，當我在運動時，常給我很多點子，多一個點子就多一個希望。這就是我常說，心有多大，舞台就多大，點子有更多，舞台更寬大！

一個半小時的訪談，無法在上文中完整的呈現，但從兩位老師的分享，可預見臺北市立國樂團與新加坡華樂團，都將有更精彩的未來，也期盼兩個樂團之間，有更多交流與合作。



熱愛馬拉松的何偉山總監。

Features of Chinese Orchestra :

Interview with General Director of Taipei Chinese Orchestra CHEN Cheng-Kang and Singapore Chinese Orchestra Executive Director Terence HO Wee San

Text / LEE Ming-Yen (Senior Lecturer, School of Music, Nanyang Academy of Fine Arts)

Image / Singapore Chinese Orchestra

The guest writer of this issue is honoured to invite Mr. CHEN Cheng-Kang, General Director of the Taipei Chinese Orchestra, and Mr. Terence HO Wee San, Executive Director of the Singapore Chinese Orchestra, to share their experience in orchestra management and therein, the creation of distinctive artistic features. Director CHEN Cheng-Kang has a background in performance and academia. He has served as the professional manager of a large professional orchestra for over 20 years. He is also a prolific researcher who has conducted extensive research on folk music culture among the Austronesian people.

Director Terence HO Wee San, a regular winner of erhu competitions in his youth, has had considerable training and experience in Management Science. He is currently the Executive Director of the Singapore Chinese Orchestra and the Vice President of the Singapore Chinese Music Federation. He is a former Nominated Member of Parliament (NMP) of the Republic of Singapore. Both have held administrative positions in the Chinese orchestral scene for over 20 years, which makes this discussion worth following. This is a synopsis of the interview.



Director CHEN Cheng-Kang enjoys conducting fieldwork on mountains and on islands (2016.11. The once-in-a-decade sacrificial festival of the Saisiya Dwarf Spirit).

LEE Ming-Yen (hereinafter referred to as LEE) : May I ask if you have ever incorporated something you were inspired by, from the way each other's orchestra is run?

CHEN Cheng-Kang (hereinafter referred to as CHEN) : It has been forty-three years since the establishment of the Taipei Chinese Orchestra, and it has always been an institution under the jurisdiction of the Taipei City Government. As one of the executive units of the public sector's arts and cultural administration, the orchestra has a clear orientation and is fully funded by the government. Its function is clear and its achievements can be seen by all. As it is a part of a government department, its operating income must be returned to the public treasury. However, in the face of the operational flexibility of foundation consortiums and private companies, if the artistic performance team exists as a legal entity as a foundation consortium, it will gain greater autonomy, and more flexibility in terms of organizational scale and human resources management. It can thus quickly adjust its pace in response to the needs of emerging trends. In these aspects, as a national orchestra, the Singapore Chinese Orchestra has set an example and is a reference for learning for other orchestras.

Terence HO Wee San, (hereafter referred to as HO) : I have had more contact with Team Leader Chung in the administrative team of Taipei Chinese Orchestra. I think he is very capable. Under the leadership of CHEN, the operations of Taipei Chinese Orchestra has been done meticulously well, which is really not easy. Most of the members of the Administrative Team have had actual experience as orchestra performers, so when dealing with matters, they will have more empathy; they understand issues from the perspectives of the orchestra as a whole and as performers. So now when we are recruiting, we will also note whether the applicant has orchestra experience.

LEE : Director CHEN, since you took office, have you designated a theme for the planning of the unique characteristics of the Taipei Chinese Orchestra? How is the schedule arranged?

CHEN : The former directors of Taipei Chinese Orchestra all have profound musical literacy and professional administrative ability. Through various types of highly successful music exhibitions and performances, they have developed and expanded the social function of professional orchestras. In this, they have done very well! We are going to build on this foundation moving on. For a long time, Taipei Chinese Orchestra has been the capital's poster child for the arts, connecting with the world through music, presenting the urban groove of Taipei city, and the distinctive cultural characteristics of Taiwan. This main axis has never changed. The chief conductor we have just selected is CHANG Yu-An, a young conductor from Taiwan (who lived in Germany). He is not only an excellent musician with solid training in Chinese music, but also a champion of international music conducting competitions, a gifted communicator, and a top-notch musician on the world music scene. Taipei Chinese Orchestra will fully support the various artistic development plans proposed by the chief conductor.



Director Terence Ho playing the erhu together with erhu performers.

In addition, in addition to continuing to bring the superb performances to the stage, Taipei Chinese Orchestra hopes to open up more platforms for collaboration and invite more artists to work together, so that music and art can be shared with the public. This will always remain the focus of Taipei Chinese Orchestra's efforts .

Director HO, you have served in the Singapore Chinese Orchestra for 25 years. Please share with us, is the plan to shape the orchestra's unique characteristics implemented in phases?

HO : This is a twenty-five-year story! The first five years saw the upgrading of the People's Association Chinese Orchestra to the Singapore Chinese Orchestra. The founding music director Mr. Hu Bingxu brought in many outstanding performers. At that stage, the Chinese Orchestra played a large repertoire of classics by Chinese composers; that was the foundational period of the orchestra. In 2002, Yeh Tsung took over as director, and in the past 20 years, the Chinese Orchestra developed rapidly. Considering that an orchestra must have its own unique characteristics, where do these characteristics come from? First, repertoire: We have heavily invested in the following, such as organizing music composition competitions, composer workshops, conducting workshops, etc. We spent a lot of time, from large ensembles, solos, chamber music, concertos, operas, musicals, crossover performances; trying what we can, in order to make a breakthrough! Only breakthroughs can take this orchestra to higher artistic attainments. As Singapore is so small, it is impossible for one type of repertoire to be performed at the Singapore Conference Hall today, at the Esplanade tomorrow, and at the Victoria Concert Hall the day after tomorrow. Therefore, the Chinese Orchestra's repertoire must be diverse. In addition, I have always emphasized that in addition to diversity, Singapore is also a multi-cultural country that draws from various regions. The orchestra has introduced operas with different dialects and origins from different regions: Fujian, southern Fujian, Chaozhou, Hakka, Guangdong, etc. These operas are akin to nutrients used to irrigate the repertoire of the season's program. This is the lateral perspective, relating to a series of concerts for different music genres. The vertical perspective related to different audiences, old and young, plus multicultural audiences. As for overseas audiences we face during the live concert, our marketing will be more targeted, then we can expand and deepen this platform. This is what we want to see.



Left : Director Terence Ho participated in the academic activities of the 40th anniversary of the Taipei Chinese Orchestra.



Right : Director Terence Ho participated in the Gao Xingjian International Academic Conference in Taiwan.

LEE: Director CHEN, please share with us what is Taiwan Guoyue? Director HO, please share with us what is Singapore Huayue? What is unique about each?

CHEN : Surveying the scene, contemporary Chinese orchestras in Hong Kong, Singapore, mainland China, and Taiwan use almost the same instruments and performance skills onstage. How do we then tell them apart? It is indeed a big philosophical question. I often contemplate: How can the Chinese Orchestra tell a story that touches the heart? We all use chopsticks and bowls to eat. The food in the bowls may be similar, but everyone's feelings and narratives turn out to be dissimilar. Going back to the philosophy of music, or the point of view of music aesthetics, from the art's perspective, is there really such a big difference between Chinese orchestras in Hong Kong, Singapore, mainland China, and Taiwan? If we look at acoustics, a combination of an accent and a different ensemble of musical instruments, through spectrum analysis, we can get different data results of timbre, sound quality, and harmonics. Can these complete data that are perfectly accurate let us clearly discern the differences between each? Although the scientific data measured by devices are not controversial per se, we do not do it. This is because I think the orchestra is a platform, the musical instrument is a tool, and the musicians are with flesh and blood. Using the tool on the platform to tell a story that touches the heart, the content is the key.

HO : I use Rojak to describe Singapore's Chinese orchestral music, you say it is a dessert, it is not exactly sweet; you say it is a staple, and yet it is not exactly a staple.¹ So, I use Rojak to describe Singapore's Chinese orchestra music. Many people may think that this is derogatory, but in fact, when I talk about Rojak, it is descriptive. From the sensory perspective, there are the different tastes of sour, sweet, bitter and spicy; similarly, there is happiness, anger, sorrow, joy, and some people are very happy to eat it because they get to eat their favourite pineapple or jackfruit; some people get angry after eating the spicy bit. Using the example of Rojak to describe Singapore's Chinese orchestral music, it is the embodiment of the combination of diversity and multi-geographies, so there are two pluralities, which also include the development, heritage and propagation of all of Singapore Chinese orchestral music.

LEE : Please discuss, how do you think the orchestra's operations will be adjusted in accordance with current social events and international trends? For example, the COVID-19 pandemic in recent years, the Ukrainian-Russian war, the post-pandemic (post-covid) period, etc., are there any specific practices?

CHEN : No one can fully grasp how pandemic situation will develop. Probably they can only say to "cross the river by feeling the stones"; facing problems and solving them. Since the COVID-19 pandemic, we have quickly launched various initiatives to offer care and companionship. Taipei Chinese Orchestra invites old friends, good friends and young friends to sing with music, opening up online exhibition and performance stages "TCO Fight the Pandemic Together" and "Gathering at the Online Music Carnival", to forge and unite the hearts of musicians together passionately. Facing the different stages of the pandemic, Taipei Chinese Orchestra will uphold the intention of "companionship" and dispel the sadness during the epidemic with music lovers. At present, we are already in full swing. During this time, we have been in close contact with Director HO. We hope to meet our friends in Singapore for our first overseas tour after the COVID-19 pandemic. Thanks in part to Director HO for giving us a lot of support. International exchange has been interrupted for more than two, almost three years due to the pandemic. After the pandemic is over, it should be resumed as soon as possible. We are very looking forward to entering the post-pandemic era and facilitating exchanges between musicians from all over the world.

¹ Rojak (Malay) is a jumble salad, mixed with all kinds of vegetables, fruits, fried dough fritters... and other ingredients, and topped with various flavoured sauces and spices. In Singapore, different ethnic groups have their own Rojak, reflecting multicultural characteristics of Singapore.

HO : Singapore's national policy is to coexist with the virus, and hopes to "protect livelihood, life and lives, these three guarantees". Under such circumstances, coexisting with the virus is not easy for us. We all hope to return to work and keep our livelihood. From this starting point, the Chinese Orchestra has turned the crisis into an opportunity and conducted many online activities, but I have always emphasized, we must be clear about this, that there is still a vast difference between online and on-site.

After the pandemic, from pandemic to endemic, this time of the new normal, you ask me what to do during endemic? Under such circumstances, apart from regular performances in the future, what should we cherish more? Cherish our audience, what we have done in the past, learn how to adapt to the situation during the pandemic, and accumulate our concert experiences ... whether online, recorded, or live. This way, our two-year pandemic will not be in vain. Due to the pandemic, we have to do more work to propel our modus operandi, realize that we have to step out of the concert hall and present our concerts in communities, hospitals, and parks. How can we attract audiences to come watch our performances after the pandemic? If they can't make it to the concert hall, you should deliver Chinese orchestral music to their doorstep! Forging more community performances, post-pandemic, we actually need to invest heavily and put in a lot of work.

LEE : May I invite the two directors to talk about how your interests influence your work?

CHEN : For one who is responsible for himself, the pursuit of day-to-day leisure activities, and value system and life priorities are balanced, and often this shows up consistently at work and in his service attitude. Just like my attitude of learning and respecting Taiwan's indigenous music culture, I embody the same attitude at the workplace, towards musicians, musical works, and every performance; I do my best to be respectful and strive for excellence. I think gratitude is very important. I am grateful that at every stage of my life, there seems to be a connection between heritage and inspiration. Modern life is stressful, so many people say that their work and life are separate, but I think I am very lucky; my study, my work and my current interests are always aligned on my life journey. These experiences accumulate, without disruption and I can connect my professional training and life interests in the workplace. I am grateful for always being in company of beautiful music! And to be able to work with so many great musicians and artists in the orchestra!

HO : Thank you, Director CHEN, well said! It is really your lifelong passion! My answer is actually very similar to yours. I think my job is not a job. I don't think I am working, but I am enjoying my life. I think passion is very important. I like running, because during exercise, I reflect, and that gives me a lot of ideas. When I exercise, I can often think of different angles, such as the surprises and breakthroughs we need. For example, for the concert on July 22, I was struggling to resolve something. One day when I was running, I heard an elder listening to the radio: "The song we voted for today, 1.2.3.4.5..." This inspired me that the orchestra can ask for votes for the classic repertoire, and it also reminded me that we can use the power of newspapers for the voting. So I chose *Lianhe Zaobao* to let readers vote for "everyone's favourite classics." What I want to say is that when I'm exercising, I'm given a lot of ideas, and one more idea means one more hope. This is what I often say, the bigger the heart, the bigger the stage, the more ideas, the bigger the stage!

The one-and-a-half-hour interview cannot be fully represented in the above text, but from the sharing of the two directors, it can be seen that both the Taipei Chinese Orchestra and the Singapore Chinese Orchestra will have a more exciting future, and are also looking forward to more mutual exchanges and collaboration.