

临风

the breeze



马大华乐团二零二六年度音乐会
UMCO CONCERT 2026

节目表 PROGRAMME



打击乐《鸣》

Percussion: Resonance

UMCO 敲击组 改编
Arranged by UMCO Percussion

弹拨乐《天边情歌》

Plucked Strings Ensemble: Boundless Love Song

孙晶 作曲
Composed by Sun Jing

低音重奏《驯龙高手组曲》

Cello - Bass Ensemble: How to Train Your Dragon Suite

约翰·鲍威尔 作曲 | 陈之翰 改编
Composed by John Powell
Arranged by Chen Zhi Han

吹管乐《戏歌仔》

Wind Ensemble: Opera
吴佳骏 指挥 Conducted by Goh Jia Jun

朱云嵩 作曲
Composed by Chu Yun-Song

拉弦乐《红楼梦组曲》

Strings Ensemble: Dream of the Red Chamber Suite
菲乐其 指挥 Conducted by Frankie Jeperyn

王立平 作曲
Composed by Wang Li Ping

扬琴独奏《林冲夜奔》

Yangqin Solo: Lin Chong Flees by Night
黄丽妃 独奏 Performed by Ng Li Fei

项祖华 作曲
Composed by Xiang Zu Hua

新生合奏《剑心三世天下》

Novice Orchestra: Sword of Heart · Three Lives, Three Worlds · The World
郑家杰 指挥 Conducted by Teh Jia Jie

谭旋, 刘吉宁 原曲作曲 | 刘建峰 串烧改编
Composed by Tan Xuan, Liu Jining
Arranged by Low Kin Feng

大合奏《酒歌》

Orchestra: Drinking Song
刘建峰 指挥 Conducted by Low Kin Feng

卢亮辉 作曲
Composed by Lo Leung-Fai

大合奏《台湾追想曲》

Orchestra: Capriccio Taiwan
刘建峰 指挥 Conducted by Low Kin Feng

苏文庆 作曲
Composed by Su Wen-Cheng

大合奏《春》

Orchestra: Spring
郑允淇 指挥 Conducted by Chiang Yun Qi

卢亮辉 作曲
Composed by Lo Leung-Fai

大合奏《黄梅序曲》

Orchestra: Huangmei Overture
郑允淇 指挥 Conducted by Chiang Yun Qi

孙中生 作曲 | 李哲艺 改编
Composed by Lu Liang Hui
Arranged by Lee Che Yi



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主题

《临风》

登斯楼也，则有心旷神怡，宠辱偕忘，把酒临风，其喜洋洋者矣。

——（宋）岳阳楼记，范仲淹。

“风”作为马大华乐团2026年度音乐会的核心意象，既取意于《岳阳楼记》中以风寄情、形塑内心欢愉之境，亦源于“风”在抒情表达上的深刻力量；其轻盈无形、灵动多变的特质，使情感得以向远方延展，从而呈现“深乎风者，述情必显”的艺术境界。当音乐响起，旋律如风流动，走到目光无法企及的地方，即听者的内心。我们期待莅临音乐会的观众，除了能有视觉上的享受，也能借由听觉得到心灵上的悸动。

为此，本团此次音乐会以“强烈的情感”为曲目主轴，呼应“风”所承载的多重情绪与流动变化。演出曲目中，包含由卢亮辉老师作曲的《春》，寓意熬过沉寂严冬之后，冰雪消融、万物复苏的生机与希望。除此之外，为使观众更深刻体悟情感的起伏与张力，本团选取《黄梅戏曲》为表演曲目之一，取戏曲中委婉动听的旋律特色，以器乐宏伟交响的形式在观众心中重塑黄梅戏独有的风韵。再者《台湾追想曲》表达百废待兴、苦尽甘来的感慨；身在政局动荡的贫瘠土壤，人民的辛勤和勇气成为重塑家园和振兴社会的养分，默默滋养下一个世代的希望和生机。还有《酒歌》，描绘彝族人民在月光下畅饮畅聊，围着篝火载歌载舞的欢聚场景，表达热爱生活的豪迈炽热之情。简而言之，当不同情感在乐声中交织流转，音乐能像风一样，在快与慢、强与弱之间变幻无穷，引领听者深入其境，直面内心的回响。

theme

“the breeze”

On ascending the tower at such a time, one will feel a spiritual uplift, caring for neither glory nor shame. With a cup of wine in the gentle breeze, he will enjoy the greatest happiness in life.

— Extracted from *Yueyang Tower*, Fan Zhongyan, and translated

“**Breeze**” serves as the central motif of UMCÖ’s concert this year. It draws inspiration from the notion of finding joy in communion with the wind as written in *Yueyang Tower*, as well as from the use of breeze and wind imagery in literary and musical works, past and present—such as *Ode to the West Wind* (1819), *Longing for the Spring Breeze* (1933), *Blowin’ In the Wind* (1962) and *Walking in the Wind* (2015)—to convey deep, nuanced emotions.

Music, like the breeze, carries emotion across distance, gently reaching the listener’s inner world. Yet its impact can be profound, just as a breeze may gather into gusts and gales. We hope that every member of the audience, who has spared their time to attend this concert, can experience a quiet stirring of the soul through the sound of music.

The programme centres upon the expression of intense emotion, reflecting the many forms and movements the breeze (wind) may take. Spring, like a soothing breeze, conveys a quiet resilience that blossoms into renewal and hope. *Huangmei Prelude* reimagined the tender, sweet lyricism of *Huangmei* opera into a grand piece with varied emotions. *Capriccio Taiwan*, like gusts and gales, tells a story of resilience in adversity, and a solemn promise to rebuild the homeland. *Drinking Song* radiates exuberant joy and the unrestrained vitality of communal celebration.

As these varied emotions intertwine and unfold, music, like the breeze, shifts effortlessly between stillness and motion, between softness and strength. May the breeze carry the music into your heart, where it lingers and remains.

乐团简介



1967年，马来亚大学华乐团（简称“马大华乐团”）尚未正式成立，仅以华乐小组的形式隶属于华文学会，规模较为精简。1981年，乐团正式成立，并归属当时的马大文化中心（现为创意艺术学院）。2004年，马大中华文化学会成立，马大华乐团成为学会旗下两大附属团体之一（另一为马大醒狮团）。成立初期，乐团因资源有限，而不具备乐室、乐器不齐备、团员人数较少。所幸在团员的热诚与积极下，乐团得以日益壮大。

至今，乐团成立已有四十五年，拥有乐室和足够的乐器。乐团会举办多样的年度活动，包括音乐会、成果发表会、招生与迎新。其中，最值得一提的是年度音乐会，历年来广受好评，座无虚席。团员们秉持着乐团宗旨，努力推广华乐艺术，为传承中华文化献一份力。同时，乐团以马大在籍生为主要对象，为学生提供接触华乐的机会，并促进学习与交流。

about the orchestra



In 1967, before the official establishment of the Universiti Malaya Chinese Orchestra (UMCO), a small Chinese music ensemble operated under Persatuan Bahasa Cina Universiti Malaya (PBCUM). Though small in scale, it laid the foundation for the eventual establishment of the orchestra.

In 1981, UMCO was officially founded and placed under the Cultural Centre, now known as the Faculty of Creative Arts. Following the establishment of the Persatuan Kebudayaan Tiong Hua in 2004, UMCO became one of its two affiliated groups, alongside UM Lion Dance Troupe.

During its early years, the orchestra faced several challenges, including the absence of a dedicated rehearsal space, limited instrument resources, and a small membership. However, through the passion and commitment of its members, UMCO gradually developed and expanded.

Now in its 45th year, UMCO has its own rehearsal space and a sufficient collection of instruments. The orchestra organises a variety of annual activities, including concerts, showcases, recruitment and orientation. Among these, the annual concert is particularly noteworthy, having received widespread acclaim over the years with a full house at every performance. UMCO is committed to promoting Chinese traditional music and preserving Chinese cultural heritage. The orchestra primarily serves students of Universiti Malaya, providing opportunities to learn, appreciate, and perform this genre.



献词 MESSAGES



Prof. Dr. C.H. Raymond Ooi

Advisor of Universiti Malaya Chinese
Cultural Society

马大中华文化学会顾问

UMCO provides an opportunity for students to learn and value the traditional Chinese culture, I hope more UM students with a passion for music to join UMCO. Let us learn and enjoy the Chinese cultural art, develop it for future generations and share with the public while promoting it for tourism and multiracial cohesion.

UM Chinese Orchestra (UMCO) of the Tiong Hua Cultural Arts Association is delighted to present to you this wonderful annual event under the directorship of Mr.

Welcome everyone to the Orchestra Concert 2026 -The Breeze

In the age of AI, the art that touches human heart and soul must live on and balance the artificial technology created by man.

Chinese orchestra, performed with various instruments spanning a broad range of audible frequencies reflect the wonders and richness of Chinese cultural music that must be preserved.

The Chinese orchestra is a lovely and beneficial art that can be enjoyed by all Malaysians especially when performed at auspicious occasions, cultural events and celebrations. The melodies of Chinese musical instruments nourish the mental and spiritual well-being of a person.



这一年，我与马大华乐团共同走过，无数个琴弦为伴的午后和深夜。那些反复打磨琴声的排练，是马大华乐团最真实的缩影。有人笑说，玩华乐的人是孤独的，要在纷繁的世界里坚持完“过时的音乐”。我却觉得，我们并不孤独，因为我们愿意把时间花在这些即美好又纯粹的事情上，为自己的青春留下不后悔的模样。

有人问我，在大学的乐团做主席，难吗？

难。难在每一个新学年的重新磨合；有人毕业离开，也有刚入团的新人初学乐器。

但更多时候，是感动的。感动于有人愿意把青春这段宝贵的时光，交给一间闷热的练习角落，交给一首练了上百遍的曲子。感动于在考试周仍赶来练习的身影，感动于声部长们一遍遍带着新生练基本功的耐心，感动于演出前夜大家围坐在一起、把某个段落反复打磨到近乎完美的执着。我们在排练的空间里见过凌晨的月光，也在悠扬的旋律中找寻到自己。

而这一切的付出，都是为了今晚。

风起之时，万物有声。当音符如清风穿梭，不同的旋律彼此呼应，终成篇章。今晚的音乐会，便是这样一阵风，从《春》的明朗，到《黄梅序曲》的温润；从《台湾追想曲》的深情，到《酒歌》的欢腾。乐声时缓时急，如风行水上，最终归于和谐与共鸣。

华乐是什么？是二胡的深沉，是琵琶的凌厉，是笛子的悠扬，是鼓点的激昂。也是我们这群年轻人，在匆忙的校园里，愿意慢下来、静下来，用最笨拙也最真诚的方式，守护的传统文化。华乐对我们而言，不仅是音乐，也是我们青春的生活方式。

这一路走来，要感谢的人实在太多了。

感谢每一位乐手，是你们的手指拨动琴弦，让舞台有了生命。感谢筹委会的伙伴，是你们的奔波劳碌，让这场演出得以呈现。感谢赞助商与热心人士，是你们的支持，让我们的梦想有了落地的可能。

最应该被感谢是正坐在现场阅读这篇献词的你。音乐的意义，一半在于演奏，一半在于聆听。因为有你在场，我们的声音才有了归处。

这一场音乐会，是我们交给大学岁月的一份答卷。无论你在台上还是台下，我们都曾因为华乐，在同一片天空下，同频共振过。

愿这一阵风，将指尖的音符送入你心里，回荡不散。

苏勇权

马大华乐团团长 兼
音乐会筹委会主席



This past year, I have walked alongside the Universiti Malaya Chinese Orchestra. The late nights spent with our instruments, and the afternoons spent chasing the perfect note, are the moments that define our journey.

Some say that playing Chinese music can be lonely, holding onto ancient melodies in a restless world. But I believe we are the lucky ones, because we have found people willing to spend their time creating something beautiful and true.

Someone once asked me if it is hard being the president of a university orchestra.

Yes, it is hard. It is hard because we must get back on our feet with every new academic session. Senior members graduate and leave the orchestra while newcomers pick up their instruments for the first time.

Nevertheless, being in an orchestra is moving. It is moving to see someone give the best years of their youth to a practice room, to a piece played hundreds of times. It is moving to watch section leaders patiently guide newbies through scales and to sit together late into the night before a performance, polishing a phrase again and again.

And all of this has been leading to tonight.

When the breeze rises, everything finds its voice. Notes drift like wind, melodies call and answer one another until they become something whole.

Tonight's concert carries us from the brightness of "Spring" to the warmth of "Huangmei Overture", from the longing of "Capriccio Taiwan" to the joy of "Drinking Song", moving sometimes gentle, sometimes rushing, like wind across water before settling into harmony.

What is Chinese music (Huayue)? It is the erhu singing, the pipa ringing, the dizi whispering, and the drums beating. It is also a group of young people on a busy campus choosing to slow down and preserve these sounds in the simplest and most sincere way we know. Huayue is not just a genre of music, but a way of life woven into our youth.

There are many people to thank.

To every musician and committee member, your effort brought this stage to life. To our sponsors and supporters, your belief gave our dreams a place to land.

And to you, who walked through the doors tonight, thank you. Music lives half in the playing and half in the listening. Because you are here, our sound has found its home.

This concert is what we leave behind from our university years. For a moment, we share the same sky and the same frequency through the music we love.

May this breeze carry the notes from our fingertips into your heart and stay there.

Saw Yong Quan
President of UMCOC and Chairperson of
Concert Organising Committee



风，无形无影，却能唤醒天地万物的和鸣。
当第一缕清风掠过舞台，乐声悄然流动，在林间穿行，在湖面低语，在人群间牵起无形的纽带。

《临风》不仅是一场音乐会，更是一次与风同行、与声共舞的心灵旅程。

“把酒临风，其喜洋洋矣。”古人借风抒怀，宠辱皆忘。今日，马大华乐团以风为引，以乐为舟，载您遨游于旋律之间。从《春》的生机，到《黄梅序曲》的质朴；从《台湾追想曲》的深情，到《酒歌》的欢腾——每一首乐曲，都是风之所至、心之所向的回响。

作为副团长，我深信乐团的意义：是排练中声部间的彼此聆听，是舞台上默契如风的呼应，更是我们因对华乐的执着，聚在一起，让声音汇聚成风，吹向更远的地方。

风起万和，乐声汇聚。愿今夜的音乐拂过您的心田，带走尘嚣，留下共鸣。愿《临风》之声久久回荡，愿华乐之光在每一阵风中生生不息。

谨此，向所有团员、团员、赞助商、媒体伙伴及每一位观众，致以最深切的感谢。

The wind has no form, yet it awakens the harmony of all things.

As the first breeze crosses the stage, music flows—whispering through the woods, murmuring over the lake, weaving invisible bonds among us. The Breeze is more than a concert; it is a journey with wind and sound.

"Drinking in the breeze, one feels boundless joy." Today, UMC0 takes the wind as our guide and music as our vessel. From Spring to Huangmei Overture and Capriccio Taiwan—each piece is where the wind visits, and the heart responds.

As Vice President, I believe an orchestra means listening together on stage, and gathering our voices into a breeze that blows ever farther.

Where the breeze rises, harmonies are born. May tonight's music brush your heart, leave its resonance, and live on in every wind.

With deepest gratitude to all who have supported us.

陈俞彤 Tan Yee Joan

马大华乐团纪律副团长 兼 音乐会筹委会副主席

Vice President of UMC0 &

Vice Chairperson of Concert Organising Committee



马大华乐团公关副团长 兼 音乐会筹委会副主席
在清风徐来之际，我们相聚于此，以音乐诉说情怀。本次音乐会以“临风”为主题，象征着迎风而立的勇气，也代表着华乐悠扬婉转、随风传情的韵味。

华乐，是文化的传承，是心灵的共鸣。从悠远的古曲到充满创意的新编乐章，每一个音符都凝聚着团员们的努力与坚持。我们在排练中挥洒汗水，在舞台上绽放光彩，只为将最动人的旋律献给每一位观众。

愿今夜的音乐如清风般拂过心田，带来温暖与感动。也祝愿华乐团音乐会圆满成功，演出顺利，掌声不断。愿我们在音乐的陪伴下，继续临风前行，共谱更美好的未来。

As the gentle wind rises, we gather here to express our emotions through music. The theme of this concert, “the breeze” symbolizes courage, resilience, and the graceful flow of Chinese orchestral music carried by the breeze.

Chinese orchestra music is not only a cultural heritage but also a bridge that connects hearts. Every note and melody reflects the dedication and perseverance of our members. From countless rehearsals to this shining moment on stage, we strive to deliver a performance filled with passion and sincerity.

May tonight's music touch every soul like a refreshing wind. We sincerely wish our Chinese Orchestra concert great success and a smooth performance. May we continue to move forward with confidence, embracing the wind and creating even more beautiful harmonies together.

张俊泽 Teoh Jun Ze

马大华乐团公关副团长 兼 音乐会筹委会副主席
Vice President of UMCO &
Vice Chairperson of Concert Organising Committee



郑允淇，2003年出生于霹雳州怡保。九岁时开始接触华乐，并加入霹雳万华一校华乐团，在郭欣怡老师的指导下学习笛子与唢呐。

2016年，她加入升旗山中学华乐团，担任唢呐组首席，逐渐积累演出与比赛经验：2017年春蕾以《风狮爷传奇》荣获荣誉金奖；2018年赴台湾与嘉义县立竹崎高级中学的国乐团交流，并与当地学生共同演绎《台湾追想曲》；同年所属吹管小组在MIMAF以《跑旱船》夺得金奖；2019年在春蕾参与的大合奏《太阳颂》获得金奖；2020年在《乐缘·玖》独奏齐奏赛以唢呐重奏《黄土情》摘得银奖；2024年参与吹管专场演奏会《管韵》，完成唢呐爵士重奏曲《Crazy Suona》的马来西亚首演。

2024年，郑允淇加入马大华乐团，并参与2024年《舟游琴川》及2025年《光烁》音乐会。《光烁》音乐会落幕后，她的华乐学习旅程也在机缘之下迎来了新的转折。在一次偶然的机会中，她开始尝试以指挥的身份参与乐团的排练与演出，并在实践中不断学习与积累经验。

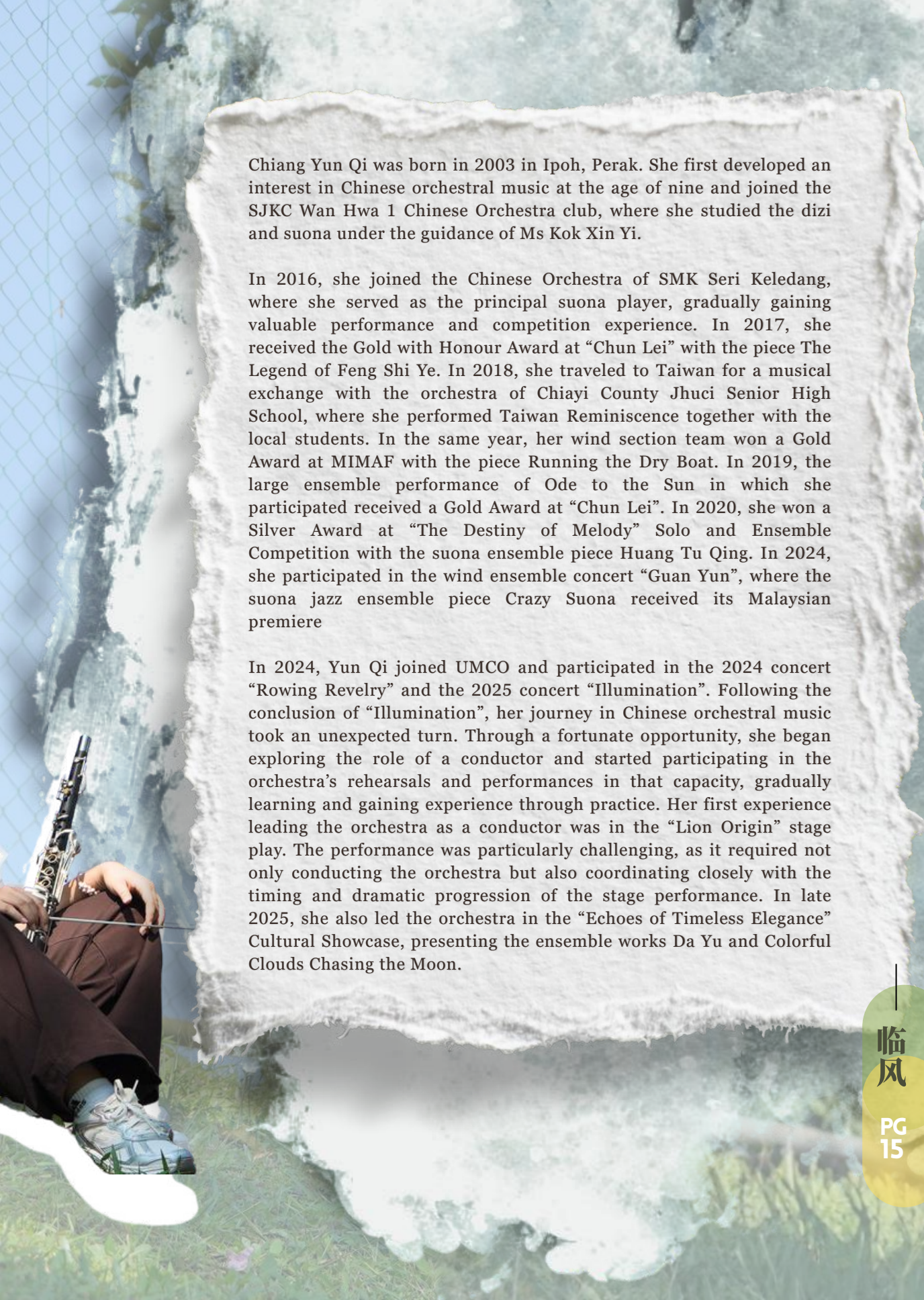
她首次以指挥身份带领乐团演出，是参与舞台剧《狮源之南洋舞》的演出。该演出具有相当挑战性，除了指挥乐队演奏，还需实时配合舞台剧情的发展与节奏变化。2025年末，她亦在《流光筑韵》文艺汇演中带领乐团呈现合奏曲《大鱼》与《彩云追月》。

今夜的《临风》音乐会，是郑允淇首次以指挥身份参与的音乐会。能够在大学期间承担指挥的责任，对她而言既是难得的机会，也是持续学习的开始。她深知自己仍有许多需要学习与精进之处，并由衷感谢一路走来给予鼓励与指导的老师、团员与朋友，让她得以在每一次排练与演出中不断成长。

郑允淇 Chiang Yun Qi

指挥 兼 音乐总监

Conductor & Music Director



Chiang Yun Qi was born in 2003 in Ipoh, Perak. She first developed an interest in Chinese orchestral music at the age of nine and joined the SJKC Wan Hwa 1 Chinese Orchestra club, where she studied the dizi and suona under the guidance of Ms Kok Xin Yi.

In 2016, she joined the Chinese Orchestra of SMK Seri Keledang, where she served as the principal suona player, gradually gaining valuable performance and competition experience. In 2017, she received the Gold with Honour Award at “Chun Lei” with the piece The Legend of Feng Shi Ye. In 2018, she traveled to Taiwan for a musical exchange with the orchestra of Chiayi County Jhuci Senior High School, where she performed Taiwan Reminiscence together with the local students. In the same year, her wind section team won a Gold Award at MIMAF with the piece Running the Dry Boat. In 2019, the large ensemble performance of Ode to the Sun in which she participated received a Gold Award at “Chun Lei”. In 2020, she won a Silver Award at “The Destiny of Melody” Solo and Ensemble Competition with the suona ensemble piece Huang Tu Qing. In 2024, she participated in the wind ensemble concert “Guan Yun”, where the suona jazz ensemble piece Crazy Suona received its Malaysian premiere

In 2024, Yun Qi joined UMC0 and participated in the 2024 concert “Rowing Revelry” and the 2025 concert “Illumination”. Following the conclusion of “Illumination”, her journey in Chinese orchestral music took an unexpected turn. Through a fortunate opportunity, she began exploring the role of a conductor and started participating in the orchestra’s rehearsals and performances in that capacity, gradually learning and gaining experience through practice. Her first experience leading the orchestra as a conductor was in the “Lion Origin” stage play. The performance was particularly challenging, as it required not only conducting the orchestra but also coordinating closely with the timing and dramatic progression of the stage performance. In late 2025, she also led the orchestra in the “Echoes of Timeless Elegance” Cultural Showcase, presenting the ensemble works Da Yu and Colorful Clouds Chasing the Moon.

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刘建峰，2002年出生于雪兰莪州，2015年加入八打零公教中学华乐团，启蒙于黄鸿昌老师。

2016起参与全国华乐合奏大赛，2017年荣获华总国油杯小合奏中学组金奖。担任公中华乐团2017/2018年的敲击组长，2018年辅导敲击独奏组员一同乐团荣获华乐大合奏金奖。2018年开始学习古典钢琴与乐理，同年上任华乐团2018/2019副首席。2022完成了英国皇家5级乐理，2023完成英国皇家8级乐理。2024完成伦敦三圣一八级古典钢琴。2024 年受邀为双威大学华乐团客席「龙腾虎跃」独奏员。

曾就读马来西亚国家艺术学院（ASWARA），主修现代钢琴。目前在马大音乐系主修爵士钢琴。他将担任此次音乐会的指挥。

刘建峰 Low Kin Feng

指挥 兼 音乐总监

Conductor & Music Director

Low Kin Feng, born in Selangor, 2002. Joined Catholic High School Petaling Jaya (CHSPJ) Chinese Orchestra (PMO) in 2015, under the tutelage of Mr Wong Hoong Cheong.

Participated in the National Chinese Orchestra competition in 2016 onwards, awarded Gold for Red Sonata Fiesta 2017 Chinese Music Instrumental Ensemble. In charge of the percussion section as the Percussion Section Leader for 2017/2018, guided the percussion soloist for 2018 national chinese orchestra competition and won Gold alongside with PMOCHSPJ. Started learning the piano and music theory in 2018, and was elevated to the Vice-concertmaster cum Student Conductor 2018/2019 in the same year. Completed ABRSM Music Theory Grade 5 in 2022, and ABRSM Music Theory Grade 8 in 2023. Completed Trinity College London Grade 8 Classical Piano in 2024. In the same year was Invited to be the guest soloist for Sunway University Chinese Orchestra.

Was an undergraduate for Contemporary Piano major in National Academy of Arts Culture and Heritage (ASWARA). Now majoring in Jazz Piano in University Malaya. He will be serving as the conductor for this concert.

郑家杰，2006年出生于吉打州居林县。2019年升入中学后，他在家人的影响下加入了吉打居林觉民中学弦乐团（CMSO），师从林顺有教练学习中提琴，由此开启了他的音乐之旅。同年，他以C组团员的身份随团参加马来西亚国际艺术节（MIMAF），演奏曲目《Zooster Breakout》并获得银奖。

2020至2022年间，尽管各项实体赛事受疫情影响而停摆，他依然坚持日常练习，在音乐技艺上持续精进。2022年，他出任乐团中提琴首席兼纪律委员，并担任音乐会集训营主席，展现了良好的团队协作与统筹能力。2023年，他作为A组团员参与春蕾音乐节，随团以《Adventures on Bainbridge Island》一曲荣获金奖。充实的中学乐团生涯，不仅为他打下了扎实的弦乐基础，更培养了他对音乐合奏的深厚兴趣。

2025年，他步入大学校园，机缘巧合下以倍大提琴手的身份加入马大华乐团（UMCO），开始接触并探索华乐领域。过去丰富的乐团经历让他对指挥这一角色产生了浓厚的兴趣。经过不懈努力，他顺利通过选拔，正式担任马大华乐团新生组指挥，迈出了从乐手走向指挥台的重要一步。

在2026年度音乐会《临风》中，家杰将首次以指挥的身份登台。他期望能与新生组的团员们在音乐中共同成长、相互成就，如同微风汇聚般，在舞台上交织出和谐动人的乐章。



Teh Jia Jie was born in Kulim, Kedah in 2006. In 2019, after entering secondary school, influenced by his family, he joined the SMK Chio Min String Orchestra (CMSO) and began learning the viola under the guidance of Coach Lim Soon Oo, thus embarking on his musical journey. In the same year, as a Team C member, he participated in the Malaysia International Music Arts Festival (MIMAF) with the orchestra, performing the piece Zooster Breakout and winning a Silver Award.



郑家杰 Teh Jia Jie

指挥 兼 音乐总监

Conductor & Music Director

In 2025, upon entering university, a serendipitous opportunity led him to join the Universiti Malaya Chinese Orchestra (UMCO) as a double bassist, marking the beginning of his exploration into Chinese orchestral music. His extensive past orchestra experience sparked a strong interest in the role of a conductor.

Through relentless effort, he successfully passed the audition to officially become the Conductor of the UMCO New Member Ensemble, taking a significant step from a musician to the conductor's podium.

In the 2026 Annual Concert the breeze, He will make his debut as a conductor. He hopes to grow and achieve together with the members of the ensemble through music, weaving a harmonious and moving symphony on stage, much like the gathering of a gentle breeze



黄丽妃自2013年于中学时期接触华乐，并开始学习扬琴至今。她早年活跃于吉打新国民型中学华乐团（SMCO），曾担任扬琴首席及弹拨组组长，在团内演出与训练中逐步奠定扎实的演奏基础。

升学后，她加入马来亚大学华乐团（UMCO），持续投入华乐演奏与团务发展，现任扬琴首席，积极参与团内各项演出与事务。自2024年起，黄丽妃师从马来西亚著名扬琴演奏家陈永耀老师，进一步精进扬琴技巧与音乐诠释能力。

在比赛方面，她曾荣获2018年国油杯（UTP）扬琴齐奏银奖，展现良好的合作能力与稳定的舞台表现。

此次音乐会所演奏的《林冲夜奔》，是一首极具代表性的经典扬琴作品，运用了摇拨、摘音及双音琴竹等多种特色技巧，充分展现扬琴丰富的表现力。对她而言，这首作品不仅是扬琴学习历程中的重要里程碑，也象征着对传统经典的传承与热爱。

黄丽妃 Ng Li Fei

独奏者

Concerto Soloist





Ng Li Fei began her journey in Chinese orchestral music in 2013 during her secondary school years, where she started learning the yangqin. She was actively involved in the SMJK Sin Min Chinese Orchestra (SMCO), serving as the yangqin principal and leader of the plucked strings section, gradually building technical foundation through rehearsals and performances.

Upon entering university, she joined UMCO, where she continues to contribute actively to performances and orchestra affairs. She currently serves as the yangqin principle. Since 2024, she has been under the guidance of Mr. Tan Yong Yaw, further refining her technique and musical interpretation.

In competitions, she was awarded Silver Prize in the Yangqin Ensemble Category at the 2018 Petronas Cup (UTP), demonstrating solid ensemble skills and dependable stage presence.

The featured solo piece for this concert, Lin Chong's Night Escape, is a highly representative classic in the yangqin repertoire. It incorporates distinctive techniques such as tremolo striking, muted tones, and double-note yangqin hammers, showcasing the instrument's expressive possibilities. For her, this work represents an important milestone in her musical journey and reflects her appreciation for the enduring legacy of traditional repertoire.

曲目介绍

PROGRAMME NOTES

鸣

Resonance

UMCO敲击组 改编
Re-arranged by UMCO PERCUSSION

聚散终有时。鼓声起落之间，来自不同轨道的灵魂在同一个节拍里相遇。个性的碰撞与较量，化作层层叠叠的节奏；在磨合与理解中，我们逐渐找到彼此的呼吸与力度，奏出最痛快淋漓的齐鸣。然而，天下无不散之筵席。当最热闹的鼓声慢慢平息，当初一起并肩敲击的同伴，也将顺着时间的脚步，一个接一个地转身退场。直到喧闹散去，舞台又回到了刚开始只有一个人的安静。这不只是一场演出，更像是我们在诉说一段真实经历过的相聚、磨合、共鸣，以及最后的各自挥手道别。这一幕，是属于我们所有人共同的篇章。

Every encounter is a prelude to a farewell. Souls from different paths are brought together by the beat of the drums. Sparks fly as distinct personalities clash and compete, but through understanding, we eventually find our resonance, playing our hearts out in one exhilarating, unified rhythm. But all good things must come to an end. As the echoes of our shared rhythm slowly fade, we step out of the spotlight one by one, leaving the stage exactly as it began. Just like in life, we start alone, meet each other, create noise and harmony together, and eventually, part ways. It is a chapter that belongs to all of us.

天边情歌

Boundless Love Song

孙晶 作曲
Composed by SUN JING

本曲以雪山、草原与牧羊姑娘等西北意象为叙事背景，深度融合了哈萨克族与青海藏族的民歌核心元素。通过对七声调式的创造性运用，作品打破了单一民族音乐的界限，构建出极具辨识度的西北音响空间。这不仅是一次多元音乐文化的碰撞，更是对西北民族气韵的现代化重塑。

"Boundless Love Song" is set against the evocative backdrop of snow-capped mountains, vast grasslands, and a shepherdess by a crystalline lake. The piece deeply integrates the core folk elements of the Kazakh and Qinghai-Tibetan ethnic groups. Through the creative application of heptatonic scales, the work transcends the boundaries of a single ethnic style to construct a highly recognizable Northwest musical landscape. It is more than a collision of diverse musical cultures; it is a modern reimagining of the majestic spirit of Northwest China.

驯龙高手组曲

How to Train Your Dragon Suite

约翰·鲍威尔 作曲

陈之翰 改编

Composed by JOHN POWELL

Arranged by CHEN CHI HAN

本组曲精选自 2025 年真人版电影，由原配乐大师 John Powell 重新编排，赋予了经典旋律更宏大的史诗感。

音乐由博克岛壮阔的序曲《This is Real Berk》拉开序幕，低音组深沉的琴声勾勒出维京部落的粗犷与坚韧。随后在《Home in the Ring》的灵动节奏与《He's Not That Boy》的细腻情感中，展现了小嗝嗝内心的挣扎与成长。组曲的高潮处，低音部以极强的推进力带观众进入《Test Driving with Toothless》的疾速飞行，最终在唯美梦幻的《A Romantic Flight》中，用如水波般流淌的低音旋律，完成了一段从大地飞向蓝天的壮丽告白。

This suite is selected from the 2025 live-action film, featuring a reimagined score by the original master composer, John Powell, who has infused these classic melodies with a more profound sense of epic grandeur.

The journey begins with the majestic overture "This is Real Berk", where the deep, resonant tones of the bass section sketch the ruggedness and resilience of the Viking tribe. The music then transitions into the rhythmic agility of "Home in the Ring" and the tender introspection of "He's Not That Boy," capturing Hiccup's inner struggle and growth. At the suite's climax, the bass section provides a powerful driving force, propelling the audience into the exhilarating flight of "Test Driving with Toothless." The performance culminates in the ethereal and dreamlike "A Romantic Flight," using fluid, flowing bass melodies to complete a magnificent narrative of soaring from the earth to the skies.

戏歌仔

Opera

朱云嵩 作曲
Composed by Chu Yun-Song

这首乐曲融合了全新的元素到台湾原有的文化中，与不同的艺术形式相结合，希望通过这种方式再次展现出台湾宝岛丰富、独特的文化，并注入新的生命力。歌仔戏已经有一百多年的历史，相传它是由福建漳州地区的“歌仔”（锦歌）结合车鼓小戏的身段和当地歌谣小调逐渐演变而来。

The music injects new elements into Taiwan's original culture and combines with various art forms, hoping to revive the richness and uniqueness of Taiwan's culture with new vitality. The origins of Gezaixi can be traced back more than a hundred years. It is said that Gezaixi was developed from the combination of the singing style called "Gezi" from the Zhangzhou region of Fujian and the body movements of Chegu (cart-drum) theater and local folk songs.

红楼梦组曲

Dream of the Red Chamber Suite

王立平 作曲
Composed by Wang Li Ping

《红楼梦组曲》源自中国古典文学巅峰之作。作曲家王立平耗时四年半，将曹雪芹笔下的“满腔惆怅、无限感慨”化作凄婉细腻的旋律，成就了华语乐坛的传世经典。本次演出精选其中最具代表性的三首篇章：描写贾府“开心果”、诙谐灵动的《刘姥姥》；叹息机关算尽、繁华成空的《聪明累》；以及全剧的情感巅峰，展现黛玉孤高自怜与凄美宿命的《葬花吟》。乐曲不仅还原了红楼盛世的典雅古朴，更在悲喜交织中诉尽了人生无常。

"Dream of the Red Chamber Suite" is a musical masterpiece inspired by the pinnacle of Chinese classical literature. Over four and a half years, composer Wang Li Ping translated the profound "melancholy and endless sighs" of Cao Xueqin's novel into delicate, haunting melodies. This performance features three iconic movements: "Granny Liu," a witty and lively portrayal of the manor's unexpected guest; "The Clever Are Victims of Their Own Ingenuity," a reflection on the vanity of power and worldly schemes; and "Burying the Flowers," the emotional climax that captures Lin Dai Yu's tragic beauty and her struggle against destiny. Together, they weave a tapestry of elegance and sorrow, reflecting the transience of life.

林冲夜奔

Lin Chong's Night Escape

项祖华 作曲

Composed by Xiang Zuhua

《林冲夜奔》项祖华先生于1984年创作是一首扬琴曲，以林冲被逼上梁山的故事为背景，作品的题材与构思，从中国文化传统中的美学深处探求具有民和族气质中国特色的音乐思维方式，采用了“起承转合”的曲式结构，刻画林冲英雄落难、怒火满腔、冲风踏雪、战胜险阻、夜奔梁山的豪情壮举。为了突出作品的民族神韵与风骨，作者融化了昆曲的音乐基调，使音乐主题带有悲壮阳刚的气质，充满了浓烈的抗争与胆魄，极具戏剧性与哲理性。

项祖华（1934—2017），江苏苏州人，中国扬琴演奏家、作曲家、音乐教育家，曾任国际扬琴学会副主席、中国音乐学院教授。出生于音乐世家，自幼学习扬琴、二胡等乐器，师从任梅初、陆修棠。20世纪40年代起活跃于江沪地区，50年代任上海民族乐团演奏员兼上海音乐学院教师，60年代起先后在中国音乐学院、中央音乐学院任教。

早年以江南丝竹与广东音乐为基础形成演奏风格，改编创作《林冲夜奔》《海峡音诗》等近百首扬琴作品。1984年创作的《林冲夜奔》融合昆曲元素，首次运用双音琴竹技法。出版《扬琴弹奏技艺》《项祖华扬琴教程》等专著，其中《扬琴弹奏技艺》获高等学校教学成果一等奖。1991年当选国际扬琴学会副主席，提出世界扬琴“三大体系”理论，推动中国扬琴国际传播。长期致力于专业教育，培养李玲玲等扬琴人才，形成系统教学体系。

Lin Chong's Night Escape, composed by Xiang Zuhua in 1984, is a yangqin piece based on the story of Lin Chong, a hero forced to flee to Liangshan. The work draws deeply from traditional Chinese aesthetics to shape a musical language with strong national character. Its structure follows the classic “introduction, development, transition, and conclusion” (qi-cheng-zhuan-he), vividly portraying Lin Chong's fall from grace, his burning rage, his journey through wind and snow, and his defiant escape to Liangshan. To highlight the national spirit and bold character of the piece, the composer blends elements of Kunqu opera. This gives the music a solemn, heroic, and masculine quality, full of fierce resistance and courage, making the work both dramatic and philosophical.

Xiang Zuhua (1934–2017), from Suzhou, was a yangqin virtuoso, composer, and educator. He was Vice President of the International Dulcimer Society and a professor at China Conservatory of Music. Trained in Jiangnan sizhu and Cantonese music, he composed nearly 100 works, including Lin Chong's Night Escape and Poem of the Strait. His 1984 piece Lin Chong's Night Escape pioneered double-mallet technique. His book Yangqin Performance Techniques won a top teaching award. In 1991, he proposed the “three systems” theory of global dulcimer, advancing Chinese yangqin worldwide. He trained many musicians, including Li Lingling.

剑心三世天下

Sword of Heart · Three Lives, Three Worlds · The World

谭旋, 刘吉宁 原曲作曲

刘建峰 串烧改编

Composed by Tan Xuan, Liu Jining

Arranged by Low Kin Feng

本曲融合了张杰三首极具代表性的古风金曲，以宏大的视角重塑了一场关于初心、宿命与江山的音乐对话。

序幕由《剑心》开启，旋律中不仅有《古剑奇谭》里红衣少年守心不改的赤诚，更道尽了踏遍山河寻觅良人的深情。随后转入《三生三世》，灵动的音符诉说着因缘轮回中的执着与等待，将跨越时空的宿命感淋漓呈现。

全曲在《天下》中推向高潮，将古典意象与宏大视角交织。从儿女情长到纵横天下，三首曲目相得益彰，大气磅礴且余音不绝，生动诠释了“不爱江山爱美人”的侠义豪情。

This piece seamlessly weaves together three of Jason Zhang's most iconic classics, reconstructing a grand musical dialogue centered on faith, destiny, and the realm of the world.

The journey begins with "Sword of Heart", where the melodies echo the unwavering sincerity of a young hero holding onto his path, alongside the profound longing of a soul wandering across mountains and rivers for a loved one. The music then transitions into "Three Lives, Three Worlds", where ethereal notes narrate a tale of persistence and waiting amidst the cycles of reincarnation, bringing the sense of predestined fate to life.

The composition reaches its climax with "The World", intertwining classical imagery with a majestic perspective. Moving from tender affection to heroic ambition, the three songs complement each other perfectly—magnificent and lingering—vividly illustrating the chivalrous sentiment of "valuing love over the empire."

酒歌

Drinking Song

卢亮辉 作曲
Composed by Lo Leung-Fai

《酒歌》是卢亮辉先生于1978年创作的经典乐曲。它带我们走进中国西南地区，领略彝族人民那份如火般的热情。彝族是一个能歌善舞、豪爽好客的民族，他们对生活的热爱都融在了歌声与美酒之中。

乐曲生动描绘了彝族青年在月色下的欢聚时刻：随着清脆的乐声响起，人们围着篝火，在月光下开怀畅饮。乐曲的前半段展现了豪迈的舞姿；中段则转为优美深情的旋律，如同在深夜的边疆大地上倾诉衷肠；最后，乐声越来越快，将气氛推向高潮，在所有人纵情狂欢中结束。这不仅是一首描写节日的乐曲，更展现了彝族人民对未来的美好憧憬。

"Drinking Song" is a celebratory piece composed by Lo Leung-Fai in 1978. It captures the vibrant spirit of the Yi people, an ethnic minority from Southwest China known for their legendary hospitality and passion for music.

The music transports us to a moonlit festival night: youth gather under the stars, sharing wine and dancing with joy. The opening is bold and energetic, reflecting their hearty folk dances. The middle part turns soft and lyrical, like a sincere conversation under the vast night sky. As the piece nears its end, the tempo quickens, building into a grand, spirited finale of collective celebration. This song is a tribute to the Yi people's love for life and their hopeful dreams for the future.

台湾追想曲

Capriccio Taiwan

苏文庆 作曲
Composed by Su Wen-Cheng

《台湾追想曲》是当代国乐界流传最广、最受喜爱的经典合奏曲之一。1997年，旅居旧金山的作曲家苏文庆应邀为台湾全国学生音乐比赛创作了此曲，初名《台湾小调》，灵感源自许石先生创作的同名流行金曲。2000年，因版权归属的时代背景，作曲家对其进行了精心的扩充与修补，正式更名为“追想曲”。

乐曲宛如一幅流动的宝岛音画：从序曲那苍茫辽阔的音响中，听者仿佛能看见台湾海峡的波涛与对故乡的深情回望；随后的快板则通过富有张力的敲击乐与轻快的旋律，展现了台湾人民勤劳、乐观的生命力。

"Capriccio Taiwan" is a landmark composition in the contemporary Chinese orchestral canon. Composed in 1997 by Su Wen-Cheng while in San Francisco, the work was originally commissioned as a mandatory piece for Taiwan's National Student Music Competitions. Originally titled Taiwanese Melody, its central theme was derived from a popular folk-style tune by Hsu Shih. In September 2000, in a move that reflected both respect for intellectual property and a commitment to artistic elevation, Su extensively revised and expanded the score, rebranding it as the evocative "Capriccio."

Structurally, the piece is a masterclass in integrating local melodic idioms with Western symphonic logic. From its expansive, panoramic introduction to the rhythmic vitality of its Allegro sections, the work achieves a sophisticated "symphonization" of Taiwanese folk roots.

春

Spring

卢亮辉 作曲
Composed by Lo Leung-Fai

《春》是卢亮辉所写的一首国乐合奏曲。此曲的旋律和灵感最早产生于大学时代，其原始动机经过长期的艺术沉淀与结构扩充，最终于1979年1月26日定稿问世。作品不仅是对季节更迭的具象描绘，更是作曲家在特定历史时期对生命复苏的深情礼赞及对时代愿景的宏伟展望。

全曲共分为3部分：第一部分主题是“春晨”，先由胡琴以弱渐强的颤弓表现春天早晨破晓的情景，接着经过古筝、扬琴的仿流水的演奏，带入乐曲慢版旋律的主题，描写春天的情致。第二部分主题“春游”，为小快版，曲式为回旋曲式，旋律生动活泼，并以笛子模仿鸟鸣声，表现游人在春天至野外游玩的情景。第三部分“春颂”，前段小快版的旋律逐渐加强热烈，最后转入广板，再现第一部分的主题旋律但更为气势宏大，表达对于春天的歌颂，并展现对未来的希望。

Spring, a Chinese orchestral work by Lu Lianghui, was inspired during his university years. After long refinement, the piece was completed on January 26, 1979. It is more than a portrait of seasons; it is a deep celebration of life's rebirth and a bold vision of hope in a pivotal era.

The work has three parts. First, "Spring Dawn": huqin tremolo swells from soft to strong, signaling daybreak, then guzheng and yangqin imitate flowing water, leading into a slow theme that captures spring's gentle mood. Second, "Spring Outing": an allegretto in rondo form, lively and bright, with flute mimicking birdsong to depict people enjoying the countryside. Third, "Hymn of Spring": the allegretto builds in intensity, then shifts into a grand largo, reprising the first theme with greater power—a hymn to spring and a statement of hope for the future.

黄梅序曲

Huangmei Overture

孙中生 作曲
李哲艺 编排

Composed by Sun Zhong Sheng
Arranged by Lee Che-Yi

这首作品由著名作曲家孙中生创作，以中国五大戏曲剧种之一的“黄梅戏”为音乐基调。

作品精准捕捉了黄梅戏清新自然、委婉动听的旋律特色。孙中生老师在创作中，既保留了传统“采茶调”的淳朴气息，又融入了现代的编曲手法，使旋律在展现戏曲韵味的同时，更具现代审美下的抒情性与流畅感。透过乐音，听者仿佛能看见江淮大地的烟雨江南与民间生活的鲜活灵动。

Composed by the renowned Sun Zhong Sheng, “Huangmei Overture” draws its musical soul from Huangmei Opera, one of China’s five major traditional opera genres.

The work exquisitely captures the fresh, natural, and delicately moving melodic essence that defines this art form. Maestro Sun masterfully preserves the rustic charm of the traditional "Tea-picking Tunes" while infusing modern arranging techniques. This duality allows the melody to retain its authentic operatic heritage while embracing a contemporary lyrical fluidity. Through the music, listeners are transported to the misty river landscapes of the Jianghuai region, witnessing the vivid and spirited essence of folk life.

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吹管 Wind



拉弦 Bowed String



弹拨 Plucked String



敲击 Percussion



低音 Bass



临风

PG
46

指挥 Conductors





演奏者名单

List of Performers



笛子

♪ 黄俊峰
王祖怡
林时恩
姚子谦
周凯琳
黄子鸿
贝轩蕙
王凯淇
谭雁心
欧玟希
陈镇阳
郑卉诒
陈奕恒
邢哲薪
周明义
许文乾
赖振轩
康添隆
叶奕宏

DIZI

SAMUEL WONG JUN YEE
ONG ZU YI
LIM SZE IAN
YEW CHEE HIM
CHAU KAI LIN
NG ZHEE HOONG
POOI XUAN HUI
ONG KAI CHEE
THAM YAN XIN
HAW WEN XI
TAN CHEN YANG
DANG DAI VEE
TAN YI HERN
HENG ZHE XING
CHAW MING YI
KHOR BOON QIAN
LAI ZHEN HIN
AUGUSTIN KANG
YEAP YI HONG

柳琴

♪ 萧愉璇
洪小薇
郭文洋
白蕴萱
陈可涵
杨宇兴
吴翎詞

LIUQIN

SIEW YU XUAN
ANG XIAO WEI
KOAY BOON YOUNG
PEK VOON HEIN
TAN KHE HAN
YONG EE SIN
GOH WAN JUN

琵琶

♪ 蔡晓芸
傅钰
邓如绚
林有辰
章子汕
徐糠實
吳穎軒
何彩珊
汪珊亘

PIPA

CHUAH XIAO HUI
FU YU
TANG RU XUAN
LIN YOU CHEN
CHONG ZHI SHAN
SOO KANG SHI
GOH YING XUAN
ELSA HO CHOY SHAN
ANG SHAN XUAN

笙

♪ 卢柔谚
章诗琪
陈晓萱
纪远哲
张耀方

SHENG

LOH JOE YAN
CHEANG SUKI
TAN SIAO SHUEN
KEE YUAN ZHE
CHEONG YAO FOANG

扬琴

♪ 黄丽妃
徐糠實
潘紫晴
陈俊杰
李家瑜
林慧怡
林慧仪
李俊毅
蔡晓芸

YANGQIN

NG LI FEI
SOO KANG SHI
PUA ZI QING
TAN JUN JIE
LEE JIA YEE
LIM HUEY YEE
LAM HUI YI
LEE JUN YI
CHUAH XIAO HUI

唢呐

♪ 黄祥正
郑允淇
陈泽量
吴佳骏
黄建桦
黄祥杰
温哲宇
温喆凱

SUONA

WONG XIANG ZHEN
CHIANG YUN QI
ALVIN CHAN ZHE LIANG
GOH JIA JUN
WONG JIAN YE
NG SIANG KEAT
OON ZHE YU
OON ZHE KAI

阮

♪ 陈俞彤
李纬垣
白蕴萱
林潼瑶
鍾卓霖
张惠乐
陈可儿
陈妍廷
李玟琦
徐糠實
廖燊煜
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RUAN

TAN YEE JOAN
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PEK VOON HEIN
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MICHELLE TAN YIAN TIANG
LEE WEN QI
SOO KANG SHI
LEOW SHEN EN
ADAM ISKANDAR
UNG RUI WEN

敲击

♪ 邓心宜
王誉峰
方晶盈
黎政平
陈劭毅
陈力恺
郭雪琴
孙宇萱
周健锋
黄建桦
王义鑫

PERCUSSION

TAN SIN YEE
EDMUND WONG TENG FENG
H'NG JIN YING
LAI ZHENG PING
CHEN SHAO YEE
TAN LI KAI
GUOK XUE QIN
SOON YU XUAN
CHEW KEAN HONG
WONG JIAN YE
ADAM ONG YI XIN

古筝

♪ 黄家乐
黄婕翎
康添隆

GUZHENG

NG CHIA LE
WONG JIE LING
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胡琴

杨善茵
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NG CHIA LE
WONG WEI SHEN
MOK XIAO MAANG
YEE XIAO HUI
LOO SHEE YI
TAN YAN THENG
LIN ZHI SHAN
CHEE WEI LUN
AUI MUM XIAN
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曾青丝

CELLO

LEE JING JIE
TEOH JUN ZE
DESMAN CHEN YEE
CHEN ZHI HAN
CARRYN LOH HUI EN
JOSLYN YEOH KER XIN
CHUA HONG JIE
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WAN SI MING
LAI YI WEN
LAU YONG CHING
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TAN YEE HONG
CHIN CHIN FANG

倍大提琴

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黄凯奕
叶涌胜
陈楷哲
苏芊澈
张瑞洋
陈韻如
黄奕仁
郑家杰

DOUBLE BASS

SAW YONG QUAN
NICHOLAS NG KAI YI
YAP YONG SON
TAN KAI ZHE
SOO QIAN WEI
CHANG RUI YANG
TAN YUN JU
NG YI REN
TEH JIA JIE

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- ♥ Timbalan Naib Canselor (Hal Ehwal Pelajar), Universiti Malaya
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- ♥ 好義记 Restoran How Yekee

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- | | |
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- ♥ 韶笙唢工作坊 Shao workshop

特别鸣谢

技术指导 Technical Support

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- ♥ 周悦敏 Chow Yuet Mun
- ♥ 黄宇佩 Wong Yee Pei
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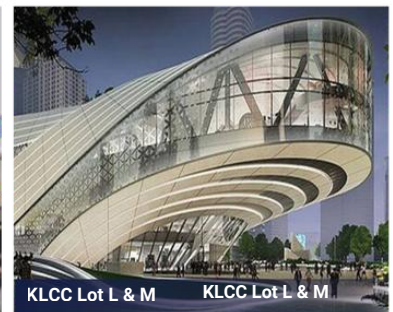
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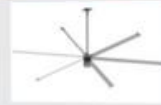


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Our museum showcases the unique art of 3D Trick Art, a creative technique that transforms traditional 2D paintings into immersive 3D visual experiences. Through carefully designed artworks painted on walls, floors, and ceilings, the images appear to pop out and come to life, creating an engaging and interactive experience for visitors. The museum features over 40 artworks, including illusion paintings and sculptures inspired by local culture and creativity. These distinctive works reflect the originality of Penang's artistic heritage and make our museum truly unique. Notably, Penang 3D Trick Art Museum is the first 3D art museum of its kind in Malaysia.

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