



NTU
Symphony
Orchestra

NTU SYMPHONY ORCHESTRA PRESENTS...

Tarantella

DANCE IN SYMPHONY

School of the Arts (SOTA)

5 June 2026

7pm

PROGRAMME BOOKLET



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DANZÓN NO. 2

DARIUS MILHAUD

CELLO CONCERTO NO. 1

Singapore Première

ERICH WOLFGANG KORNGOLD

CELLO CONCERTO IN C MAJOR, OP. 37

Singapore Première

ANTONÍN DVOŘÁK

SYMPHONY NO. 8 IN G MAJOR, OP. 88

Foreword



To our beloved audience and guests,

A very warm welcome to Tarantella, NTU Symphony Orchestra's Semester 2 concert for AY25/26!

NTUSO is delighted to celebrate the end of the academic year with you through an evening of music, dance, and festivity. Tarantella – Dance in Symphony brings the vibrant spirit of festivals and celebration through our music. As an orchestra, we are constantly growing, exploring new ideas, and challenging ourselves through diverse repertoire and collaborations. Thus, we are excited to showcase our growth and development as musicians through this concert. Established in 2019 as a string orchestra before becoming a full orchestra, NTUSO is immensely grateful for your continual encouragement and support. This inspires us to continue growing as musicians and as a community, and to keep sharing the joy of music with others.

On this note, we would like to extend our heartfelt thanks to the NTU Students' Affairs Office and the NTU Cultural Activities Club for their unwavering support, and to the NTU Symphonic Band, NTU Chinese Orchestra, NTU Piano Ensemble, and NTU Crescent Hall Jamband for their assistance with logistics and instruments. We are also deeply grateful to collaborate with Hoe Kit, whose participation has enriched this concert and provided us with a new opportunity to learn and grow as musicians. Lastly, we thank our members, guest players, and concert crew for their dedication, hard work, and passion in bringing this concert to life.

Finally, thank you for spending this evening with us. We hope tonight's performance brings you as much joy and excitement as we felt preparing it.

~ Haliza, NTUSO
Chairperson AY 25/26

About Us



The NTU CAC Symphony Orchestra (NTUSO) was established in September 2019 after its expansion from a string orchestra. NTUSO aims to promote excellence and enrichment in classical music and to provide a platform for students to learn and perform a wider repertoire of music. With a combined strength of over 50 active members in NTUSO, our affiliations continue to grow and thrive every year. Under the baton of our passionate conductor, Mr. Chan Wei Shing, the orchestra rehearses a variety of repertoire to perform in our bi-annual concerts and ad-hoc performance opportunities, such as NTU and LKC convocation ceremonies and The Grandeur of Christmas at Paragon. Additionally, exclusive enrichment opportunities are provided to members, including but not limited to masterclasses and chamber coaching - honing the musicianship and leadership initiative of our zealous members.



NTUSO is committed to a holistic approach to both internal and external networking and collaboration. Through our efforts, we have established partnerships with various organisations such as the National Gallery to provide exclusive performance collaborations for our members, as well as volunteering and networking experiences with the Singapore Symphony Orchestra in events such as the SSO Babies Prom and VCH Open House. The vision for NTUSO is to make an inclusive community that strives for musical excellence. We focus on forging bonds within our community, in an environment which encourages greater passion for our art.

Our Conductor



Mr Chan Wei Shing, born to a musical family, started learning the piano at the age of eight and the cello at ten, under Mrs. H. Ilano (Former sub-principal, SSO). In 1985, he won the First Prize in two categories of the National Music Competition the Cello Open and the Chamber Music category. Since then, Mr Chan has been involved in many concerts and opera productions such as *Die Fledermaus* and *La Traviata*, and also Young Musicians Concerts. As principal cellist of the Singapore Youth Orchestra, he was also selected as soloist in 1985 and in 1988 for the orchestra's tour to Australia.

In 1988, Mr Chan studied at the University of Music in Vienna with Prof. Angelika May for two years, as a result of winning the scholarship from the former Cultural Formation and the Lee Formation. He then went on to the University of Music in Graz and in 1996, was awarded the Master Degree of Arts majoring in Cello Performance. During his study at Graz University, Mr Chan was appointed principal cellist of the University Orchestra and the University Opera Orchestra. Besides playing in orchestras, Mr Chan has performed in concerts and festivals such as the Vienna Festival Weeks, Bad Aussee Music Festival Weeks, Holland Music Session, and Brahms Music Weeks, among others. He has also participated in masterclasses with renowned cellists like William Pleeth, Phillippe Müller, Tsuyoshi Tsutsumi, Wolfgang Bottcher, Valentin Erban, and Ivan Montigetti.

Since his return to Singapore, Mr Chan has been involved in many chamber concerts in Asia including a trio performance with pianist Pascal Roger in the Singapore Arts Festival with the Singapore Dance Theatre, and CD recordings of works from Tsao Chieh and Poon Yew Tien. In 2009, Mr Chan was appointed the Music Director of The Millennial Orchestra. The orchestra hopes to feature local talents and composers which will include works by Dr. Kelly Tang, Dr. Er Yen Chwen, and many more. Aside from orchestra works, Mr Chan also conducted operas by Donizetti, Purcell, J. Strauss, B. Britten, Monteverdi, and is currently the Music Director of New Opera Singapore.

Guest Cellist



Loke Hoe Kit has been described by The Straits Times as ‘probably the most visible local cellist to emerge’ from his generation. He started playing the cello at age 12, and was under the tutelage of Herminia Ilano. By 16, he was accepted into the class of the esteemed American cellist, Nathaniel Rosen – a protégé of the legendary Gregor Piatigorsky. That same year, Loke made his concerto debut performing Saint-Saëns’ Cello Concerto No.1.



In America, Loke studied at the Mannes College of Music, New York, and Southern Methodist University, Dallas, where he received the Meadows Artistic Scholarship Award. Besides Rosen, his other principal teacher was Paul Tobias – also a Piatigorsky protégé. At 17, Loke emerged as the top-ranking cellist at the 4th Lynn Harrell Concerto Competition (presented by the Dallas Symphony Orchestra) performing Bloch's *Schelomo*, and subsequently had the privilege of receiving guidance from the late Lynn Harrell himself.

Since his return, Loke has been recognised as one of Singapore’s leading cellists, and for his efforts in expanding the cello repertoire performed here. As soloist with orchestra, he gave the Singapore premieres of Saint-Saëns’ Cello Concerto No. 2 and Victor Herbert’s Cello Concerto No. 2. Tonight, he adds to that list, performing the local premieres of Korngold's and Milhaud's concertos. Other concertos performed in recent times include the Brahms Double, Saint-Saëns (1st), and Lalo concertos. He has made solo appearances with such orchestras as the Korea Symphony Orchestra (in Seoul), Braddell Heights Symphony



Orchestra, MacPherson Philharmonic Orchestra, and Tanglin Symphony Orchestra, collaborating with such international artists as conductor Mark Kadin and violinist Ivan Peev.

As a recitalist, Loke had the rare honour of giving his solo recital at the Victoria Memorial Hall under the auspices of the Young Virtuoso Recital Series in 2017. At age 23, he released his solo album, *A Double Life*, in which he recorded works for two cellos by Handel and Menotti through overdubbing. The album was featured as ‘CD of the Week’ on Symphony 92.4 FM. Loke has also served as guest principal cellist of the Saigon Philharmonic Orchestra, Vietnam.

Beyond classical music, Loke has performed with such pop artists as F.I.R., Stefanie Sun and OneRepublic. Loke is also an author; he is currently researching and writing a groundbreaking book on the history of Victoria Memorial Hall and Theatre, and raising funds for its publication.

Loke performs on a 2003 Fabrizio Di Pietrantonio cello, on generous loan from Dr Kee Kirk Chin.

Programme Notes



ARTURO
MÁRQUEZ

(1950-present)

DANZÓN NO. 2

Arturo Márquez's *Danzón No. 2*, composed in 1994, is a vibrant tribute to the danzón, a dance form that originated in Cuba and later became an essential part of Mexican musical culture, particularly in Veracruz. Inspired by Márquez's visit to a dance hall, the work captures both the elegance and vibrancy of this social tradition.

The piece opens with a sultry and restrained introduction, led by the solo clarinet, setting an atmosphere of anticipation. As the music unfolds, layers of syncopated rhythms and expressive melodies emerge, passed between winds, strings and the piano. The interplay between instrumental voices mirrors the gestures of dancers, dressed in poised, flirtatious and deeply expressive tones.

Márquez builds the piece through contrasting sections of intimacy and exuberance. Moments of tender musicality give way to bursts of rhythmic intensity, driven by percussive and bold brass tones. The fluctuating accents and tempo changes maintain a constant sense of motion, reflecting the fluidity of the dance.

As the energy gathers, the orchestra escalates toward a brilliant and thrilling finale. Strong in colour and character, *Danzón No. 2* has become one of the most celebrated contemporary orchestral works, embodying both national identity and the universal joy of dance.

Programme Notes



DARIUS MILHAUD

(1892-1974)



CELLO CONCERTO NO. 1

Darius Milhaud's Cello Concerto No. 1, composed in 1934, reflects the composer's distinctive blend of musical quality, clarity and subtle modernism. A member of the French group Les Six, Milhaud was known for his innovative harmonic language, yet this concerto reveals a more lyrical and expressive side of his style.

Programme Notes



CELLO CONCERTO NO. 1

MOVEMENT I: NONCHALANT

The first movement opens with a simple-natured, relaxed character, true to its marking, Nonchalant. The solo cello introduces a flowing, expressive line, engaging in a light and conversational dialogue with the orchestra.

Rather than adopting vivid contrasts, Milhaud favours transparency of texture and gentle interplay between instrumental voices. Subtle shifts in rhythm and harmony add warmth beneath the surface, giving the music a sense of graceful sophistication.

The movement maintains a poised and understated elegance, allowing the cello's warmth and agility to take centre stage.

MOVEMENT II: GRAVE

In stark contrast, the second movement, Grave, explores a more introspective and sombre atmosphere. The cello unfolds long, expressive phrases, its voice deeply reflective and almost vocal in character.

The orchestral accompaniment remains restrained, providing a dark, supportive backdrop. Occasional dissonances and harmonic tension create a sense of tranquil unease, adding emotional depth to the movement.

Here, Milhaud reveals a more serious and contemplative side, allowing the music to linger in moments of stillness and rumination.

Programme Notes



CELLO CONCERTO NO. I

MOVEMENT III: JOYEUX

The final movement, Joyeux, bursts forth with lively energy and rhythmic vigour. The cello navigates playful, virtuosic passages, engaging in spirited exchanges with the orchestra.

Syncopated rhythms and bright orchestral hues stir the music forward, creating a sense of momentum and exuberance. The lightness of texture and wit characteristic of Milhaud's style are wholly exhibited.

The concerto concludes in a joyful and animated flourish, bringing the work to a spirited and heartening close.

Programme Notes



**ERICH WOLFGANG
KORNGOLD**

(1897-1957)

**CELLO CONCERTO
IN C MAJOR**

Erich Wolfgang Korngold's Cello Concerto in C major composed in 1946, originated from the Hollywood film *Deception*, a gripping tale of passion, jealousy, and control. At the heart of the story lies a dramatic love triangle where a cellist, newly arrived after the war, is set to premiere a concerto written by his powerful rival. As tensions rise between love, pride and obsession, the music reaches a breaking point. The concerto itself becomes the emotional pinnacle of the film, where both music and drama collide.

Expanded from its original film score into a concert work, the concerto unfolds in a seamless motion. It opens with a bold and impassioned theme where the cello immediately takes centre stage whilst carrying a voice that is both melodic and urgent. A contrasting central section reveals instances of reflective tenderness, before giving way to masterful passages of mounting magnitude, including an impressive and demanding cadenza. Korngold's lush orchestration and sweeping melodies reflect his signature cinematic style, shaped by his career in Hollywood after fleeing Europe during the rise of the Nazi regime. The piece develops toward a dramatic and triumphant conclusion, blending the emotional intensity of film with the richness of concert tradition. Though concise in length, the concerto leaves a powerful impression, one fused with the vividness of storytelling, virtuosity, and late-Romantic expression.

Programme Notes



ANTONÍN DVOŘÁK (1841-1904)



SYMPHONY NO. 8 IN G MAJOR, OP. 88

Antonín Dvořák's Symphony No. 8, composed in 1889, is one of his most radiant and invigorating works. Rooted in the landscapes and folk traditions of his native country Bohemia, the symphony overflows with melodic invention, rhythmic vitality and a deep affinity with nature. Unlike the more dramatic fervour of his Seventh Symphony, his Eighth one embraces a brighter, more pastoral spirit.

Programme Notes



SYMPHONY NO. 8 IN G MAJOR, OP. 88

MOVEMENT I: ALLEGRO CON BRIO

The first movement opens with a lyrical and slightly wistful theme in G minor, introduced by the cellos, horns and clarinets over a hushed accompaniment. This introspective opening soon gives way to a brighter G major, heralded by a delicate “bird call” motif in the flute.

From here, Dvořák develops the movement with remarkable energy and contrast. Stormy passages surge through the orchestra, particularly in the development, before giving way to more expressive interludes. The second theme then returns in a richer, darker tone through the English horn.

The movement concludes with a short yet energetic coda, bringing together its contrasting qualities in a strong finish.

MOVEMENT II: ADAGIO

Despite its Adagio marking, the second movement flows with a gentle sense of motion, unfolding delicately. The strings introduce a melodic and evocative theme, which is gradually passed between woodwinds in a tender conversation of oboes, flutes and clarinets. The texture is mainly built around a dainty dialogue between strings and woodwinds that each add its own colour.

Dvořák pursues this movement through subtle variations of the main melody, cultivating a more diverse tonal landscape. Occasionally, the calm tones are interrupted by darker, more sensational passages, evoking the sudden arrival of a summer storm before returning to serenity.

Throughout, the music balances introspection with warmth, capturing shifting moods of nature. The movement eventually settles into a soft and reflective close, as if the landscape has finally returned to stillness.

Programme Notes



SYMPHONY NO. 8 IN G MAJOR, OP. 88

MOVEMENT III: ALLEGRETTO GRAZIOSO

The third movement unfolds as a graceful, slightly melancholic waltz in triple time. Its flowing melodies and gentle sway evoke elegance tinged with nostalgia, creating a sense of composed contemplation rather than exuberant dance.

In contrast, the central section introduces a more lively and rustic character, reminiscent of a Bohemian folk dance. This shift in mood brings a touch of earthiness and vitality, grounding the movement in Dvořák's national style.

Rather than a traditional scherzo, this movement functions as an intermezzo, blending refinement with folk influence. It concludes with a light and playful coda, subtly recalling earlier themes.

MOVEMENT IV: ALLEGRO MA NON TROPPO

The finale begins with a bold trumpet fanfare that acts as an invitation to dance. From this striking opening, Dvořák launches into a set of variations on a warm and lyrical theme first introduced by the cellos.

As the movement unfolds, the theme is transformed through a wide range of moods and layers. Some variations are gentle and expressive, while others burst with rhythmic energy and orchestral brilliance. A contrasting middle section introduces darker, more chaotic material, shifting between major and minor before the return of brighter themes.

The orchestra builds momentum toward a triumphant conclusion, with brass and timpani driving the music forward. The symphony closes in a brilliant and jubilant coda, embodying the rigour and vivacity that define the movement.

Our Musicians

First Violin

Low Enya * *CONCERTMASTER*
Herbie Teo
Sacha Wan Xin Yu *
Wang Maolin
Chen Yijun
Wang Yuchen
Dai Xinruo
Theodore Goh Xianrong
Jesper Tai #
Chuan Kai Nicholas Lim #
Kayli Mae Choo Rui Min #

Second Violin

Chek Ze Chan * *PRINCIPAL*
Hong Xiang Hui *
Kan Fu Yi
Dawn Lim Sze En *
Olivia Ng Min Yi
Quah Xuan Lin
Li Si Cheng
Qin Jiaqi
Samuel Albert Soekarno #
Tan Hon-Shien Michael-Lawrence #
Timothy Chia #

Viola

Cherrlyn Chiah Jia Ying * *PRINCIPAL*
Abigail Antonia Wijaya
Pearl Ng Mohamad Zurymie #
Erica Loh E-Wen #
Lau Jia Ern Vera #
Wang Wenrui #

Cello

Chen Yijie
Thue Zhan Wei Aden
Amelia Ee En Qi
Ye Seow Hui
Tan Kai Xin *
Marci Lu Yuhan #
Chew Jia Mei, Elizabeth #
Zhong He Cheng #

Bass

Zhu Hui Xin Anita #
Loewe Lim Li Tong #

Our Musicians

Piccolo/Flute

Sun Yunqi
Fun Wai Man, Charlene
Caitlin Ling Hui Wen

Oboe

Liu Xiaotao * *PRINCIPAL*
Jasper Goh #

Clarinet

Dong Dongrun *
Dhammananda Justin Yu
Dan Chum #

Bassoon

Ang Jun En #
Ruidan Li #

Trumpet

Kelvin Lek Teng Chee
Ao Zhongjian
Soo Yi Jian #

French Horn

Alicia Wong Xinyi
Koh Zi Lin Krystal #
Manikanda Durairaj Aadarsh Saran #
Jonathan Wenas #

Trombone

Ayush Sethi *
Jenell Lim Yi Jun #
Lucas Lim Cheng Li #

Tuba

Kenny Ooi

Percussion

Martina Razali * *PRINCIPAL*
See Toh Jie Min #
Qin Jiaqi
Ye Seow Hui

Harp

Teo Charmaine #

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