




# *Butterfly Lovers meet Romeo and Juliet*

Li Huan Zhi | Spring Festival Overture  
He Zhan Hao and Chen Gang | The Butterfly Lovers Concerto (Erhu)  
Pearl Yim | The Mermaid's Odyssey  
S. Rachmaninov | Symphony No 2 (Adagio)  
P. Tchaikovsky | Romeo and Juliet Fantasy Overture



**Braddell Heights Symphony Orchestra**

**Leonard Tan** | Music Director

**Chin Yen Choong** | Erhu Soloist



**22 February 2026 | Sunday**

**5 pm**

**School of the Arts (SOTA) Concert Hall**



**Braddell  
Heights  
Symphony  
Orchestra**

Organised by Braddell Heights CCMC



People's Association

**22 February 2026 (Sunday), 5:00pm**  
**SOTA Concert Hall**

**Butterfly Lovers Meet Romeo and Juliet**

**Li Huanzhi**

春节序曲 (Spring Festival Overture) (5:00)

**He Zhanhao (何占豪) and Chen Gang (陈钢)**

Butterfly Lovers, with Erhu (27:00)

**INTERMISSION : 20 MINUTES**

**Pearl Yim**

The Mermaid Odyssey (3:00)

**Sergei Rachmaninoff**

Symphony No. 2 in E Minor, Op. 27 : III. Adagio (17:00)

**Pyotr Ilyich Tchaikovsky**

Romeo and Juliet – Fantasy Overture, TH42 (21:00)

**Braddell Heights Symphony Orchestra (BHSO)**

**Leonard Tan**, *conductor*

**Chin Yen Choong**, *Erhu soloist*

*The duration of the performance is approximately 73 mins,  
excluding intermission.*

## Braddell Heights Symphony Orchestra



The Braddell Heights Symphony Orchestra (BHSO) is one of Singapore's most prominent volunteer orchestras. Founded in 1986 under the auspices of the Braddell Heights Community Club, the BHSO has been home to countless local and expatriate musicians living in Singapore who come from all walks of life, bonded by their love of classical music and performing in an orchestra.

From humble beginnings with only a handful of members, the BHSO grew steadily into a full-sized symphony orchestra under the leadership of Maestro Yan Yin Wing during his 25-year tenure as Music Director. In 2012, the baton was passed on to the late Adrian Tan who brought with him innovative ideas that revitalised the orchestra and its role in the community.

As a community orchestra with the vision of expanding its outreach to a wide audience with diverse tastes, the BHSO's repertoire not only includes symphonic, choral and chamber music from the Baroque to music by living composers but also covers a variety of genres from film music to jazz. As a strong advocate of local music, the orchestra regularly features Singaporean composers in its concert programmes. It actively commissions new works and has given world premiere performances of compositions by Americ Goh, Bernard Tan, Low Shao Ying & Low Shao Suan and John Sharpley.

An orchestra of the community and for the community, with its vision "music for everyone" is reflective of its aspiration for inclusiveness and its commitment to making good music accessible for the enjoyment of all, regardless of background or circumstances. In 2024, Maestro Leonard Tan joined BHSO as its third Music Director. He revitalized the orchestra post-Covid, started several new initiatives including the BHSO Concerto Competition, and continues to broaden and deepen its repertory.

In 2026, BHSO celebrates its 40th anniversary as one of Singapore's oldest symphony orchestras.

## Leonard Tan

*Music Director & Conductor, BHSO*



Singaporean musician Leonard Tan is a prolific conductor with a strong presence in the Singapore arts scene. He has conducted numerous ensembles, including the Singapore Symphony Orchestra, Singapore National Youth Orchestra (Principal Conductor), Ensemble de la Belle Musique (Principal Conductor), Philharmonic Wind Orchestra (Music Director), and Indiana University Orchestras.

He earned his doctoral degree from the Indiana University Jacobs School of Music, where he studied orchestral conducting with David Efron, Arthur Fagen, and Murray Sidlin. Additional conducting studies were with Leif Segerstam and

Alexander Polischuk in Russia, where he worked with the St. Petersburg Chamber Philharmonic, and with Johannes Schlaefli, where he worked with Academic Orchestra Zurich.

In demand internationally, he has conducted, adjudicated and taught throughout the United States and Asia. Performances under his direction have been lauded by local and international critics. Singapore's The Straits Times described his performance of Corigliano's Symphony No. 3 as "masterfully helmed," while the American press lauded his "artful conducting." He is an Associate Professor of Music at the National Institute of Education, Nanyang Technological University, Singapore.

# Chin Yen Choong

*Erhu Soloist*

Yen Choong is one of the founding members and Huqin musician of Ding Yi Music Company.

In 1999, Yen Choong started learning the Erhu from Ms. Xu Wenjing. A highly talented musician, he quickly acquired a high level of skill in the instrument.

Since joining the Keat Hong Chinese Orchestra in 2000, he has been featured as a soloist in various performances playing the Erhu and Banhu both locally and overseas. In 2002, Yen Choong took part in the National Music Competition and was awarded 2nd runner-up in the Erhu Open Category and led Ding Yi Music Company to win the National Music Competition Ensemble category in the same competition in 2008.

Yen Choong was awarded the Arts and Cultural Scholarship by the Singapore Hokkien Huay Kuan for his diploma studies at NAFA. Later, as a recipient of the National Arts Council (Singapore) Arts Bursary, Yen Choong became part of the pioneering cohort of Chinese instrumentalists achieving a B.A. (Hons) in Music from NAFA.

Yen Choong studied orchestral conducting with Mr. Eric Watson, Dr. Robert Casteels and renowned Hong Kong conductor Mr. Wai Sing Fat. He has also participated in conducting masterclasses with Mr. Yan Hui Chang and Mr. Xia Fei Yun. He is currently the Conductor of Keat Hong Chinese Orchestra and various schools. In 2012, he conducted the international combined orchestra, featuring musicians from Singapore, Hong Kong, Malaysia, Taiwan, and Australia, for an invitation concert by the Shanghai Chinese Orchestra.



## Pearl Yim

*Composer*



Pearl Yim is a British-Hong Kong award-winning composer, conductor, orchestrator and arranger specialising in film, animation and games. She graduated at Seattle Film Institute, USA in 2019, having studied under two-time Emmy Award American composer Hummie Mann (Robin Hood: Man In Tights, Thomas and the Magic Railroad, Language of the Heart, Year of the Comet), obtaining a Master of Music degree in Film Composition.

Pearl began her musical journey by playing the violin and piano since young. She immersed herself in numerous music studies and activities during her formative years and received an Honours bachelor's degree in music at University of York, UK in 2012. She is currently a full-time composer, and her works span globally, including USA, Canada, UK, France, Singapore and Hong Kong.

# Orchestra

## CONDUCTOR

Leonard Tan

## VIOLIN 1

Lim Shue Churn  
*Concertmaster*  
Leo Yun Fen  
Srijan Mookherjee  
Jessica Ng  
Maki Oya  
Albert Phang  
Phua Teng Soong  
Samantha Lee  
Eric Tan  
Tan Bao Jun  
Yang Ya-Hui  
Zheng Wanying  
Moon Zou

## VIOLIN 2

Pearl Yim  
Ang Yien Ning  
Daniel Ho  
Hoon Tien Hun  
Beatrice Lam  
Lee Mei Rong  
Denzel Lim  
Naho Tanabe  
Teo Wi Chian  
Teo Xin Zhi

## VIOLA

Michiko Akao  
Ham Shim Ying  
Lee Hwey Ping  
Clement Yan

## CELLO

Peh Xiang Hong  
*Principal*  
Zaheera Hashim  
Janelle Kam  
Kenneth Lee  
Lee Ying  
New K Yong  
Min Ng  
Toshio Shinohara  
Clare Xu Wen Xin

## DOUBLE BASS

Kua Zhun Seng  
Adrian Liew

## FLUTE

Mohamad Rasull  
*Principal*  
Tan Mei Wah  
*Assistant Principal*

## OBOE

Nathalie Fu  
Huang Xingyang  
Rudy Iman Bin Sa'adon

## CLARINET

Tim Raes  
*Principal*  
Ang Teck Yen  
Jessica Wong

## BASSOON

Syed Ridwan Ahmad  
Yap Keng Peng

## TRUMPET

Justin Chia  
*Acting Principal*  
Lee Junyoung

## HORN

Ryan Hidayat  
Wilson Kang  
Megumi Murase

## TROMBONE

Cheng Peiling  
Koe Meng Kiang Keith  
Pisit Piriyaorn

## BASS TROMBONE

Koe Meng Kiang Keith

## TUBA

Gabriel Song

## TIMPANI

Yeow Ching Shiong

## PERCUSSION

Victor Wong  
*Principal*  
Jake Lim

## RESIDENT HARP

Karen Koh

*Musicians listed alphabetically by family names*

# Orchestra

## Guest Musicians

### VIOLIN 1

Seraphim Cheong  
Kristin Hsu  
Xu Zhong Hao

### VIOLIN 2

Hong Yaw Chang  
*Guest Principal*  
Charmayn Chua  
Lau Kah Rui  
Wong Sher Maine

### VIOLA

Thantakorn Lakanasirorat  
*Guest Principal*  
Daniel Heng  
Kee Seng  
Ng Choon Yew  
Ng Ze Wei  
Pang Lu Woon

### CELLO

Gareth Lee

### DOUBLE BASS

Chee Jun Hong  
*Guest Principal*  
Damien Chew  
Foo Hui Wen  
Jeremy Leong

### TRUMPET

Benjamin Low

### HORN

Komine Makoto  
Jeremy Tan

### PIANO

Chong Chian Chin

### PERCUSSION

Ang Ching Hong  
Kenny Zhang  
Firdauz Sapii

*Musicians listed alphabetically by family names*

## Programme Notes

### Li Huanzhi

#### 春节序曲 (Spring Festival Overture)

Composed in 1955, *Spring Festival Overture* is one of the most widely performed works in the modern Chinese orchestral repertoire. Written to celebrate the Lunar New Year, the piece captures the spirit of renewal, joy, and communal festivity associated with the arrival of spring.

The overture opens with a brilliant, celebratory introduction, led by bold brass fanfares and energetic rhythmic figures. This opening evokes the excitement of holiday gatherings, fireworks, and public celebration. Percussion plays a prominent role, reinforcing the sense of vitality and forward momentum. The middle section offers a contrasting mood. Here, the tempo relaxes and the music turns more lyrical, drawing on Chinese folk melodies and pentatonic harmonies. Solo woodwinds and strings suggest scenes of warmth and reflection, signifying reunion of families, peaceful landscapes, and quiet anticipation for the year ahead.

As the opening theme returns, the overture builds with increasing brilliance and drive. Themes are restated with greater orchestral weight, culminating in a triumphant conclusion filled with rhythmic energy and bright sonorities. The work ends in exuberant affirmation, leaving a lasting impression of optimism and celebration.

### He Zhanhao (何占豪) and Chen Gang (陈钢)

#### Butterfly Lovers, with Erhu soloist

*The Butterfly Lovers* is a musical retelling of one of China's most beloved legends, often described as the "Chinese Romeo and Juliet." Originating from the folk tale of Liang Shanbo and Zhu Yingtai, the story tells of two lovers separated by rigid social tradition and reunited only through transformation after death.

Originally composed in 1959 as a violin concerto, *The Butterfly Lovers* blends Western orchestral form with Chinese melodic language and traditional idioms. In this arrangement for erhu and symphony orchestra, the music gains an especially intimate and vocal quality. The erhu, often called the "Chinese violin", serves as a deeply expressive storyteller, capable of sighing lyricism, yearning cries, and delicate ornamentation that closely mirrors the human voice.

## **I. Adagio cantabile**

The concerto opens with a hushed orchestral introduction centered around D, led by delicate harp figures and soft sustained harmony. A solo flute unfolds a graceful, ornamented line that paints the atmosphere and prepares the narrative. A solo oboe answers warmly as the strings settle into G major, and the erhu enters quietly, almost as if speaking, presenting itself as a simple, song-like melody.

This principal theme is drawn from Chinese folk material associated with the Yellow River (黄河), evoking Zhu Yingtai's childhood. The erhu line is supported by light harp touches and transparent orchestral colour, allowing its voice to remain intimate and vocal in character.

As Zhu travels to Hangzhou for her studies (disguised as a young man), she meets Liang Shanbo for the first time. A cello solo weaves in with the erhu, introducing a fresh but still lyrical idea that gradually brightens and shifts toward D major. When the cello fades, the orchestra expands the erhu's theme in a fuller tutti, with the erhu returning intermittently to comment, echo, and embellish. As the first hints of affection begin to form, a brief erhu cadenza, shaped largely around the G pentatonic scale, captures Zhu's joy and the warmth of their sworn bond.

## **II. Allegro**

The next section bursts forth in E major, with the orchestra launching an energetic drive. The erhu enters with a lively, quicksilver melody, portraying Zhu and Liang's busy three years of study. Rapid passagework and bright rhythmic figures showcase the instrument's agility: fast bow strokes, nimble shifts across registers, wide leaps, and sparkling ornamental turns. The writing becomes a display of virtuosity typical of a concerto, but always rooted in a singing, folk-inspired character.

## **III. Adagio assai doloroso**

As their schooling nears its end, a deeper sadness settles in. Zhu and Liang sense that their time together is slipping away. Zhu invites Liang to visit her family and "court her sister", portraying a painful misunderstanding, because she is truly inviting him to marry *her*. Liang promises they will meet again, but fate delays him, and the music lingers in suspended phrases and aching pauses, as if the erhu cannot bring itself to speak too clearly.

## **IV. Pesante – Più mosso – Duramente**

When Zhu returns home, she discovers her father has arranged her marriage to the son of a wealthy family. The erhu struggles against the weight of the orchestra: heavy accents, tense harmony, and forceful orchestral pulses portray her protest and helpless fury. The solo line becomes more urgent, represented by

pressing, resisting, breaking into sharper gestures, until the conflict hardens into a grim, relentless momentum.

### **V. Lagrimoso**

When Liang finally arrives, he sees Zhu and realizes she is a woman. In the shock of recognition, their feelings turn unmistakably into love. The erhu and cello share an emotional duet, where the erhu's voice sounds almost human, shaping long lines that waver between tenderness and grief.

### **VI. Presto risoluto**

The tenderness is shattered when Liang learns that Zhu has been promised to another. Anger erupts. The erhu launches into a brilliant, driving passage, represented by fast bowing, sharp rhythmic insistence, and fiery ornaments, while the orchestra supports with urgent chords and surging momentum. Gradually, the music collapses back into the original love theme, with the cello returning as a final companion voice.

Liang falls sick and dies as the duet fades. A final virtuoso stretch for soloist and orchestra fuses earlier lyrical material with the energetic figures introduced before, pushing toward a devastating close. The section ends with Zhu's suicide, marked by an abrupt, piercing final gesture from the erhu against a sudden orchestral hush.

### **VII. Adagio cantabile**

In the final section, the lovers' voices are reunited. The erhu and orchestra rework the opening theme, building toward a radiant, hard-won climax that feels both triumphant and unbearably fragile. The concerto ends bittersweetly: the erhu offers a last tender phrase, while the strings suspend the ending on a high D, fading into mystery. In the legend, Liang's grave opens and Zhu throws herself in—transformed together into butterflies, never to be separated again.

*Programme Notes by Min Ng*

## **Pearl Yim**

### **The Mermaid's Odyssey**

Inspired by Alan Menken's iconic score for Disney's *The Little Mermaid* (1989), *The Mermaid's Odyssey* (2019) tells a tale of courage and romance between a mermaid and a sailor. The music opens with grand ships gliding across shimmering blue waters towards the horizon. A tender love theme emerges from the waves as the two protagonists meet and fall deeply in love. As the sailor journeys on, he encounters an evil siren, introduced by a haunting violin solo, drawing him from his path and into her dangerous lair with her seductive song. Upon learning of his capture, the mermaid bravely confronts the siren in an

intense battle to save her lover. Love ultimately prevails: the sailor is rescued, the lovers are reunited, and their theme blossoms into a soaring finale, bringing the odyssey to a timeless happily ever after.

*Programme Notes by Pearl Yim*

### **Sergei Rachmaninoff**

Symphony No. 2 in E Minor, Op. 27: III. Adagio

The third movement of Rachmaninoff's Second Symphony stands as one of the most deeply expressive slow movements in the symphonic repertoire. Marked *Adagio*, it reveals the composer at his most lyrical, introspective, and emotionally vulnerable.

The movement opens with a serene, gently pulsing accompaniment in the strings, over which a solo clarinet introduces one of Rachmaninoff's most beloved melodies. Long breathed and tender, this theme unfolds with an almost vocal quality, expressing quiet longing and intimate warmth. Its simplicity and emotional directness immediately draw the listener inward, creating a mood of nocturnal reflection.

As the movement progresses, the melody is passed through the orchestra, expanding in richness and intensity. The strings take on a glowing, expansive role, while subtle harmonic shifts deepen the emotional weight of the music. Rachmaninoff's hallmark lush orchestration allows the texture to swell naturally, never rushed, giving the impression of time suspended.

Moments of tension briefly cloud the calm, as darker harmonies and rising phrases suggest yearning and inner conflict. Yet these passages never overwhelm the movement's essential character. Instead, they heighten the sense of release when the main theme returns, now fuller and more radiant, crowned by soaring string lines.

In its closing measures, the music gradually retreats into stillness. The orchestration thins, dynamics soften, and the movement settles into a peaceful, almost resigned conclusion, culminating in an intimate stance rather than grand, as though the emotion has been quietly accepted rather than resolved.

### **Pyotr Ilyich Tchaikovsky**

Romeo and Juliet – Fantasy Overture, TH 42

Composed between 1869 and 1880, *Romeo and Juliet* is one of Tchaikovsky's most powerful and enduring orchestral works. Inspired by Romeo and Juliet, the

piece is not a literal retelling of the play but a symphonic interpretation of its emotional core - love, conflict, fate, and tragedy. Rather than following the drama scene by scene, Tchaikovsky shapes the music around three central ideas, each represented by a distinct musical theme.

## **I. Andante non tanto quasi moderato**

### **Friar Laurence - Reflection and Fate**

The work opens with a solemn, chorale-like theme in the low woodwinds and strings. This dignified introduction represents Friar Laurence and establishes an atmosphere of contemplation and foreboding. The restrained dynamics and chant-like harmonies suggest spiritual reflection, while subtle harmonic tension hints that tragedy already shadows the story.

## **II. Allegro giusto**

### **The Feud - Conflict and Violence**

The calm is abruptly shattered as agitated strings and forceful brass introduce the music of the Montague–Capulet feud. Driving rhythms, sharp accents, and turbulent orchestration create urgency and unrest. The music surges with kinetic energy, depicting confrontation and chaos. Sudden dynamic contrasts heighten the dramatic tension.

### **The Love Theme - Passion and Intimacy**

Out of the turmoil emerges one of the most celebrated love themes in the orchestral repertoire. Introduced tenderly by the English horn and violas, the melody unfolds in long, arching phrases. Warm harmonies and lyrical string writing create an atmosphere of intimacy and vulnerability. As the theme develops, it expands with increasing emotional intensity, reflecting the depth and inevitability of Romeo and Juliet's love.

### **Development and Recapitulation - Struggle Between Love and Fate**

The conflict music returns with greater force, colliding with fragments of the love theme. Tchaikovsky intertwines these ideas, portraying the lovers' struggle against the forces surrounding them. The orchestra builds toward a powerful climax, where passion and violence reach their peak.

## **III. Moderato assai**

### **Tragic Resolution**

Following the dramatic climax, the music subsides into a mournful transformation of the love theme. The orchestration softens, and the melody appears fragmented and resigned. In the final measures, Tchaikovsky offers a solemn and dignified coda - less a cry of despair than a quiet tribute to love transcending death.

*Programme Notes by Min Ng*



## Music For Everyone - Be a Sponsor!

Encompassing music of different genres and varied repertoires, BHSO and the Joy Choral wish to provide the community opportunities to enjoy music along our vision of “Music For Everyone”. To this end, our **“sponsor-a-ticket” programme**, active since its launch in July 2018, aims to connect sponsors with beneficiaries of charities and welfare organisations.

Below are the list of organisations that have benefitted from this concert:

- Art:Dis
- The Purple Symphony (Community Development Council Central SG)
- Beautiful Mind Charity SG
- Institute of Mental Health
- Voices of Singapore

We would like to acknowledge our kind sponsors for raising tickets for this concert:

- Jessica Wong
- Tan Mei Wah
- New K Yong
- Lim Shue Churn
- Zaheera Hashim
- Peh Xiang Hong
- Seraphim Cheong
- Hoon Tien Hun
- Other individuals (anonymous by request)

We would also like to acknowledge our kind sponsor, Tim Raes, for sponsorship of the audio and video recording of today's concert.

Besides our sponsorship program, BHSO is also looking to broaden our outreach by partnering with schools, community organisations and corporations to realise BHSO's vision at every performance. If you resonate with our vision and would like to inspire the community, please do:

- Be a ticket sponsor for our concerts.
- Bulk purchase (10 or more tickets) at a special price.

Contact us to share your ideas at [info@bhs.org](mailto:info@bhs.org)

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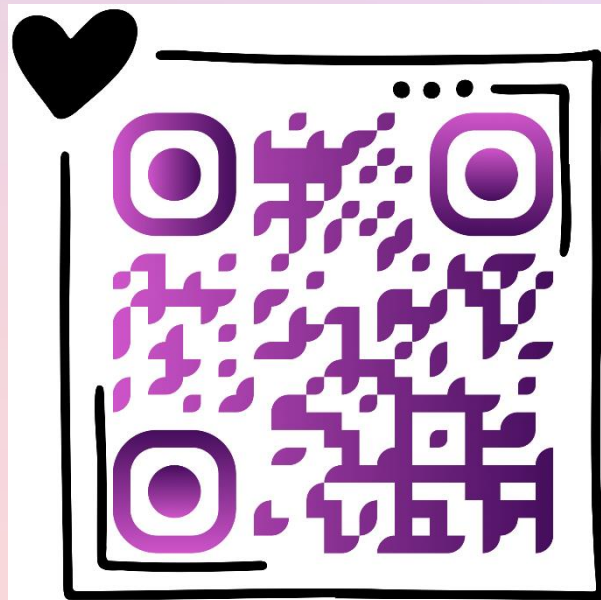
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We look forward to hearing from you!

# Call for 1-Minute Compositions

**Submission Period:**

22 February - 24 May 2026

**Eligibility:**

Open to all Singaporeans and PRs

**Duration:** Approximately 1 minute

All submissions will be reviewed by an artistic panel, and the selected composer and work will be announced by end of May 2026.

**Please refer to BHSO website for additional information.**



**Braddell  
Heights  
Symphony  
Orchestra**

*Celebrates* **40** *YEARS*  
*of Musical Journey*

Organised by Braddell Heights CCMC



People's Association

BRADDELL HEIGHTS SYMPHONY ORCHESTRA

*presents*

# 40th Anniversary Gala Concert: Organ Symphony

**Leonard Tan | Conductor**

**30 August 2026 | Sunday**

**5 pm**

**Victoria Concert Hall**

*Celebrates* **40** *YEARS*  
*of Musical Journey*

Ticket Price : \$30

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