

esplanade

由无敌小生  
**孙翠凤**  
领衔主演

Starring  
Legendary Opera Star  
**Sun Tsui-feng**

台湾歌仔戏名团  
**明华园戏剧总团**

Taiwanese Hokkien Opera Troupe  
**Ming Hwa Yuan Arts & Cultural Group**



现代剧实力派编导  
**黄致凯**

Acclaimed Playwright & Director  
**Huang Chih-Kai**

# 散戏

## FINAL BOW

Original story  
Hung Hsing Fu

原著  
洪醒夫

**2025年10月31日与11月1日**

星期五, 晚上7时30分 | 星期六, 下午2时30分  
滨海艺术中心剧院

**31 Oct & 1 Nov 2025**

Fri, 7.30pm | Sat, 2.30pm  
Esplanade Theatre

## About Esplanade – Theatres on the Bay

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Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 4,000 live performances and activities presented by Esplanade, its partners and hirers. As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on *Esplanade Offstage*, an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. TECL received the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, the Charity Transparency Award from 2016 – 2023, and the Charity Transparency Dedication Award in 2024. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a guide/assistance dog friendly centre.

TECL receives funding support from Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

Visit [Esplanade.com](https://www.esplanade.com) for more information.

## Board Members

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Esplanade is a proud member of



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## A MESSAGE FROM MING HWA YUAN ARTS & CULTURAL GROUP

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Although *Final Bow* is not entirely an original *gezaixi* (Taiwanese opera), it offers a moving chronicle of the art form's history. I hope this work encourages more people, especially younger audiences and those unfamiliar with *gezaixi*, to recognise Taiwan's unique cultural heritage and its enduring worth. There remains a devoted community of performers who uphold their ideals with resilience. They have mastered this native Taiwanese dramatic art and dedicated their lives to sustaining it despite an ever-changing world.

When I took over Ming Hwa Yuan, the *gezaixi* scene was in decline. The journey since has been indescribable. My father entrusted me with the leadership of a troupe that had already flourished for sixty years, and I hope to build on its legacy for another sixty, or perhaps even a hundred, years. Ming Hwa Yuan is born of the people, one that balances tradition and innovation to stay relevant in shifting times. We have weathered the market's ups and downs and even survived three years of suspended and cancelled performances brought on by the pandemic. Yet we refuse to fade into obscurity. It remains our responsibility and duty to pass this tradition on to future generations.

*May the opera never end—now and always.*

**Chen Sheng-fu**

Company President, Ming Hwa Yuan Arts & Cultural Group



## A NOTE FROM PLAYWRIGHT & DIRECTOR

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We cannot change the times — but we can change with the times, for we *are* the times.

The story of *Final Bow* is based on Hung Hsing Fu's novel of the same title. It follows a *gezaixi* troupe striving to revive their art from the 1960s to 1970s, only to succumb to the pressures of a changing world. *Gezaixi* is Taiwan's only native theatrical form, once beloved across the island. In its golden era after World War II, more than 300 professional *gezaixi* troupes performed regularly across

Taiwan. However, as television and cinema rose in popularity, the *gezaixi* market collapsed. Within a few years, troupes disbanded one after another. Those who lived through it recall having no chance to resist, simply being swept away by time.

Life is in constant motion, poised between the past and the future, seeking a balance between tradition and innovation. Sometimes we gain, sometimes we lose, but what remains unchanged is the essence. If we can hold onto that essence, we need not fear change. We may not create momentum, but we can flow with it. To survive is to become tradition; to fade is to become history.

(Excerpted from *United Daily News*, 7 January 2016, "Youth Hall of Fame" column)

**Huang Chih-kai**  
Playwright & Director

# SYNOPSIS

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Set against the sweeping cultural shifts of 1960s and '70s Taiwan, *Final Bow* captures a turning point in history—when the burgeoning film industry upheaves traditional Taiwanese opera troupes from their grand indoor theatres to open-air stages, forcing them to take their final bows.

Huang reimagines a once-tragic tale through comedic elements, cleverly shifting between the onstage performance and backstage lives of the fictional Yushan Opera Troupe. This playful yet poignant play-within-a-play features a progressively absurd retelling of the classic love opera of Chen Shimei and Qin Xianglian, unfolding alongside the troupe's struggles to adapt to the decline of *gezaixi*.

(2hrs 50mins, including 20mins intermission)

Performed in Hokkien, with English and Chinese surtitles.



# CHARACTER INTRODUCTION

*Note: An asterisk (\*) marks a character from the play-within-a-play.*

## Sister Zhu / Justice Bao\* / Xue Dingshan\*

played by Sun Tsui-feng

Currently the troupe leader of Yushan Taiwanese Opera Troupe, Zhu is the daughter of the troupe's former master. She was once famous for playing *xiaosheng* (young male) roles. After her father's death, Zhu took it upon herself to run the troupe, strongly committed to preserving tradition. She has since retired from the spotlight and now dedicates herself to the troupe's operations, tour scheduling and dramaturgy.



## Xiu Jie / Qin Xianglian\* / Fan Lihua\*

played by Chen Chao-Ting

Xiu Jie became an opera apprentice at the age of 13 and is now the lead performer of Yushan Taiwanese Opera Troupe. She has a positive personality and strives to improve the art form and restore it to its former glory. Xiu Jie and Zheng fell in love, but nothing came to fruition as Zheng's family strongly opposed the relationship. She remained with the troupe, clinging on to Zheng's words: "Wherever you perform, I'll be there to find you."





### **Su May / Princess\* / Black Rose singer\***

played by Fiona Huang

Su May is an ambitious lady whose eyes were set on becoming the lead performer, but she had to be content with playing second fiddle. She is very jealous of Xiu Jie. She tried to gain an advantage through an extramarital affair with Jin Wang, but ended up with nothing. In the end, she gave up and left Yushan Taiwanese Opera Troupe to become a pop singer instead.



### **Lan / Chen Shimei\* / Xue Dingshan\***

played by Li Yu-Chen

Lan is Jin Wang's wife. She only started to pick up Taiwanese Opera after marrying into the troupe. While she was pregnant, her husband had an affair with another actress in the troupe. In an era marked by gender inequality, Lan had to swallow her grievances and could only vent her trauma through stage performance.



**Jin Wang / Zhan Zhao\***  
played by Chen Tzu-Hao

Jin Wang is the son of Uncle King Fa, a slick-mouthed womaniser and the leading *wusheng* (martial arts male role) of the troupe. He and Su May are caught in a web of romantic entanglement.



**Uncle King Fa / Justice Bao\***  
played by Chiu Yi-Fen

Uncle King Fa is the most senior member of Yushan Taiwanese Opera Troupe and the sworn brother of the late troupe master, who entrusted him with assisting Sister Zhu in looking after the wellbeing of the troupe. Uncle King Fa has a family of five, including his son, daughter-in-law and two grandchildren, all of whom rely on the troupe for their livelihood.



## **Mei Qin / Empress Dowager\***

played by Kao Yu-Shan

Mei Qin is a senior performer of Yushan Taiwanese Opera Troupe and the mother of Shun. She has a feisty personality and holds a grudge against Chun Sheng for taking Shun gambling, which caused her to lose the gold necklace her late husband had left her.



## **Hsu Zhi Zheng (aka Zheng)**

played by Su Yun-He

Zheng is a kindhearted but timid young master from a well-off family who owns the local pharmacy. Charmed by Xiu Jie's mesmerising stage persona, he wants to marry her, although his mother strongly opposes the match.





# ABOUT MING HWA YUAN ARTS AND CULTURAL GROUP

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Established in 1929, Ming Hwa Yuan was originally named Ming Hwa Troupe. Founder Chen Ming-Chi later added the word “Yuan” (a great family) behind “Ming Hwa” as a symbol of growth and development into a grand troupe. Many immediate and extended family members are directly involved in *gezaixi* (Taiwanese opera) performances and its production, making Ming Hwa Yuan a unique group in Taiwan’s performing arts scene.

The troupe survived the turbulent history of *gezaixi*, from the art form’s days of soaring popularity to its unfortunate decline. Under the stewardship of 2nd generation troupe leader, Chen Sheng-Fu, Ming Hwa Yuan was able to remain strong as a family and turn the sunseting industry around. Ming Hwa Yuan commands the following of audiences wherever it performs, much like the fabled Pied Piper and his flute. The troupe has not only reclaimed its audience base, but has also elevated *gezaixi* to new artistic heights.

Ming Hwa Yuan’s performances exude a sense of magical surrealism and contain clear moral messages embedded within its plots, all while staying true to the traditions of *gezaixi*. They successfully fuse folk-arts, drama, poetry, music, dance, acrobatics, visual arts, and theatre technique, expanding the boundaries of the traditional art form with the goal of creating a “Musical of the Orient”.

Guided by the vision of “家藏生旦净末丑, 走遍天下五大洲<sup>1</sup>”, which reflects their deep roots and strong foundation in the traditions of *gezaixi* and a commitment to sharing the art form globally, Ming Hwa Yuan has performed in diverse venues ranging from indoor theatres to temple festivals, department stores to construction sites. Ming Hwa Yuan’s impact can be found in every corner of Taiwan. The group also works hard to promote the indigenous art form in England, France, Germany, Netherlands, Austria, Romania, USA, Canada, Japan, and across Southeast Asia, Mainland China and Africa; striving to break down language and cultural barriers while shining a spotlight on Taiwan’s *gezaixi* on an international stage.

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<sup>1</sup>Bring the precious heritage of the five Taiwanese Opera roles: *Sheng*, *Dan*, *Jing*, *Mo* and *Chou* and conquer five continents of the world.

## ABOUT

# CREATIVE AND PRODUCTION TEAM

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## CHEN CHAO-HSIEN

### Producer

Chief Executive Officer of Ming Hwa Yuan Arts & Cultural Group and Troupe Leader of the Feng Shen Bao Bao Troupe. In 2012, Chen founded the Feng Shen Bao Bao Troupe to introduce traditional opera to young audiences, building a bridge between generations through art. In 2016, she launched the Taiwan Temple Plaza Art Programmes, uniting traditional opera, dance, folk troupes, and Hakka performances for a landmark showcase at the International Folklore Festival of Galati, Romania, where Taiwan's vibrant temple fair culture took the stage on the global platform. Since 2018, Chen has served as Producer for the Ming Hwa Yuan Main Troupe, integrating literature, comics, and other creative sources into *gezaixi* (Taiwanese opera) productions. Her innovative approach continues to expand the artistic horizons of *gezaixi*, captivating younger audiences and breathing fresh life into this traditional art form for generations to come.



## HUANG CHIH-KAI

Playwright/Director

Huang Chih-kai is the founder and artistic director of Story Works and a graduate of the inaugural class of National Taiwan University's Department of Drama. A former director with the acclaimed Ping-Fong Acting Troupe, he studied under Hugh Lee for eleven years. Known for his surreal, thought-provoking style, Huang's works push characters to the brink to reveal the essence of humanity. In recent years, he has broadened his creative scope to include adaptations and cross-disciplinary collaborations with Ming Hwa Yuan, including *Final Bow*, *The Chivalrous Cat*, *Zheng Zhilong: The Pirate King of Formosa*, and *The Legend of Babao Canal*.



## WANG YAO-CHUNG

Stage Manager

A graduate of the National Taiwan University of Arts Department of Drama with a major in Stage Design, Wang Yao-chung previously taught theatre at Taipei Hwa Kang Arts School. His stage management credits include Pai Hsien-yung's *The Peony Pavilion* – *The Youth Version* and *The Jade Hairpin*, alongside numerous Ming Hwa Yuan productions. He has also collaborated with the Ju Percussion Group, Uhan Shii Theater Group, Xin Xin Nanguan Ensemble, Gang-a Tsui Theater, and Taipei Folk Dance Theatre.





## CHEN HUI

### Stage Designer

Chen Hui holds a Master's in Theatre and Film Design from New York University's Tisch School of the Arts. Her stage credits include *The Two Gentlemen of Verona*, *Q&A – The Search and Forgetting* (Tainaner Ensemble), and *Bond: A Bangzi Opera Adaptation of The Merchant of Venice* (Taiwan Bangzi Opera Company). From 2013 to 2014, she collaborated with NYU's Graduate Acting faculty on *Pale Fire–Shade Room* and *Five Days till Saturday*. Her film work includes art direction for *Life of Pi* and *KANO*.



## SU CHUN-PAI

### Lighting Designer

A professional lighting designer with extensive experience in Taiwan and internationally, Su Chun-Pai's credits include Ming Hwa Yuan Arts & Cultural Group, Coming True Fire Group, Xin Xin Nanguan Ensemble, Ifkids Theatre Studio, PaperWindmill Theatre, Ju Percussion Group, Rom Shing Hakka Opera Troupe, Yi-shin Taiwanese Opera Troupe, Taipei Philharmonic Symphony Orchestra, W.H.O Theatre, Forest Creation Tribe, Contemporary Legend Theatre, M.O.V.E Theatre, and Shanghai Zhang Jun Kunqu Art Centre.



## CHEN CHIEN-JUNG

### Visual Media Designer

A graduate of Chinese Culture University College of Arts, Chen Chien-jung specialises in stage, video and graphic design. Her multimedia design credits include *The Firmiana Rain* and *Too Many Sopranos* (National Theater & Concert Hall), *The Impossible Times* (All Music Theatre), and *Thanks to My Imperfect Life* and *Jiumo Luoshi* (SunHope Taiwanese Opera Troupe). She is part of the touring team for *The Peony Pavilion – The Youth Version* and contributed to the 2009 Deaflympics Stage Design and the 2011 Prague Quadrennial – Taiwan Pavilion's Theatre Architecture Exhibition.



## CHANG I-HSIN

### Illustrator

A graduate of the National Taiwan University of Arts, Chang I-hsin specialises in film props and set construction. His credits include prop and set production for Martin Scorsese's *Silence*, fighter jet fabrication for Khan Lee's *Dream Flight*, and prop design for the 3D film *The Arti: The Adventure Begins*. He served as art designer for the Golden Horse-winning short film *The Ritual* and the Taipei production of *Aida*. His illustration work includes *Mission to Save Blue Star* (National Theater & Concert Hall) and *The Busy Young Psychic*, which was nominated for a Golden Horse Best Short Film.





## CHEN WEI-CHENG

### Animator

Chen Wei-cheng graduated from Shih Chien University's Department of Communication Design. His projects include exhibition design for the Taipei International Flora Expo's *Pavilion of Dreams*, visual media design for the 2009 Taiwan National Award for Arts Ceremony, and animation production for *Earth Angel* in collaboration with Jimmy Liao and Shu Qi. He has also designed interactive installations for the Yunlin Agricultural Expo's *Food Adventures*, lounges at Taoyuan International Airport, and brand experience projects for Mercedes-Benz, Armani, Sony and Nike.



## CHUANG CHUN

### Animator

Chuang Chun graduated from Taipei National University of Arts' Department of New Media Art. She was involved in the mobile tour guide system for the Children's Creative Centre (Southern Branch of National Palace Museum) and the National Museum of Natural Science, as well as the design and production of exhibition animation at Farglory U Museum, and *Yuan Ming Yuan – Special Summer Palace Exhibition* at National Dr. Sun Yat-sen Memorial Hall. Her animation credits for stage productions include *Little Sun: A Musical About Home*, *Sorrow and Joy – A Dream Back to Li Shutong's Musical*, the film *Jumping Boy*, and the documentary *Appledaily*.



## HSU WEN

### Music Designer

A Berklee College of Music graduate, Hsu Wen's film scores include *Au Revoir Taipei* (Best Asian Film, Berlin Film Festival), *Will You Still Love Me Tomorrow?* (Tribeca Film Festival), and *The Kids* (Taipei and Tokyo film festivals). He composed the music for the short film *Lane 256*, which was featured in the Golden Horse Film Festival's omnibus film, *10+10*. His theatre compositions include *Three Storytellers* and *Don Quixote* by Story Works, as well as *God of Carnage* by Greenray Theatre Company.



## CHEN CHIH-SHANG

### Vocal (Aria) Designer

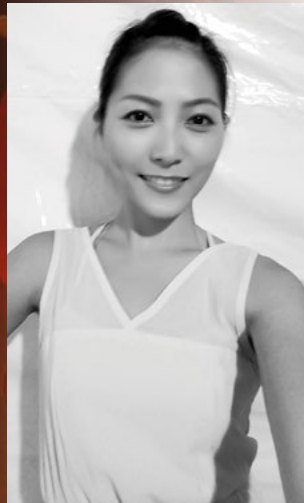
Chen Chih-shang graduated from Chinese Culture University College of Arts, majoring in Traditional Chinese Music with a focus on the *erhu* and percussion, and a minor in *yangqin*. A former lead musician with the string ensemble of Ming Hwa Yuan Arts and Cultural Group, his *gezaixi* music designs include *The Chosen One*, *The Royal Performer*, *The Story of Mo-lo: Chapter One*, and *The Shooting Star*, as well as numerous operas for Da Ai Television, such as *Virtue Brings Blessing*, *The Hunter's Redemption*, *Nine Generations Under One Roof*, *The Orphan's Offering*, *A Cow with Gratitude*, and *The Offering of Sand to the Buddha*.



## JENNIFER LEE

Costume Designer (Fashion)

Jennifer Lee earned a BA in Drama from National Taiwan University and an MFA in Theater Design from the University of California, Los Angeles (UCLA). Formerly, a Costume Supervisor at The Alexandra Nechita Center for the Arts in California, her designs include *Three Storytellers* (Story Works), *Gomer* (People Movers Theatre), *Twelfth Night* (National Taiwan University), *The Heretic Mysteries* and *I Gelosi* (Los Angeles Theatre Ensemble), as well as *Into the Woods* and *Our Town* (The Alexandra Nechita Center for the Arts).



## CHENG CHIN-CHI

Choreographer

Cheng Chin-chi holds a Master's degree in Dance Performance from the National Taiwan University of Arts, specialising in modern dance. Passionate about cross-disciplinary collaboration, she embraces new creative challenges through both performance and teaching. Her performance credits include the 51st and 52nd Golden Horse Awards ceremonies, a NISSAN commercial, and Ping-Fong Acting Troupe's *Wedding Memories* and *Apocalypse of Beijing Opera*.

# PRODUCTION CREDITS

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## PRODUCTION TEAM

<b>Artistic Director</b>	Chen Sheng-fu
<b>Producer</b>	Chen Chao-hsien
<b>Playwright &amp; Director</b>	Huang Chih-kai
<b>Stage Design</b>	Chen Hui
<b>Scene Building</b>	Fuda Theatrical Scenery Production Ltd. Ada Stage Design Ltd. Yi Sheng Culture Co., Ltd.
<b>Visual Media Design</b>	Chen Chien-jung
<b>Animator</b>	Chen Wei-cheng, Chuang Chun
<b>Illustrator</b>	Chang I-hsin
<b>Lighting Design</b>	Su Chun-pai
<b>Music Design</b>	Chen Hui
<b>Vocal (Aria) Design</b>	Chen Chih-shang
<b>Costume Designer (Fashion)</b>	Jennifer Lee
<b>Costume</b>	Lan Tee Theatrical Costumes MHY Costume Department
<b>Martial Arts Director</b>	Ma Xue-Wen
<b>Choreography</b>	Cheng Chin-chi
<b>Makeup Artist</b>	Yu Ming-Lung
<b>Hairstylist</b>	Chou Ting-Hua
<b>Stage Manager</b>	Wang Yao-chung
<b>Stage Technical Director</b>	Liao Shih-Hsien
<b>Set Technician</b>	Chen Wei, Ho Pin-Ying Luo Yun-Rong, Wang Kuan-Hsun Zhang Chi-Shin, Yen Yu-Sheng
<b>Lighting Technician</b>	Chen Wei-Lun, Chen Chien-Yu Lin Chia-Jung
<b>Sound Technical Director</b>	Chen To-Fu
<b>Sound Technician</b>	Chi Pao-Chin, Lu Ya-Li



**Video Technician**  
**Audio Engineer**  
**Audio Engineering**  
**Company**  
**Executive Producer**  
**Arts Administration**  
**Costume Manager**  
**Costume Assistant**  
**Props Manager**  
**Production Photographer**  
**Videographer**

Xu Hui-Ting  
Ko Yi-Chieh  
FLY SOUND

Lin Jia-An  
Liu Yi-Rou, Sun Li-En  
Yang Hong-Hao  
Huang Han  
Yang Jeng-Shian, Song Yi-Shan  
Hsu Chin-Min  
Chu Chien-Ching

## **CAST LIST**

**Sister Zhu (Troupe Leader)**  
**Xiu Jie (Qin Xianglian)**  
**Xu Zhi Zheng (aka Zheng)**  
**Su May (Princess)**  
**Lan (Chen Shimei)**  
**Jin Wang (Zhan Zhao)**  
**Mei Qin (Empress Dowager)**  
**Shun (Wang Chao)**  
**Uncle King Fa (Justice Bao)**  
**Chun Sheng (Ma Han)**  
**Ah Zhang**  
**Ah Zai**  
**Zheng's Mother**  
**Boss Chen**  
**Su Baotong**  
**Zhuo Chang**  
**Announcer**  
**Brother**  
**Sister**  
**Baby**

Sun Tsui-Feng  
Chen Chao-Ting  
Su Yun-He  
Fiona Huang  
Li Yu-Chen  
Chen Tzu-Hao  
Kao Yu-Shan  
Lin Mu-Sen  
Chiu Yi-Fen  
Chen Yan-Ming  
Chiu Ming-Chang  
Chen Tzu-Chien  
Huang Hsiao-Yuan  
Chou Huai-An  
Chou Yu-Kuan  
Ma Xue-Wen  
Chen Ling  
Chen Syuan-Yeh  
Yang Hsi-Pin  
Syu Sing-Chen

## **Ensemble**

Wang Tung, Wang Wen, Chen Pin-An, Chen Hsuan-Lin  
Chen Syuan-Jhou, Lin Shao-Chun, Lu Yu-Peng, Huang Zhi-Wei  
Ho Szu-Yu, Ho Ping-Jui, Fan Jui-Lung, Ho Shao-Jung

## **MUSICIANS (STRING AND WIND ENSEMBLE)**

<b>Huqin</b>	Li Bin-Cheng
<b>Yangqin</b>	Liao Li-Yuen
<b>Suona, Xiao</b>	Chen Chien-Cheng
<b>Sanxian</b>	Ho Ying-Shan

## **MUSICIANS (PERCUSSIONS ENSEMBLE)**

<b>Lead Traditional Percussion</b>	Ho Ting-Hao
<b>Gong</b>	Lu Cheng-Hao
<b>Cymbal</b>	Sun Feng-E

Special thanks to the following Supporting Organisations:

**Ministry of Culture Taiwan (R.O.C.)**

**Ministry of Foreign Affairs, Taiwan (R.O.C.)**



# 明华园戏剧总团的寄语



《散戏》虽不是百分百、原汁原味的歌仔戏，却是一部值得细细品味的歌仔戏辛酸史。期许透过这部作品，让更多没看过、不看歌仔戏的人、以及年轻人知道台湾还有这么一个值得被守护的文化，有一群坚持理想不愿被打倒的歌仔戏职人，成就了这一门台湾土生土长的戏剧艺术，奉献自己全部的生命在和 environment 搏斗着。

当年接掌明华园，正值歌仔戏流落野台风雨飘摇的时刻，箇中心路历程一言难以道尽。我父亲将经营一甲子的明华园交棒给我，我也期许自己能让这个招牌再有另一个一甲子、甚至一百年。明华园在民间自立更生、在时代潮流中拿捏传统与创新的天平、在市场考验中摆荡、面对三年疫情停演取消差点撑不下去，却仍不忍歌仔戏凋零，继续扛起使命，一代又一代地传承着……。

愿歌仔戏永远不散！万年久远！

**陈胜福**

明华园戏剧总团团长

# 编导的话



我们不能改变时代，但是我们可以和时代一起改变。因为，我们就是时代。

《散戏》，故事改编自洪醒夫的同名小说。内容叙述1960至1970年代，一个企图扭转颓势的歌仔戏班，不敌环境，凋零解散的故事。歌仔戏是台湾唯一土生土长的剧种，过去曾经风靡全台，在二战后的黄金时期有超过三百个以上的职业剧团，但电视和电影出现之后，歌仔戏的市场遭受强力挑战，没几年光景，戏班接连解散。资深前辈说，那个时候戏班连反击的机会都没有，还搞不清楚是怎么回事，就被时代给击败了。

生活中的每件事物，都不断在演变，在过去与未来之间摆荡，在传统与创新之间拉扯。这个过程有时是加法，有时是减法；有些新元素进来了，也有些原来的东西流失不见了。我们可以仔细观察，在加加减减中，是否有哪些东西是没有变过的——这些东西就是这个事物的本质。找到了本质，就无需害怕环境的改变，我们不能造势，但我们可以顺势。活不下去，就变成历史；能活下去，才能成为传统。

（本文节选自 2016年1月7日《联合报》“青春名人堂”专栏）

黄致凯  
编导

# 剧情介绍

1960至1970年代，曾经风靡一时的台湾歌仔戏受到影视产业冲击，从最风光的内台戏院被迫流浪野台，而措手不及的表演者与经营者人仍在上演着一次比一次楼歪的《陈世美与秦香莲》荒谬演出，共同交织了一出既悲催又可笑的时代大戏。

戏，究竟要散？还是不散？新旧时代替换快而无情，面对接踵的挫折与无奈，依然还是有人选择在时代洪流中坚守挺立，不愿被打倒。

(2小时50分钟，包括20分钟中场休息)

以闽南语演出，附中文字幕



# 人物介绍

注：\* 为戏中戏角色。

阿珠姐 / 包公\* / 薛丁山\*

孙翠凤 饰

玉山歌剧团女团主。她是前老团主廖贤的女儿，曾是知名小生，父亲过世之后，为了守住父亲的心血，扛起玉山的重担，坚持守住传统，同时也因劳碌于剧团的营运、戏路及讲戏等工作而退居幕后。



秀洁 / 秦香莲\* / 樊梨花\*

陈昭婷 饰

十三岁被绑进戏班，现已成为当家头手旦，性格积极，一直希望能改良歌仔戏，让歌仔戏能重回舞台荣光。她与阿正两人相恋，但因为对方家人的反对，苦无结果，最终两人失联。她留在戏班不走，因为她相信阿正说过：“妳在哪里扮戏，我就去那里找妳。”





## 素梅 / 公主\* / 黑玫瑰歌舞团歌手\*

黄锦雯 饰

野心很强，一心想争取成为头手旦，却只能当个二线的旦角。她嫉妒秀洁，想藉由与进旺的婚外情取得主角地位，却两头落空，最后看破离开玉山歌剧团，去歌舞团唱流行歌了。



## 阿兰 / 陈世美\* / 薛丁山\*

李郁真 饰

进旺的妻子，嫁进戏班之后才开始学歌仔戏。丈夫在她怀孕期间和剧团女演员私通，令她痛苦万分，在那个女权低落的年代，她只能将满腹委屈发泄在舞台的演出上。



## 进旺 / 展昭\*

陈子豪 饰

金发叔的儿子，油嘴滑舌的花心萝卜，是剧团的当家武生，和小旦素梅之间有情感的纠葛。



## 金发叔 / 包公\*

邱逸峰 饰

玉山歌剧团最资深的团员，老团主的拜把师兄弟，廖贤临终前受托帮忙看顾剧团，协助阿珠姐。他自己、儿子、媳妇一家五口也都靠剧团维生。





## 美琴 / 国太\*

高玉珊 饰

剧团的资深演员，顺仔的妈妈，个性泼辣强势，对于顺仔被春生带去赌博输掉老公生前留给她的金项链耿耿于怀。



## 阿正

苏运和 饰

西药房的小开，个性善良但却有点懦弱，家境小康，被舞台上的秀洁迷住，一心希望能娶秀洁为妻，却遭母亲极力反对。



# 关于 明华园戏剧总团

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## 家藏生旦净末丑 行遍天下五大洲 明华园戏剧总团 写下东方戏剧传奇的扉页

西方童话有个《斑衣吹笛人》的故事，  
吹笛人用一支笛子，吹得全城的小孩跟着他跑。  
台湾，也有一个具有这种魔力的“吹笛人”，  
用锣鼓喧天的舞台吸引 2300 万人的目光——  
她就是“明华园”。

创立于1929年的明华园，原名“明华歌剧团”，创办人陈明吉在“明华”二字后加上“园”字，期许剧团枝繁叶茂，同时象征“大家庭”之意。这个“艺术家族”成员全数投入歌仔戏表演艺术的行列，凭借坚强的制作及演出团队、特有的艺术风格，成为台湾表演艺术界的一大传奇。

伴随台湾歌仔戏的发展，明华园也经历了兴衰浮沉，在第二代掌舵者陈胜福凝聚家族力量下，大胆革新，成功让这个濒临没落的夕阳产业，再现璀璨光芒。剧团犹如“斑衣吹笛人那般，所到之处皆吸引成千上万民众观赏，不但找回了失去的观众，也提升歌仔戏的艺术层次。

明华园的作品魔幻瑰丽，不但具有深度意涵，更蕴含传统戏剧“无声不歌、无动不舞”的美感，融合民俗、戏剧、诗词、音乐、舞蹈、杂技、美术等多元艺术，将传统戏剧表现得淋漓尽致，更以打造“东方音乐剧”为努力目标。

从室内剧场、庙会作醮、百货商场到开发表演艺术进入工地秀市场，足迹遍及台湾大小乡镇甚至偏乡离岛。“家藏生旦净末丑，走遍天下五大洲”让台湾本土艺术向世界发声，是明华园总团致力前进方向。剧团迄今已走访欧洲的英、法、德、荷、奥、罗马尼亚，美、加、日本、东南亚、中国、甚至非洲等地，多年来持续耕耘、跨越语言隔阂，让台湾歌仔戏持续在国际舞台上发光。

## 关于创作团队

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**陈昭贤** 制作人

明华园总团执行长暨风神宝宝儿童剧团团长。2012年创立专门为孩子介绍传统戏剧的“风神宝宝儿童剧团”，打造艺术传统的希望工程。2016年推动“台湾庙口艺术国际移动计划”集结传统戏剧、舞蹈、阵头、客家戏远赴罗马尼亚艺术节，让台湾庙会文化站上国际舞台。2018年起担任明华园总团制作人，将文学、漫画等素材导入歌仔戏艺术创作，积极拓展全新的歌仔戏体验，吸引年轻世代进入传统艺术的世界。



**黄致凯** 编导

故事工厂艺术总监，台大戏剧系第一届毕业生，曾任屏风表演班导演，师事李国修11年。喜欢从哈哈镜里看生活，作品风格大胆创新，擅长将角色逼到情节的危崖，呈现人性价值与情感。近年除原创作品，改编、跨界皆多有尝试，并与明华园总团合作《散戏》、《侠猫》、《海贼之王》、《八堡圳传奇》等多部广受好评的戏剧作品。



## 王耀崇 舞台监督

国立艺术学院戏剧系毕业，主修舞台设计，曾任华冈艺术学校戏剧科教师。舞台监督工作包括：白先勇的青春版《牡丹亭》、《玉簪记》以及明华园总团多部剧作。合作团体：朱宗庆打击乐团、欢喜扮戏团、心心南管乐坊、江之翠剧场、台北民族舞团等。



## 陈慧 舞台设计

纽约大学剧场及电影设计研究所毕业。作品有：台南人剧团《维洛纳二绅士》、《Q&A-追寻与失忆》、台湾豫剧团《约/束》（改编自《威尼斯商人》）。2013-14年与纽约大学表演所合作两出新编戏剧：《Pale Fire-Shade Room》与《Five Days till Saturday》。2010年起从事电影美术设计，于《少年Pi的奇幻漂流》、国片《KANO》担任电影美术组的设计师。



## 苏峻白 灯光设计

专业舞台灯光设计，担任过国内外许多演出的灯光设计与执行。合作团体包括：明华园戏剧团、即将成真火舞团、心心南管乐坊、如果儿童剧团、纸风车儿童剧团、朱宗庆打击乐团、荣兴客家采茶剧团、一心歌仔戏团、台北爱乐、虎剧团、森林剧落、当代传奇剧场、动见体剧团、上海张军昆剧团。





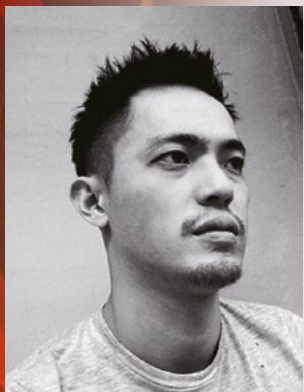
## 陈建蓉 影像设计

文化大学艺术研究所毕业，专职舞台、影像、平面设计。多媒体设计作品：两厅院《梧桐雨》、《女高音也疯狂》、音乐时代《渭水春风》、尚和歌仔戏剧团《半人》、《不负如来不负卿》等。长期与青春版《牡丹亭》巡回及2009台北听奥舞台设计团队、2011年布拉格剧场设计展“台湾剧场建筑展”协同策展及平面设计。



## 张以昕 插画

台湾艺术大学毕业，专业领域为电影特殊道具与场景工程。曾参与马丁史柯西斯电影《沉默》场景及大型道具制作、李岗电影《想飞》实体战机制作、3D电影《奇人密码》道具制作、担任金马影展短片《谢神》美术设计、歌剧《阿依达》台北站担任道具制作，插画作品：两厅院音乐剧《抢救蓝星大作战》、金马奖入围最佳短片《神算》等。



## 陈维成 动画

实践大学媒体传达设计系毕业。曾参与《台北花卉博览会梦想馆》展场设计、《2009年国家文艺奖颁奖典礼》影像设计、与几米和舒淇合作《地球天使》动画短片制作、《云林农业博览会：食物历险记馆》互动式展场设计、桃园中正国际机场候机室互动装置规划，并及参与BENZ、ARMANII、SONY、NIKE等国际品牌之品牌形象活动空间、装置、影像等专案规划。



## 庄淳 动画

国立台北艺术大学新媒体艺术学系毕业。曾参与制作国立故宫南院-儿童创意中心、国立自然科学博物馆行动悠游导览系统、远雄集团建筑博物馆、《圆明园特展：大清皇帝最美的梦》等展场动画的设计制作；舞台剧《小太阳：一个家的音乐剧》、《悲欣交集》；电影《不倒翁的奇幻旅程》；与纪录片《苹果的滋味》合作制作动画短片。



## 徐文 音乐设计

美国百克里音乐学院毕业。电影配乐作品：《一页台北》（柏林影展最佳亚洲电影）、《明天记得爱上我》（纽约翠贝卡电影节竞赛片）、《小孩》（台北电影节、东京影展竞赛片）。短片配乐作品：《256巷14号5楼之1》（收录于金马影展开幕片《10+10》）、剧场音乐设计：故事工厂《三个诸葛亮》、《白日梦骑士》，以及绿光剧团《文明野蛮人》等。



## 陈志升 编腔设计

文化大学国乐组毕业，主修传统乐器二胡及打击乐器，副修扬琴。曾任明华园总团文场伴奏及文场领导。歌仔戏音乐设计有：《真命天子》、《卖艺王家》、《么喽正传首部曲》、《流星》，大爱电视台菩提禅心歌仔戏《为善得福》、《渡化猎户》、《孤儿献金》、《九世同居》、《报恩牛》、《以沙供佛》等。



### **李复真** 服装造型设计(时装)

台大戏剧系学士,美国加州大学洛杉矶分校剧场设计艺术硕士。曾任美国加州橙县Nechita表演艺术中心服装间经理,服装设计作品:故事工厂《三个诸葛亮》、働故事剧团《歌箴》、台大戏剧系学期制作《第十二夜》、洛杉矶联合剧团《The Heretic Mysteries》、《I Gelosi》、Nechita表演艺术中心《Into The Woods》、《Our Town》等。



### **郑勤琪** 舞蹈设计

台湾艺术大学舞蹈表演研究所毕业,主修现代舞蹈,热爱跨领域学习结合并勇于挑战新事物,以娇小灵活的肢体活跃于表演艺术与舞蹈教学活动。演出作品有:第51、52届金马奖舞蹈演出,NISSAN汽车广告、屏风表演班《女儿红》、《京戏启示录》等戏剧演出。

# 创作团队

## 製作群

艺术总监

陈胜福

制作人

陈昭贤

编剧、导演

黄致凯

舞台设计

陈慧

布景制作

富达舞台布景

阿达工作室

义胜文化有限公司

影像设计

陈建蓉

动画

陈维成、庄淳

插画

张以昕

灯光设计

苏峻白

音乐设计

徐文

编腔设计

陈志升

服装造型(时装)

李复真

服装制作

秦家班戏剧服装

明华园总团 服装组

武术指导

马学文

编舞设计

郑勤琪

化妆

喻名龙

梳妆

周廷桦

舞台监督

王耀崇

舞台技术指导

廖士贤

舞台技术人员

陈葳、何品莹、

罗云蓉、王冠勋、

张绮芯、颜郁升

陈尉伦、陈建宇、

林家榕

灯光技术人员

陈铎夫

音响统筹

纪宝嫵、卢亚俪

音响技术人员

影像执行

许惠婷

音效执行

柯依杰

音响工程

飞阳音响

执行制作

林珈安

艺术行政

刘以柔、孙立恩

服装统筹

杨宏豪

服装管理

黄瀚

道具管理

杨政宪、宋宜珊

平面摄影

徐钦敏

动态摄影

朱建青



## 演出人员

阿珠姐(女团主)	孙翠凤
秀洁(秦香莲)	陈昭婷
阿正	苏芸和
素梅(公主)	黄锦雯
阿兰(陈世美)	李郁真
进旺(展昭)	陈子豪
美琴(国太)	高玉珊
顺仔(王朝)	林木森
金发叔(包公)	邱逸峰
春生(马汉)	陈彦名
张仔	邱明彰
财哥	陈子谦
阿正母	黄筱媛
陈老板	周淮安
苏宝同	周予宽
飞钹禅师	马学文
报幕	晨翎
弟弟	陈玄烨
妹妹	杨熙苹
红婴仔	徐星辰

王彤、王彤、陈品安、  
陈暄琳、陈玄宙、林少竣、  
辜有朋、黄志玮、何思佑、  
何秉睿、范瑞龙、何绍荣  
联合演出

## 乐团(文场)

主胡	李彬诚
扬琴	廖梨月
唢呐、箫	陈建诚
三弦	侯颖珊

## 乐团(武场)

头手鼓	何廷豪
大小锣	吕承壕
铙钹	孙凤娥

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# Coffee Morning & Afternoon Tea 咖啡早晨与下午茶

Dec 2025  
2025年12月



## Classic Theme Songs 经典影视主题曲再现 by Yuan Jin 袁瑾



**1 Dec 2025, Mon, 3pm  
Esplanade Concert Hall**

Join veteran singer Yuan Jin for iconic television and movie soundtracks from the '60s and '80s, including *Deep in My Heart*, *Cloud of Romance*, *Fantasies Behind the Pearly Curtain* and more.

(1hr, no intermission)  
Performed in Mandarin and Cantonese.

**2025年12月1日，星期一，下午3时  
滨海艺术中心音乐厅**

著名资深歌手袁瑾将演绎多首影视主题曲，包括《我心深处》、《我是一片云》以及《一帘幽梦》等。

(1 小时，无中场休息)  
以华语和粤语演出。



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# THE CHERRY ORCHARD

벚꽃동산

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Festival  
Best Actress  
Doyeon Jeon  
전도연

by  
**SIMON STONE** — produced by  
**LG ARTS CENTER**  
(South Korea)

7 – 9 NOV 2025  
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2hr 30mins, with 20min intermission | Performed live in Korean with English surtitles  
Admission age: 16 and above | Advisory 16: Contains mature themes, including some sexual content and coarse language

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with

JOHN BEASLEY  
ROMERO LUBAMBO  
REUBEN ROGERS  
TERREON GULLY

"Reeves is a highly melodic  
vocalist with a deep sense of  
the blues and superhuman  
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- Seattle Times

8 Nov 2025, Sat, 7.30pm  
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Five-times GRAMMY award winner and pre-eminent jazz vocalist  
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(1hr 15mins, no intermission)

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\*Limited concessions available

^Esplanade&Me specials available

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A Royal Shakespeare Company, Chichester Festival Theatre, Singapore Repertory Theatre,  
Esplanade – Theatres on the Bay and Roald Dahl Story Company production

# The ROALD DAHL'S BFG<sup>TM</sup>

ADAPTED BY TOM WELLS

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**From 22 Apr 2026**  
**Esplanade Theatre**

**From \$48**

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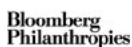


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**Our stories. Our world.  
In 60 live and digital works.**

Esplanade shines the spotlight on artistic relationships and notable programmes spawned through the national performing arts centre.

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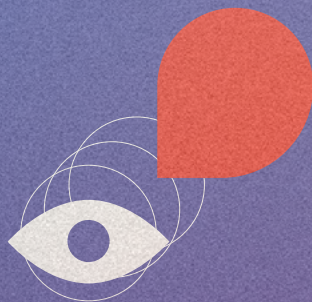
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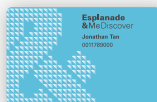


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# The Arts & You

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you spend \$1000



Free for kids  
12 years & under



Free for ages  
17 to 26 years



Free for ages  
55 & above



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# Gift

Imagination, empathy, creativity—the arts both embody and inspire these human qualities that help us make a better society.

# a

Your donation opens up opportunities for the young to experience and be inspired by the arts. It also supports the aspirations of emerging Singapore artists to create and express their vision for the future.

# Seat



[esplanade.com/giftaseat](https://esplanade.com/giftaseat)

**In appreciation of your donation:**

Seat plaque acknowledgement  
for the next ten years

Exclusive E&Me  
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Acknowledgement on  
donors' wall in Esplanade

Full tax deduction  
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## Esplanade gives our heartfelt thanks

*to our Esplanade partner, arts benefactor, donors and sponsors for believing in our vision to be a performing arts centre for everyone. They made all these possible!^*



# 4,231

activities took place at Esplanade.



## 3,007

 Free

## 737

 Paid

# 3,809,486

People attended our activities at the centre.



Free

## 3,367,291

Paid

## 141,565



## 636

Activities

## 17,949

Participants

We believe that everyone should be able to experience the joy of the arts, including children, youth, seniors, migrant workers and individuals with special needs. Our community engagement activities bring the arts to those in need.

\*Figures for Esplanade's activities from Apr 2023 to Mar 2024.



### Your contribution\* will make a difference.

On behalf of the communities we serve, thank you!

Find out how you too can make a difference through the arts at Esplanade.

Donate at [www.esplanade.com/donate](http://www.esplanade.com/donate)

To find out more, email us at [donations@esplanade.com](mailto:donations@esplanade.com) or speak with us at 6828 8321.

Esplanade is a charity and an Institution of a Public Character. Your donation to us is matched dollar-for-dollar by the Cultural Matching Fund. Please note that the prevailing tax exemption scheme for donors and sponsors of Arts-Related Businesses will depend on the qualifying criteria imposed by IRAS.

# With Gratitude

Esplanade – Theatres on the Bay is a charity, a not-for-profit organisation and Singapore's national performing arts centre.

We seek to entertain, engage, educate and inspire through the arts. We thank everyone who has helped us bring positive impact to Singaporeans by supporting the arts and Esplanade.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for their generous contributions.

---

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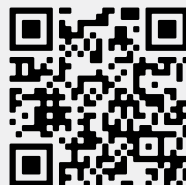
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The above are donors and sponsors who contributed \$1000 and above from April 2024 – March 2025.

### **Join us in sharing the joy of the arts and help us reach more communities in need.**

We believe that an experience with the arts is special and that with your generous support, more people will get a chance to enjoy the arts. Join us in sharing the joy of the arts and help us reach more communities in need.



Esplanade also receives grants from the Ministry of Culture, Community and Youth, as well as support for our Community Programmes from the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

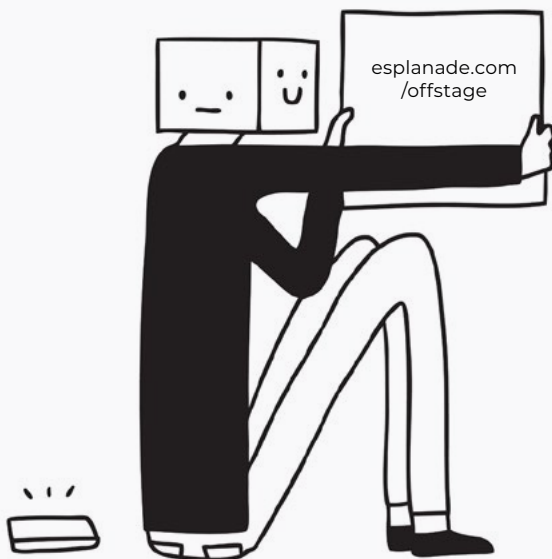


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Reading Offstage is one of the best things ever!  
I devote all my free time to the videos, articles  
and podcasts about music, dance, theatre, visual  
arts... it is absolutely life-changing. Five stars.

”

Totally Anonymous Person  
(who is not related to Offstage)



**TELL US**

**WHAT YOU THINK!**

Help us make your next Esplanade experience even better by taking a moment to share your thoughts with us.

We look forward to creating more wonderful memories with you soon.

Scan and do the survey now!





Information correct at time of publish. 資料在發布時是正確無誤的。