



**Esplanade
Presents**

**Huayi
Chinese Festival of Arts**

春 颂

香港
中乐团
指挥 阎惠昌

An Evening with
**Hong Kong
Chinese Orchestra**
Conductor Yan Huichang



28 Jan 2023, Sat
7.30pm
Esplanade Concert Hall

2023年1月28日, 星期六
晚上7时30分
滨海艺术中心音乐厅

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 3,500 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. The Charity Council awarded TECL the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, and the Charity Transparency Award from 2016 – 2019 and 2022. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a Guide-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.

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FESTIVAL MESSAGE

As a young boy I was very much taken by the ancient Greek myth of Daedalus and his son Icarus. I marvelled at how a man can fashion a pair of wings, by just using feathers and wax, and take flight. I wished so much I could have the same wings as Daedalus once had (but told myself to remember not to fly too close to the sun!).

These days, there are easier ways to travel, but in fact you do not even have to leave Singapore to be transported beyond your wildest imagination. At Esplanade, you can discover new worlds, make memories and have a good laugh for a moment's relief from the stresses of life. For *Huayi – Chinese Festival of Arts 2023*, we have specially curated performances by outstanding Chinese artists with this sense of lightness and adventure. This is in keeping with the heady spirit of the Year of the Rabbit, a creature full of positivity and wit. It is also a great tonic for these somewhat disorienting, post-pandemic times.

The festival kicks off with *ART*, Godot Theatre Company of Taiwan's humorous and thought-provoking adaptation of Yasmina Reza's celebrated play. Popular TV personalities Pu Hsueh-liang, Chu Chung Heng and Tseng Kuo Chen step into the shoes of three long-time friends who are in danger of falling out over an expensive 'artwork'. A more poignant look at friendship is the dance production *Two men, ten years later*, featuring Taiwan dance artists Chen Wu-kang and Su Wei-chia who have been friends and working partners for over 30 years. Laughter masks some bittersweet home truths in the acclaimed one-man show *Every Brilliant Thing* by Singapore's Oliver Chong, which we are pleased to bring back following its premiere to a smaller audience amidst COVID-19 restrictions at the last *Huayi*.

Music lovers will delight in multi-talented Hong Kong artists Yuri Ng, Anna Lo and Rick Lau, who share funny stories and explore their cultural identity in *Tri Ka Tsai – A uniquely trilingual Hong Kong cabaret*. Not to be missed too is *Earl Grey Teh C – Gah Dai!*, a fun concert by Singapore's very own Lorong Boys and world champion Hong Kong harmonicist Gordon Lee, who deliver original musical arrangements of popular Chinese favourites. Completing the eclectic musical line-up are *An Evening with Hong Kong Chinese Orchestra*, Taiwanese indie darlings ANPU (formerly known as Deserts Chang), Accusefive and Elephant Gym and SINMAHUI "*Hip Hop Night*" featuring Mandarin hip hop artists from Singapore and Malaysia such as ShiGGa Shay, Tosh Rock, Dato' Maw and more. Check out their swag!

Travel with the famed Cloud Gate Dance Theatre of Taiwan to the bustling Bangka district of its artistic director Cheng Tsung-lung's Taipei childhood in *13 Tongues*. And with the opening of Esplanade's newest mid-sized venue, the Singtel Waterfront Theatre, we take the opportunity to present *The Drought Goddess · Dream of the World*, a contemporary theatrical take on the creation of the world told through Nanguan and Beiguan music, dance and puppetry by La Cie MaxMind from Taiwan. After fighting an exhausting battle, the mythical goddess Han Ba searches for a way to return to her home Kunlun. Just like how all our travels must bring us home too eventually, hopefully more enriched through new experiences.

Through *Huayi*, Esplanade has been celebrating the lunar new year with the presentation of the best of Chinese arts and culture from Singapore and around the world since 2003. It has been close to three years since we last presented overseas artists physically at the festival and we warmly welcome them back. Our heartfelt thanks also go to our Principal Sponsor Knife Cooking Oil, Supporting Sponsor Berries 百力果 and Supporters Bowen Enterprises (Pte) Ltd and Polar Premium Drinking Water.

On behalf of the *Huayi* team, I wish each and every one of you the strength of mind and character to embrace *huat* ever the new year may bring!

Delvin Lee

Senior Producer

Huayi – Chinese Festival of Arts

Message from **OUR PRINCIPAL SPONSOR**



Knife brand is a household name in Singapore that is synonymous with wholesome family cooking since 1948. With its unique peanut aroma and proprietary blend, Knife brand cooking oil is a perfect cooking aid that brings the family together over the dining table throughout the festive period.

As part of our continuous support for the arts and culture, Lam Soon's Knife brand is proud to be the Principal Sponsor of *Huayi – Chinese Festival of Arts*, for the fifth year running. We hope you will enjoy the festival this year.

We wish you and your family Happiness and Prosperity in the year of Rabbit.

A handwritten signature in black ink, appearing to read 'Whang Shang Ying'.

Mr. Whang Shang Ying
Executive Chairman
Lam Soon Singapore Pte Ltd.

PROGRAMME

The Chorale of Spring

Ng King-pan

Suite Twelve Months (Excerpts)

Peng Xiuwen

The Eighth Month – The Evening Blooms

The First Month – The Lantern Festival

Pipa Concerto No.2

Zhao Jiping

Pipa: Zhang Ying

Intermission

Reeds

Wang I-Yu

Sheng: Chen Yi-wei

Organ: Jonathan Scott

Northwest Suite No.1

Tan Dun

The first section: God in Heaven Grants Us Sweet Rain

The second section: Rousing Games in the Bridal Chamber

The third section: I Miss My Dear Love

The fourth section: Stone-slab Waist Drums

(1hr 40mins, with 20min intermission)

HONG KONG CHINESE ORCHESTRA

Founded in 1977, the Hong Kong Chinese Orchestra (HKCO) has won the accolades as “a leader in Chinese ethnic music” and “a cultural ambassador of Hong Kong”. It is often invited to perform at famous venues and festivals all over the world, having covered Europe, North America, Asia, Australia and the Arctic Circle to date. It is therefore acclaimed as a leader among full-sized Chinese music ensembles in the international arena today. The orchestra is set up in four sections: bowed-strings, plucked-strings, wind and percussion. The instruments include both the traditional and the improved, new versions: the bowed-string section has been using the Eco-Huqin series developed by the Orchestra since 2009. The HKCO performs both traditional Chinese music and contemporary, full-length works in a variety of musical formats and contents. It also explores new frontiers in music through commissioning over 2,400 new works of various types and styles, whether as original compositions or arrangements.

Apart from regular concerts and activities promoting arts education, HKCO has initiated several instrumental festivals, including the Hong Kong International Youth Chinese Music Festival, to honour its mission statement, “Music is to be shared”. Together with the citizens of Hong Kong, the orchestra has achieved many Guinness World Records for having the largest number of people playing musical instruments at the same time. The Hong Kong Drum Festival, which HKCO launched in 2003, is now into its 19th consecutive year and has become a keenly-anticipated annual cultural event. In 2020, the orchestra launched the International Drum Graded Exam with the Hong Kong Examinations and Assessment Authority.

Striving to ensure the transmission and development of Chinese music, HKCO has organised many symposia and competitions. Notable examples in recent years are The International Composition Prize 2013 co-organised with the Luxembourg Society for

Contemporary Music, and the Chinese Music Without Bounds - International Composition Competition in 2017. They have been acclaimed for their many platforms that allow composers to publish their new works and for musical exchange. The International Conducting Competition for Chinese Music, an initiative launched by the HKCO in 2011 and the first ever in the world, has been acclaimed as a milestone in the historical development of Chinese music, with the competition having been held three times to date. HKCO has also organised The International Symposium for Chinese Music Conducting in 2011 and 2022, which experts, scholars and orchestra conductors from various countries and regions attended.

HKCO is actively striving to connect with music lovers and linking hearts with activities online. The orchestra held the first HKCO Net Festival in 2020 and launched the Net Concert Hall, the first-ever online Chinese Music Gallery in the world, in 2021. The HKCO has also produced music videos series and became the first to incorporate AR technology into its season brochure, embodying the trend of merging art, life and technology.

Other accolades and acclaims the orchestra has won are its achievements in the arts, governance and administration, arts education, marketing and promotion. The Eco-Huqin series which the Orchestra developed has won not only the 4th Ministry of Culture Innovation Award in 2012, but also many other awards presented by various institutions for its green and innovative concepts. They add to the remarkable and highly commendable list of achievements in the history of the Hong Kong Chinese Orchestra.



YAN HUICHANG

Artistic Director and Principal Conductor for Life

Yan Huichang is a Chinese music conductor of world renown. He has been with the Hong Kong Chinese Orchestra since June 1997.

Yan Huichang was conferred the title of National Class One Conductor at the First Professional Accreditation of China in 1987. He has received many accolades from governments around the world for his contribution to the development of culture, such as the Cultural Medallion (Music) by the National Arts Council of Singapore in 2001, a Silver Bauhinia Star (SBS) by the Hong Kong SAR Government, the Overseas Award for Music at the 51st Literary and Art Works Awards in Taiwan, and Best Conductor Award at the Golden Melody Awards for Traditional Arts and Music 2018 in Taiwan, among others. In 2022, he was conferred the Distinguished Artist Award by the Internationals Society for the Performing Arts. He has also won awards for conducting performance recordings of the Hong Kong Chinese Orchestra and the

Orchestra, the China National Symphony Chorus of China National Opera House, the Chinese Orchestra and Chorus of the Xi'an Conservatory of Music, and the National Chinese Orchestra Taiwan.

He is currently Director of Chinese National Orchestra Research Center of the He Luting Advanced Research Institute for Chinese Music of the Shanghai Conservatory of Music, on top of being a Professor of its Conducting Department. He is also an Honorary Fellow of The Hong Kong Academy for Performing Arts and Visiting Scholar in its School of Music, Distinguished Professor and Supervisor on



the Master's and Doctoral degree programmes at the Department of Chinese Music, the Laozi Academy of the Xi'an International University and Sehan University of South Korea, and Visiting Professor or Adjunct Professor in many conservatories, Council Member of Chinese Musicians' Association and National Commission of China Federation of Literary and Arts Circles, Honorary Music Director of the Shaanxi Broadcasting Chinese Orchestra. Maestro Yan was appointed Music Director of the National Chinese Orchestra Taiwan in 2013 with a tenure up to 2017 and started the Youth Conductor Training Programme. His contribution to nurturing conducting talents in Chinese music in Taiwan is widely recognised.

Yan has led the Hong Kong Chinese Orchestra to set many milestones in Chinese music. He and the orchestra have been frequently invited to perform in arts and music festivals in various parts of the world, with artistic accomplishments widely endorsed. He launched HKCO Orchestra into omni-directional growth, started the system of commissioning new works, actively entered mutually-beneficial partnerships with crossover disciplines, and spearheaded instrumental reform. His visionary achievements are reflected in such innovative initiatives as the Professional Orchestra Internship Scheme jointly implemented by the HKCO and The Hong Kong Academy for Performing Arts (HKAPA); establishment of the world's first Chinese orchestral academy, The HKCO Orchestral Academy; and organising instrumental festivals which have achieved several Guinness World Records thanks to the keen participation of the people of Hong Kong. Yan created the Master of Music in Conducting for Chinese Orchestras programme at the HKAPA. He also took the lead to organise international symposia and forums on Chinese music and hosted the first ever International Conducting Competition for Chinese Music in the world, which was commended by Zhao Jiping, Chairman of the Chinese Musicians' Association, as "a milestone in the history of development of Chinese music".

After graduating from the Shanghai Conservatory of Music in 1983 under the tutorship of renowned conductor Xia Feiyun, and famous composers Hu Dengtiao and He Zhanhao, Yan was appointed Principal Conductor and Artistic Director of the China National Orchestra before he joined the Hong Kong Chinese Orchestra in 1997. In addition to Chinese music conducting, Yan has also conducted Western symphony orchestras such as the China National Symphony Orchestra, Beijing Symphony Orchestra, Shanghai Symphony Orchestra, Shenzhen Symphony Orchestra, Guangzhou Symphony Orchestra, Zhejiang Symphony Orchestra and Russian Philharmonic Orchestra of Moscow and more. Yan is also actively engaged in composition, and has been conferred many national awards for his works.

ZHANG YING | Pipa

Principal *Pipa* of the Hong Kong Chinese Orchestra (HKCO), Zhang joined the HKCO in 2004 and served as Acting Principal *Pipa* in 2013. She has served as Principal *Pipa* since 2016. Zhang is a lecturer for the Master's degree programme at The Hong Kong Academy for Performing Arts, and is teaching at the University of Hong Kong, The Hong Kong Academy for Performing Arts, Hong Kong Baptist University, the Chinese University of Hong Kong and the Education Univera of Music and was trained under Zhao Yinan, Li Guixiang, Wu Junsheng, Ren Hong and Yang Jing.



Zhang was the winner of the Silver Award for *pipa* Specialism, Youth Section, at the 1st Chinese Instrumental Music Competition organised by the Ministry of Culture in 2002; and the First Prize in the Youth Section at the 3rd Longyin Cup International Ethnic Instrument of China (*pipa*) in 2004.


Zhang's recent performance includes *Legendary Heroines Hua Mulan and Mu Guiying* concert in 2021, performing the *pipa* concerto *Hua Mulan*. In 2020, Zhang went with HKCO on a European tour that covered Switzerland, Germany, Belgium, Austria and Hungary, performing *pipa* solo with the Orchestra in *King Chu Doffs His Armour*. In Hong Kong, she partnered with pianist Linda Yim in the *Piano and Pipa Duo Recital by Linda Yim and Zhang Ying* as part of the City Hall Virtuosi Series in 2019. She was an Artist-in-Residence of RTHK Radio 4 in 2016, and appeared in pre-recorded exclusive interviews as well as performed live on air. In May the same year, she was invited by the Xinghai Concert Hall of Guangzhou to give a *pipa* solo recital entitled *Music for Tranquility of Mind – Chinese Solar Term of Corn Forms*.

Zhang has released a solo album for *pipa*, *Dancing in the Wind* and a DVD which records her graduation concert in Beijing. Over the years, Zhang has performed in the US, the UK, New Zealand, Canada, Russia, South Korea, Norway, Germany, and the Czech Republic, etc.

CHEN YI-WEI | Sheng

Principal *Sheng* of the Hong Kong Chinese Orchestra, Chen joined the HKCO in 2011 and started serving as Principal *Sheng* in 2016. A native of Taichung, Taiwan, Chen was a multiple winner of *sheng* solo (junior and youth classes) in music competitions in Taiwan. He later graduated, respectively, from the National School of Arts (now the National Taiwan University of Arts) with a *sheng* major and the College of Human Ecology of the Shih Chien University in Taipei with a piano major. His teachers included many virtuosi in Chinese and Western music,—Kuo Hsiu-Jung, Chang Ching-Lung, Zhu Daming and Tsai Pei-Chen.





Chen is a seasoned performing artist. In February 2013, he performed the Hong Kong premiere of *Music for Gourd* at HKCO's concert *Music About China VII*, which was part of the programme of the 41st Hong Kong Arts Festival. In March 2015, Chen performed the full score at the professional conducting course of HKCO's conducting master class. Later in November that year, he curated the first *sheng* ensemble concert for the orchestra, *Sheng Clusters*. Apart from performing the *sheng* himself, he also premiered several of his new compositions and arrangements to critical acclaim. In the HKCO concert *Music Styles of Virtuosi North and South* held in April 2016, Chen gave the Hong Kong premiere of the Chinese orchestral arrangement of the *sheng* concerto, *Solar Planet*. He reprised the role of curator for the *sheng* ensemble concert, *Resonating Reeds – Shengs and Pipes from Around the World* in October that year, and released several of his arrangements and original works on that occasion. In June 2017, he was a member of the *sheng* ensemble playing *Rainbow* at the concert, *The Lustrous Pearl - In Celebration of the 20th Anniversary of the Establishment of the HKSAR*. In March and September 2018, he performed the *sheng* concerto, *Ambush on All Sides*, with the HKCO at the concert *Liu Bang, Xiang Yu and the Terra Cotta Warriors*, a programme of the 46th Hong Kong Arts Festival, as well as at the Singapore Tour, in Esplanade Concert Hall. In October the same year, he was invited to perform the organ and *sheng* concerto, *Reeds*, at the Opening Ceremony of the WeiWuYing National Kaohsiung Center for the Arts.

JONATHAN SCOTT | Organ

Jonathan Scott enjoys a hugely varied performing career on a diverse spectrum of keyboard instruments, with the aim of bringing great music to as wide an audience as possible. In addition to his career as pianist and organist, Jonathan is well known for his arrangements and

transcriptions and is a specialist in the music for the art harmonium. Jonathan also has a busy international concert schedule with his pianist brother, Tom Scott, performing as Scott Brothers Duo. Their performances include concerts across the UK as well as Germany (Berlin State Opera, European Harmonium Festival), Spain (Madrid National Auditorium), France (Toulouse Organ Festival, Evreux Cathedral, Urrugne Organ Festival), Norway (Stavanger Concert Hall), Switzerland (Fribourg International Organ Festival), Latvia (Liepāja Organ Festival), Lithuania (St. Matthias Organ Festival), Taiwan (Taipei National Concert Hall, Kaohsiung Center for the Arts), South Korea (Lotte Concert Hall, Seoul) and Singapore (Victoria Concert Hall).



Born in Manchester, Jonathan studied piano and organ at Chetham's School of Music before gaining a scholarship to attend the Royal Northern College of Music (RNCM). He continued his studies in USA and Holland, won the coveted Worshipful Company of Musicians WT Best Scholarship and gold medal, and is a Freeman of The City of London. Jonathan has been a member of the keyboard staff at RNCM since 2001 and is Associate Artist of The Bridgewater Hall, Manchester where he gives a series of popular lunchtime organ recitals which attract audiences approaching 1,000.

Jonathan's recent performances have included numerous solo recitals as pianist and organist as well as appearances at the BBC proms, broadcasts on BBC Radio 2, 3 and ClassicFM, and a live recording of Copland's Organ Symphony with BBC Philharmonic and John Wilson for Chandos Records.



PROGRAMME NOTES

The Chorale of Spring Ng King-pan

“Air of auspiciousness arises from lanterns of dragon and phoenix. Thousand shades of purple and red announce the arrival of spring to the world.”

With jubilant phrases, *The Chorale of Spring* celebrates the beginning of the Spring Festival and depicts the grand celebrations and joy of thousands of households. The score is inspired by the phonemics of the Cantonese dialect in the New Year greetings recited, and hidden in it are many famous songs on the Chinese New Year theme. The result is an audio-visual montage of auspicious New Year wishes, just like the red couplets one finds everywhere during this festive season.

Suite **Twelve Months** (Excerpts) Peng Xiuwen

The concept of the four seasons is a recurrent theme in music around the world, ranging from *A Song of the Four Seasons* and *The Twelve Months – A Riddle Song* in China, to Vivaldi’s *Four Seasons*, Tchaikovsky’s *The Seasons* and *The Twelve Months* for flute ensemble by contemporary German composer, Karlheinz Stockhausen.

Not aspiring to achieve anything great, ambitious or in emulation of the masterpieces of musicians before me, I have written my own version of *The Four Seasons* and later, *Twelve Months*. They are only my own impressions and feelings about life in the olden days and today.

Twelve Months is a suite, and each movement can be regarded as a standalone piece (the same applies to my version of *The Four Seasons*). Each comes with a caption and music notes. I have not written them for high or low brow listeners, only for easy listening. I leave the audience to decide whether this purpose is achieved.

– Peng Xiuwen

The Eighth Month – The Evening Blooms (1984)

Sitting in the courtyard to catch the breeze
By the flowering bush, under the stars
A subtle fragrance wafts by, what a delight!
The call of the flower-seller can be heard from outside,
We have our own, the evening blooms.

– Peng Xiuwen

The First Month – The Lantern Festival (1985)

Glowing, gleaming, silver and red like fireworks
Rousing drums and wind welcome the spring breeze

– Zhu Shuzhen (c.1135-1180)

Pipa Concerto No.2 Zhao Jiping

Zhao Jiping's *Pipa Concerto No. 2* was jointly commissioned by the Sydney Symphony Orchestra of Australia and the National Centre for the Performing Arts of China, and was given a world premiere at the Sydney Opera House Concert Hall. It adopts musical elements of the Chinese regional genre of Suzhou *pingtan*, and in composition terms, it is not bound by the structure of the Western concerto. Instead, it consists of a single movement which focuses on exploring poetic expressions of thoughts and feelings. The neat musical contour and well laid out harmonic ambience should stimulate the audience's imagination.

*Chinese orchestral version commissioned and premiered by the HKCO on 12-13 April 2019 at the *A Historic Dialogue – The Symphonic Chinese Music of Zhao Jiping* Concert, at the Concert Hall of the Hong Kong Cultural Centre, conducted by Yan Huichang, *Pipa* by Wu Man.

Reeds Wang I-Yu

The piece begins with a long note played by the traditional *sheng*. The player stands by the organ, and these two instruments of shared origin together narrate the past, present, and future of the reeds. The long note of the *sheng* then develops into chords, while the arpeggio of the organ also develops into vertical harmony, playing the fundamental pitches G-B-C to support the *sheng*.

Later, the organ plays in a bright and brilliant color, evoking the rhythmic cluster patterns of the *sheng*. The *sheng* player returns to the center front of the stage, replacing the traditional sheng with a 36-reed

soprano *sheng*, playing together with the soprano, alto, and bass *shengs* in the orchestra and with the organ situated at the bottom of the stage. This forms a three-dimensional soundscape of reed instruments, an absolute music compositional style that will captivate and excite audiences. The challenging performing techniques and the ecstatic rhythms turn each note into pure morphine.

Through the instrumental combinations in this piece, the ancient instrument family of the reeds transcends the division between Eastern and Western cultures. Particularly stunning is the use of the Jew's harp, which is both a predecessor and a distant relative of this family of reed instruments. The Jew's harpist improvises by switching among one-, two-, and four-reed Jew's harps. A simple Seediq melody lightly wanders around the voices of the 36-reed soprano *sheng*, the organ, and the Chinese orchestra. Such simplicity and purity, perhaps, is the final destination of the reeds, having crossed between East and West, past and present.

Northwest Suite No.1 Tan Dun

The first section: God in Heaven Grants Us Sweet Rain

The second section: Rousing Games in the Bridal Chamber

The third section: I Miss My Dear Love

The fourth section: Stone-slab Waist Drums

Northwest Suite No.1 for Chinese orchestra was written by Tan Dun as part of the music for the dance drama *The Yellow Earth*, which was commissioned by the Hong Kong Dance Company in 1985.

The dance drama was premiered in Hong Kong in the following year. In the first version of the orchestral work, Tan picked four excerpts from *The Yellow Earth* to form *Northwest Suite No.1*. It soon entered the stock repertoires of Chinese orchestras around the world and enjoyed such great popularity at concerts that it became one of the most welcomed pieces for Chinese orchestra in the history of the genre. In 2010, Tan wrote a new arrangement for *Northwest Suite No.1*, and revised the title to *The Yellow Earth* to be consistent with that of the dance drama.

As a Chinese orchestral piece, the music of *Northwest Suite No.1* rings of the musical elements of the indigenous music of the Loess Plateau in northwestern China. Between the sonorous, robust and full-bodied musical phrases is a pained wistfulness that comes from living in the arid, punishing conditions of the land. The composer has captured this complexity in his music through touching melodies and vivid tone colours, describing the humanism, the pains and the joys of the people living on this land. The music is in four sections: *God in Heaven Grants Us Sweet Rain*, *Rousing Games in the Bridal Chamber*, *I Miss My Dear Love* and *Stone-slab Waist Drums*.

MUSICIANS LIST

Artistic Director and Principal Conductor for Life

Yan Huichang

Organ

(Guest Performer)

Jonathan Scott

Eco-Erhu

Xu Hui ◎

Li Li

To Shek Chor

Lin Sheng-yau

Sze Poon Chong

Zhang Yuhui

Siu Sau Han

Han Jingna

So Shun Yin

Wong Tsz Yau □

Wong Kam Pui □

Wong Ching Yin □

Eco-Gaohu

Wong Sum Ho

(Co-Principal Huqin
and Principal Gaohu)

Mak Ka Yin ◆

Xiang Xuan

Li Xiaoding

Wong Tsz Kei

Wan Yun-an

Song Hui □

Chan Kai Him □

Eco-Zhonghu

Mao Qinghua

(Co-Principal Huqin
and Principal Zhonghu)

Hui Yin ◆

Wong Wei Juin

Siu Sau Lan

Law Wing Nin

Wong Ka Lok □

Tse Chan Hung □

Eco-Gehu

Tung Hiu Lo ○

Lo Chun Wo ◆

An Yue

He Wei

Wu Fan

Ke Yumeng

Ngai Hon Yip

Cheung Wayn Tou □

Liu Wai Kam □

Eco-Bass Gehu

Qi Hongwei ○

Vonghemrat Pichan

Li Wei

Li Choi Man □

Chiu Yat Wing □

Pipa

Zhang Ying ○

Wang Kai-han

Shiu Pui Yee

Wong Yui Kiu

Yangqin

Lee Meng-hsueh ○

Chang Chia-hsiang

Xiaoruan

Ge Yang ○

Chiu Chieh-an

Chen I-ling

Daruan

Lau Yuek-lam ○

Hsu Tzu-wei

Zhongruan

Fung Yin Lam ◎

Wu Man-lin

Ng Kai Hei

Liang Wai Man

Chan Shuk Har

Sanxian

Zhao Taisheng ○

Chan Hiu Fung

Zheng
Fu Zifei
Lau Wai Yan □

Alto Suona
Wong Cheuk Yin
Law Hang Leung

Tenor Sheng
Yuen Kin Hei
Lu Yi

Harp
Tse Yan Yin □

Tenor Suona
Kwan Lok Tin

Bass Sheng
Lam Chon Weng

Qudi
Sun Yongzhi ○
Wu Chih-ting

Bass Suona
Liu Hai
Tsoi Wai Yin □

Percussion
Luk Kin Bun ○
Chin Kwok Wai ◆▼
Lee Tsz Yan

Bangdi
Choo Boon Chong ◆
Lin Yu-hsien

Guan
Lo Wai Leung ○
Ren Zhaoliang
Qin Jitao

Chan Lut Ting
Liao Yi-ping
Leung Ching Kit □
Chan Kai Yin □
Kwan Hoi Yee □
Chak Yuet Man □

Xindi / Dadi
Chan Chi Yuk ◆
To Fung Lim

Soprano Sheng
Chen Yi-wei ○
Wei Shen-fu ◆
Xiang Yongqi □

○ Principal
◆ Assistant Principal
◎ Acting Principal
□ Freelance Musician
▼ and Education Executive

Soprano Suona
Ma Wai Him ○
Wu Chun Hei ◆

As of Jan 2022, the HKCO members are listed in Chinese Stroke Order

The string section utilises revolving seating on a systematic basis. Musicians (except Principals and Assistant Principals) change seats systematically



Hong Kong Economic and Trade Office
Hong Kong SAR Government

The Hong Kong Chinese Orchestra wishes to thank

Hong Kong Economic and Trade Office in Singapore of the Hong Kong SAR Government
for the financial support to make this tour possible.

华艺节监制的寄语

我小的时候非常喜欢古希腊传说中代达罗斯 (Daedalus) 和他儿子伊卡洛斯 (Icarus) 的故事。当时觉得很惊奇，人居然能够用胶水和羽毛制成翅膀然后在天空中飞行，也很希望自己能像代达罗斯一样拥有一对羽翼(当然也要提醒自己不能离太阳太近！)。

现在想要实现飞行方便多了，甚至不需要离开新加坡就能瞬间移动到心中所想之地。到滨海艺术中心来就是一次跨域的旅行，不仅可以探索新大陆、创造回忆，还能开怀大笑，暂忘生活的种种压力。2023年华艺节，我们策划了一系列轻松而又不失冒险精神的精彩节目，带来顶尖华人艺术家的创意作品。告别虎年，当然是希望兔跃新程，让大家带着脱兔般的乐观与机智迎接后疫情时代。

为华艺节拉开序幕的是台湾果陀剧场改编自雅丝米娜·雷札 (Yasmina Reza) 最广为人知的幽默喜剧《ART》。综艺大咖卜学亮、屈中恒和曾国城饰演的三位死党因一幅昂贵的画作而闹得不可开交，台词不仅妙语如珠更句句发人深省。谈到友情，必定要提一提台湾舞者陈武康和苏威嘉。他们相识超过30年，既是朋友也是工作伙伴，这次联手带来舞蹈作品《两男常罩》，以一场舞，跳出两个人的人生轨迹。有些心酸藏匿于笑声之后，钟达成去年的售罄独角戏《每一件美好的事》再度回归，传递更多治愈系正能量。

音乐爱好者们必定会喜欢香港音乐人伍宇烈、卢宜均和刘荣丰带来的《TRI家仔—一场独特的三语港式歌舞秀》，他们将在演出中探索自身的文化身份并与大家分享有趣的小故事。不容错过的还有《伯爵茶 Teh C-加糖!》，这场由新加坡组合罗弄男孩与世界口琴冠军演奏家李俊乐带来的精彩音乐会，将呈献传统华乐及华语流行乐曲目的原创改编。强大的节目阵容还包括香港中乐团的《春颂》，台湾独立音乐人告五人、大象体操、安溥(原艺名张悬)的真诚演唱，以及汇聚 ShiGGa Shay、Tosh Rock 张智扬等众多新马说唱歌手的《好in:乐-新马会:嘻哈夜》，保证让你嗨翻天！

另外，跟随台湾著名舞团云门舞集，在《十三声》中穿越到艺术总监郑宗龙儿时在台北的那些年，感受艋舺的繁华热闹。首次登上华艺节舞台的台湾拾念剧集也将在全新的新电信水滨剧院演出，通过南北管音乐、舞蹈和戏曲讲述创世神话《大神魃·世界之梦》，剧中的旱灾女神旱魃在战争中耗尽神力，继而踏上重返昆仑仙界的旅途。正如所有的远行终有归期，希望我们在不断尝试新事物的过程中，拓展生命的宽度。

自2003年，滨海艺术中心每年都通过华艺节庆祝农历新年，展示来自新加坡和世界各地的优秀华族艺术和文化。距离上次呈献海外艺术家的现场演出已有三年之久了，非常开心能够再次欢迎他们的到来。特此由衷感谢主要赞助商刀标油、赞助商百力果、Bowen Enterprises (Pte) Ltd 和 Polar Premium Drinking Water。

我谨代表华艺节团队，祝贺大家新春开运，宏“兔”大展！发呀！

李国铭

高级节目监制

华艺节

主要赞助商献词



刀标牌自1948年以来就是新加坡家喻户晓的品牌，是家庭健康烹调的代名词。刀标油独特的花生香气与专利配方，调制出一道道美味佳肴，让家人齐聚一堂，共度佳节喜气。

为了继续在支持文化艺术方面尽上一份力，尤其在这个特殊的时期，刀标牌很荣幸连续第五年赞助滨海艺术中心的华艺节。我们希望大家会喜欢华艺节2023的精彩节目。

祝愿大家新年快乐、兔年行大运!!

黄上盈

执行主席

南顺(新)私人有限公司

演奏曲目

《春颂》

伍敬彬曲

套曲《十二月》(选段)

彭修文曲

八月 - 骄阳

正月 - 元宵

《第二琵琶协奏曲》

赵季平曲

琵琶: 张莹

—— 中场休息 ——

《簧》

王乙聿曲

笙: 陈奕淮

管风琴: Jonathan Scott

《西北第一组曲》

谭盾曲

第一段: 老天爷下甘雨

第二段: 闹洞房

第三段: 想亲亲

第四段: 石板腰鼓

(1小时40分钟, 包括20分钟中场休息。)

关于香港中乐团

香港中乐团于1977年成立，素有“民乐翘楚”及“香港文化大使”之美誉。乐团经常获邀于国际著名音乐厅及艺术节演出，足迹遍及欧洲、美洲、亚洲、澳洲、北极圈等多个国家及地方，被誉为当今国际舞台上具领导地位的大型中乐团。乐团编制分拉弦、弹拨、吹管及敲击四个乐器组别，其中包括传统和新改革的多种乐器。乐团的拉弦声部于2009年全面使用由乐团研发的环保胡琴系列。演出的形式和内容包括传统民族音乐和近代大型作品。乐团更广泛委约各种风格及类型的新作，迄今委约或委编的作品逾 2,400 首。

乐团除了举办定期音乐会和艺术教育活动之外，亦秉持着与民同乐的精神，创办“香港国际青年中乐节”及多个器乐节，与香港市民携手缔造了多个最多人同时演奏的健力士世界纪录。乐团于2003年首创的香港鼓乐节已连续举办19年，成为一年一度万众期待的文化盛事，2020年与考试及评核局合办“国际中国鼓乐评级试”。

乐团一直为中乐传承及发展努力耕耘，举办相关论坛及比赛，与卢森堡现代音乐协会合办的“2013国际作曲大赛”及2017年的“中乐无疆界—国际作曲大赛”等，为作曲家提供发表创作和交流的平台。乐团于2011年创办全球首届国际中乐指挥大赛，被誉为...中乐发展史上的一个里程碑，至今共举行三届，乐团亦先后于2011年及2022年举办“国际中乐指挥高峰论坛”，多地专家、学者及乐团指挥应邀出席。

乐团积极透过数位方式和乐迷云端连情，打破地域界限及场地限制，与市民以乐连心，2020年举办首届“网上中乐节”，更于2021年推出全球首个中乐“网上音乐厅”，此外亦制作逾千万浏览率的MV系列，并率先于乐季小册子融入AR技术，充分体现艺术、生活与科技互动的潮流。

香港中乐团在艺术、管治管理、艺术教育、市场推广上皆获各界高度评价及屡获殊荣。乐团研制的环保胡琴系列除荣获国家“第四届文化部创新奖”（2012年）外，更获多个机构颁发环保及创意奖项，成就屡创新高。

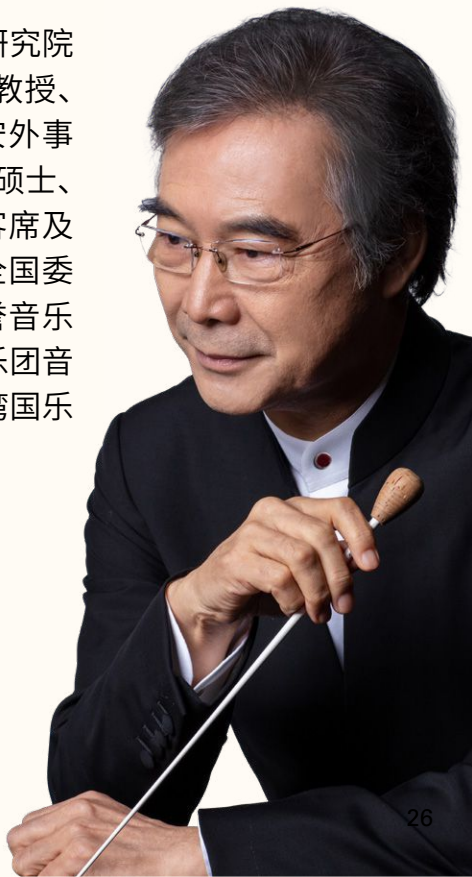
阎惠昌

香港中乐团艺术总监兼终身指挥

享誉国内外乐坛的知名中乐指挥家，自1997年6月起履任香港中乐团。

1987年获颁授中国首届专业评级国家一级指挥。对文化发展的贡献获各地政府予以表扬，包括新加坡政府“2001年文化奖”、香港特别行政区银紫荆星章、台湾第五十一届中国文艺奖章（海外文艺奖（音乐））及台湾2018传艺金曲奖最佳指挥奖、国际演艺协会2022年卓越艺术家奖等。此外，指挥不同乐团的影音产品获颁指挥奖项，包括香港中乐团、中国交响乐团及中央歌剧院合唱团、西安音乐学院民族乐队及合唱团及台湾国乐团。

现为上海音乐学院贺绿汀中国音乐高等研究院中国民族管弦乐研究中心主任及指挥系教授、香港演艺学院荣誉院士及访问学人、西安外事学院老子学院及韩国世翰大学特聘教授、硕士、博士研究生导师，并担任多间音乐院校客席及特聘教授、中国音乐家协会及中国文联全国委员会理事、陕西省广播电视民族乐团荣誉音乐总监。于2013至2017年应邀出任台湾国乐团音乐总监，创立“青年指挥培训计划”，为台湾国乐界培养指挥人才备受肯定。



曾带领香港中乐团创下多个中乐发展的里程碑，不但经常获邀到世界各地知名艺术节及音乐节献演，其艺术成就更获各界肯定。他全方位拓展香港中乐团，推动委约作品；积极与不同界别互动，探索交融；领导发展乐器改革，倡议香港演艺学院与香港中乐团合作并实施“专业乐团实习计划”；倡议创立全球首个中乐乐队学院；创办数个主题器乐节，与香港市民共创多个健力士世界纪录；于香港演艺学院开设中乐指挥硕士课程；倡议举办及主持多次中乐国际研讨会及高峰论坛；创办全球首个国际中乐指挥大赛，被中国音协主席赵季平誉为“中国音乐发展史上的里程碑”。

师从著名指挥家夏飞云、作曲家胡登跳、何占豪等教授，于1983年以优异成绩毕业于上海音乐学院，随即受聘为中国中央民族乐团首席指挥兼乐队艺术指导。除中乐指挥外，亦曾获邀担任西洋交响乐团指挥，曾合作的包括中国交响乐团、北京交响乐团、上海交响乐团、深圳交响乐团、广州交响乐团、浙江交响乐团及俄罗斯爱乐管弦乐团等。亦为活跃作曲家，创作乐曲屡次获得国家大奖。



张莹 | 琵琶

香港中乐团琵琶首席，2004年加入乐团，2013年担任署理琵琶首席，2016年起出任琵琶首席。另任香港演艺学院硕士生导师，并任教于香港大学、香港演艺学院、香港浸会大学、香港中文大学和香港教育大学。中国音乐学院硕士，先后师从赵艺囡、李桂香、吴俊生、任宏、杨靖教授。2004年获“龙音杯”国际民族器乐比赛琵琶青年专业组第一名；2002年获文化部举办的“中国第一届民族器乐大赛”琵琶青年专业组银奖。



近期演出包括2021年5月于香港中乐团“花木兰与穆桂英”音乐会中演出琵琶协奏曲《花木兰》；2020年初随香港中乐团于欧洲巡演，于瑞士、德国、比利时、奥地利与匈牙利，以琵琶独奏身份与乐团合作《霸王卸甲》而广受好评。她亦曾多次举办独奏音乐会：2019年于香港大会堂剧院“严翠珠与张莹《花月》—钢琴及琵琶演奏会”；2016年受邀为香港电台第四台驻台演奏家并录制专访及现场直播演出；同年5月获广州星海音乐厅邀请举办“音乐养心—中国节气：小满”琵琶专场音乐会。

曾发行琵琶专辑《莹风飞舞》及《张莹硕士毕业音乐会》DVD。报界评论：“张莹琵琶演奏功力扎实有力，稳固平实，当中又不乏细致感情，收放得宜，表现超卓。”亦曾先后赴美国、英国、新西兰、加拿大、俄罗斯、韩国、挪威、德国、捷克等多个国家地区演出。

陈奕滢 | 笙

香港中乐团笙首席，2011年加入乐团，2016年出任笙首席。台湾台中人，曾多次获台湾音乐比赛笙少年组、青少年组独奏第一名，后以笙主修及钢琴主修分别毕业于台湾艺术专科学校国乐科（现改制为台湾艺术大学）、台北市私立实践大学民生学院音乐系，师从郭秀容、张庆隆与诸大明、蔡佩真等多位中西音乐名家。

演出经验丰富，近年演出包括：2013年2月与香港中乐团于第41届香港艺术节“乐旅中国VII”音乐会中担任笙协奏曲《鲍乐》香港首演。2015年3月于香港中乐指挥大师班担任指挥专业课总谱弹奏；同年11月策划香港中乐团首场笙专场重奏音乐会“群笙若响”，除担任笙演奏外，亦发表多首编写及创作作品，甚获好评。2016年4月于“南北大师荟经典”音乐会中担任笙协奏曲《太阳星》民族管弦乐版香港首演；同年10月再度策划香港中乐团笙重奏音乐会“群笙再响—世界风情”，并于音乐会中发表多首编写及创作作品。2017年6月于“鱼跃香江—香港特别行政区成立20周年志庆音乐会”中担任笙协奏曲《虹》协奏。2018年3月与9月分别于第46届香港艺术节“刘邦·项羽·兵马俑”音乐会及新加坡外访中担任《十面埋伏》笙协奏；同年10月受邀于高雄卫武营国家艺术文化中心启用典礼中担任管风琴与笙协奏曲《簫》笙协奏。



乔纳森·史葛特 | 管风琴

在演奏方面涉猎甚广，目标是把优秀的音乐推广给更多人欣赏。不单以演奏钢琴与管风琴为业，更擅于编曲，同时也是簧风琴艺术的专家。除了作独奏表演，更与钢琴家弟弟汤姆组成“史葛特兄弟二重奏”。今个乐季，他们不单走遍英国演出音乐会，更到多国献艺，包括德国（柏林国家歌剧院、欧洲簧管风琴节）、西班牙（马德里国家演奏厅）、法国（图卢兹管风琴节、埃夫勒大教堂、于吕涅管风琴节）、挪威（施塔万格音乐厅）、瑞士（弗立堡国际管风琴节）、拉脱维亚（利耶帕亚管风琴节）、立陶宛（圣马提亚管风琴节）、台湾（国家两厅院、高雄卫武营国家艺术文化中心）、南韩（首尔的乐天音乐厅）和新加坡（维多利亚剧院及音乐会堂）等。



生于英国曼彻斯特，在彻塔姆音乐学院修习钢琴和管风琴，后凭奖学金入读皇家北方音乐学院，继而到美国及荷兰进修，赢得人所艳羡的“伦敦皇家音乐家工会”的“贝斯特奖学金”及金章，更获伦敦市颁授“荣誉市民”的身份。自2001年起加入皇家北方音乐学院的教席，并且是曼彻斯特桥水音乐厅的驻场艺术伙伴，有定期的午间管风琴独奏会系列，十分受当地人欢迎，入场人数常达一千人。

近年的演出包括多个管风琴独奏会及钢琴独奏会，又在英国广播公司的逍遥音乐会上演奏、参与BBC第二台、第三台及古典乐超短波台的广播，并与BBC爱乐乐团及指挥约翰·威尔逊合奏柯普兰的《管风琴交响曲》，由山度士唱片公司现场录音，制成唱片。

曲目简介

春颂 伍敬彬

“灯棚龙凤起祥氤，喜庆新春巧匠勤，灯明戏美音声亮，万紫千红天下春”。

《春颂》以激昂欢腾的乐句颂扬春节之始至，描绘万家万户隆重而热烈庆贺春节之喜，呈现“喜溢龙颜，欢腾黎首”的欢腾景象。此曲起首之旋律，乃以粤音朗读不同贺年句的音调而谱曲，当中隐含着不少贺年名曲，俨如张贴着一幅幅有声画的音乐挥春。

套曲 十二月(选段) 彭修文曲

以《四季》或《十二月》为题在中国的音乐作品中由来已久，诸如《四季歌》、《十二月对花》等等。这样的题目在外国音乐作品中也有，如韦华第《四季》、柴可夫斯基《四季》、施托克豪森（德国现代作曲家）长笛合奏《十二月》等。

本人不才，也写了《四季》，之后还写了《十二月》。这并非有什么宏大构想，更不是攀比前人，只不过是要表现自己对古人、今人生活中的一些印象与感受。

《十二月》是一部套曲。各曲独立成篇（我写的《四季》也是如此）。每月均有副题，也有题记。音乐非俗非雅，只是试图把音乐处理得易懂，还有点听头（可听性）而已。是否如此，有待诸位明公指评。

— 彭修文

八月 — 晚来香(1984)

庭院纳凉，花影星光。

暗香浮动，神怡心旷。

门外卖花声，院里晚来香。

— 彭修文

正月 — 元宵(1985)

火树银花触目红

揭天鼓吹闹春风

— 朱淑真

(c.1135-1180)

第二琵琶协奏曲 赵季平曲

赵季平《第二琵琶协奏曲》是悉尼交响乐团和中国国家大剧院联合委约的作品，于2013年在悉尼歌剧院音乐厅世界首演。该作品采用了苏州评弹的音乐元素，在创作意义上并没有拘泥于西方传统协奏曲的结构，而是采用单乐章的形式在思想和情感诗意的表达上做更多的探索。以凝炼的音乐线条，舒展的和声气质激发听众丰富的想像力。

*香港中乐团委编，并于2019年4月12-13日于香港文化中心音乐厅“风雅颂之交响—新时代赵季平与历史时空对话”音乐会中作中乐版首演，指挥阎惠昌，琵琶吴蛮。

簠 王乙聿曲

乐曲从传统笙悠远的长音揭开序幕，演奏者伫立于管风琴旁，两个同一祖源的乐器，开始诉说出“簠”的过去、现在与未来：传统笙由长音逐渐发展成和音，管风琴演奏的分解音堆也迈向和声，以基础主题音 Sol、Si、Do，衬托着传统笙的演奏。接着，管风琴用亮丽的色彩，带出笙节奏性强烈的块状音型，演奏者回到舞台前方，更换36簠高音笙，与国乐团中的高音笙、中音笙、低音笙群组，以及舞台底端的管风琴，形成“簠”家族的立体音场。纯音乐的写作手法，只为引领观众心跳，以高难度的演奏技巧、狂喜的律动节奏，使每个音符都成为令人心跳加速的咖啡，更让这个古老的乐器家族，跨越古今东西的文化藩篱。乐曲中最惊喜之处，则是邀请了大家族中的远房始祖——“口簠琴”，用即兴的方式穿插在乐曲当中，单簠、双簠、四簠即兴变换，淡淡的赛德克旋律，在36簠高音笙、管风琴、国乐团间隐隐穿梭，那份朴实与自然，或许才是“簠”家族在跨越古今东西后，最终的回归。

西北第一组曲 谭盾曲

第一段:老天爷下甘雨

第二段:闹洞房

第三段:想亲亲

第四段:石板腰鼓

民族器乐管弦乐《西北第一组曲》是中国作曲家谭盾根据他的舞剧《黄土地》的音乐所创作。原始的舞剧音乐由香港舞蹈团1985年委托作曲家创作,整个舞剧于1986年首演。最初作曲家从舞剧音乐中选出四段,命名为《西北第一组曲》,并在全球的华人乐团中广泛流传、演出,成为历史上民族器乐管弦乐曲中最为大众喜欢的作品之一。2010年,作曲家在原《西北第一组曲》的基础上再做修改并以原始舞剧之名作为乐曲的标题。

民族器乐管弦乐《西北第一组曲》的音乐多以中国西北黄土高原的音乐素材为源,高亢、挺拔、自信中亦渗透着苦难的怆然。作者紧紧地捕捉着这种气息,并以动人的旋律和生动的音色,刻画出那种爽直而深沉的人情、苦难和欢乐。乐曲共分四段:〈老天爷下甘雨〉、〈闹洞房〉、〈想亲亲〉、〈石板腰鼓〉。

演出人员名单

艺术总监兼终身指挥

阎惠昌

管风琴 (特邀演奏家)

Jonathan Scott

环保二胡

徐 慧◎

李 立

杜锡础

林圣尧

施盘藏

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麦嘉然◆

向 旋

李晓丁

黄紫琦

万芸安

宋 慧□

陈启谦□

环保中胡

毛清华

(胡琴联合首席兼

中胡首席)

许 然◆

黄伟俊

萧秀兰

罗永年

王家乐□

谢灿鸿□

环保革胡

董晓露○

罗浚和◆

安 悦

何 伟

吴 帆

柯雨萌

魏汉业

张颖韬□

廖炜淦□

环保低音革胡

齐洪玮○

陈岳华

黎 伟

李采文□

赵逸颖□

琵琶

张 莹○

王楷涵

邵珮仪

黄璿侨

扬琴

李孟学○

张家翔

小阮

葛 杨○

邱絜安

陈怡伶

大阮

刘若琳○

许子薇

中阮

冯彦霖○

吴曼翎

吴桀熙

梁惠文

陈淑霞

三弦

赵太生○

陈晓鋒

箏

付子妃
刘惠欣 □

中音唢呐

黄卓贤
罗行良

次中音笙

阮建熹
陆 仪

竖琴

谢欣燕 □

次中音唢呐

关乐天

低音笙

林进颖

曲笛

孙永志 ○
巫致廷

低音唢呐

刘 海
蔡璋彦 □

敲击

陆健斌 ○
钱国伟 ◆▼
李芷欣
陈律廷
廖倚苹
梁正杰 □
陈启彦 □
关凯仪 □
翟悦敏 □

梆笛

朱文昌 ◆
林育仙

管

卢伟良 ○
任钊良
秦吉涛

新笛／大笛

陈子旭 ◆
杜峰廉

高音笙

陈奕淮 ○
魏慎甫 ◆
向咏琦 □

高音唢呐

马玮谦 ○
胡晋僖 ◆

○ 首席
◆ 助理首席
◎ 署理首席
□ 特约演奏家
▼ 兼教育主任

截至01/2022, 香港中乐团演奏家排名按笔划序。

弦乐组演奏家座位次序, 均采用定期轮流方式(首席及助理首席除外)。



Hong Kong Economic and Trade Office
Hong Kong SAR Government

香港中乐团感谢

香港特别行政区政府驻新加坡经济贸易办事处的资助
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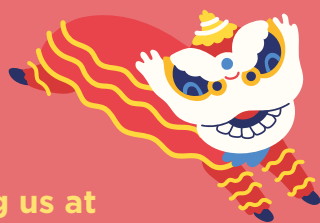
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**Thank you for joining us at
*Huayi - Chinese Festival of Arts 2023.***

Please take some time to share
your feedback with us. Thank you.

**感谢您的莅临，
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www.esplanade.com/huayi



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!^



2,976

activities took place at Esplanade.



1,891

Non-Ticketed



821

Ticketed

2,062,549

People attended our activities at the centre.



Non-Ticketed

379,989

Ticketed

72,756



465

Activities

7,522

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 2021 to Mar 2022.



Your contribution* will make a difference.

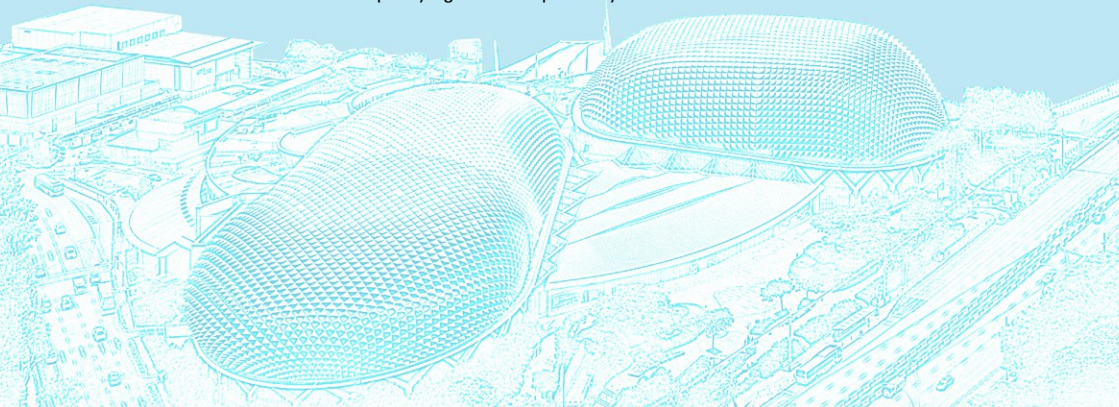
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To find out more, email us at donations@esplanade.com or speak with us at 6828 8321.

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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.

In 2022, we mark our 20th anniversary of being an arts centre for everyone. We thank everyone who has been a part of our journey. You have helped us bring joy, inspiration and positive impact to Singaporeans from all walks of life.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for generously supporting us.

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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.



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Goh Boon Teck 吴文德

CAST 演员

Wei Li Fen 魏丽芬

Doreen Toh 卓桂枝

Wendy Toh 卓慧玲

Timothy Wan 温伟文

Tiara Yap 叶春树

Wayne Lim 林伟文

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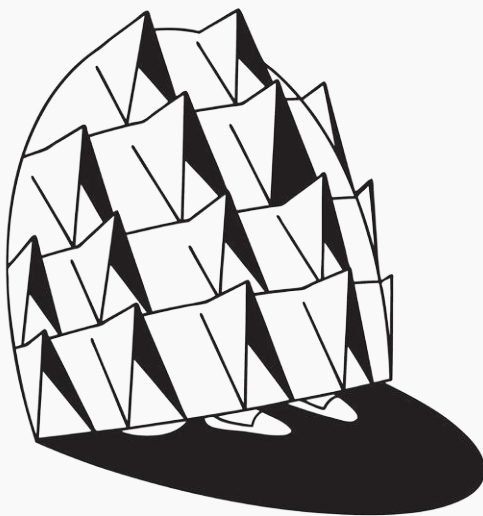
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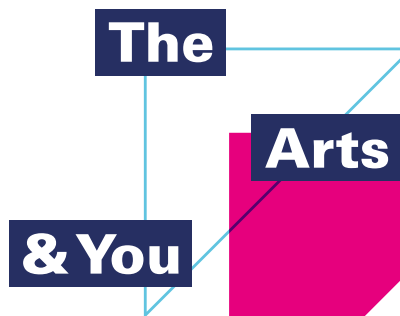
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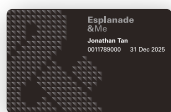
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