



Esplanade
Presents

Huayi
Chinese Festival of Arts

The Drought Goddess

Dream of the World

大神歌

世界之梦

La Cie MaxMind (Taiwan)
拾念剧集 (台湾)

4 & 5 Feb 2023, Sat & Sun

Sat, 3pm & 8pm | Sun, 3pm

Singtel Waterfront Theatre at Esplanade

2023年2月4与5日, 星期六与日

星期六, 下午3时与晚上8时

星期日, 下午3时

滨海艺术中心新电信水滨剧院



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 goes 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 *huatever* 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.

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

Foreword

Unpredictable and ever-changing, *The Drought Goddess • Dream of the World* is reminiscent of a dream, moving at its own pace and continuously evolving and transforming.

In the summer of 2003, I was in the army on sentry duty. The sweltering heat became the inspiration behind the first eight lines of lyrics to *The Drought Goddess's* theme song, *Starlight in the dark night*. I wrote them in Taiwanese prose, emulating the four-character verses in the Chinese classic text, *Classic of Poetry*.

In 2006, the National Theater and Concert Hall in Taiwan invited us to create *The Days of Nanguan Music*. They specifically requested the first half of the performance to feature traditional Nanguan music and the second half to showcase new and original Nanguan works. It was then that I finished writing *Starlight in the dark night*. In addition, I wrote *Diamond Sutra*, modelling after the *Verses of Chu*. Both songs were composed by Hsu Shu-Hui.

In 2008, the stage premiere of *The Drought Goddess* showcased a fusion of Nanguan and Beiguan music, electronic music, tap-dance, Western vocal music and other performance elements. An imagery of black-and-white Chinese ink-wash painting was projected on stage. Against this backdrop, it was as if the mythical characters stepped right out of an ancient scroll to address a contemporary audience. In 2009, we toured the performance at Festival d'Avignon in France, shortened from two and a half hours to just 65 minutes. The original story structure comprised of short tales inspired by ancient Chinese myths, rewritten after to present the Drought Goddess's internal dialogue before she awakes from a dream.

The narrative structure of *Dream of the World* was further developed from the version presented at Festival d'Avignon. We added three Nanguan songs—*Classic of the Great Wilderness: North, Do you remember*, and *Filling the Sea*, enhancing the performance's music cohesiveness. Nanguan music is also used as the backdrop of the two tap-dance segments. In the 2019 staging, *No Coming, No Going* was the only song left with strong electronic music accents, suggesting an apocalyptic vision. In 2021, *No Coming, No Going* was recomposed in the style of Nanguan and Beiguan music.

At the heart of our mythical trilogy is a tribute to Nanguan and Beiguan music. It is also dedicated to all wanderers of the soul. Ancient myths and legends parallel our lives, giving us our bearings in this world and lighting up our paths. Without myths, how does one understand life's beginnings and ends? Countless gods are being worshipped in Taiwan. But who are the creators of this world? Who are our earliest ancestors? What was their journey? Who perished and who lived on? Who witnessed their story? Our creators fought and conquered pastures. They dominated tribes, devoured the gods in these tribes and fed on their cultural essences. They grew and flourished to become mighty gods. Sadly, only fragments and ruins of their glorious past are left today.

This performance is made possible by a remarkable team of composers, designers, cast and production crew, each possessing an extraordinary ability to create. I hope you enjoy this magical experience as much as we do.

The Drought Goddess is the puzzle tucked in every wanderer's soul. Should the world approach its end, may our mighty gods descend upon us once again!

Lee Yi-Hsiu

Playwright & Director



Synopsis

Awake! Awake! The time has come. It's time to wake up!

The Drought Goddess is sound asleep in the cosmic egg. It is a time when all beings have yet to emerge but are still in the form of chaos that harbors infinite possibilities. However, the beings long to be created; they long for that groundbreaking explosion from which the world will come to be.

The chaos in the dream of the Drought Goddess lies restless and is eager to break out of the shell. It morphs into various visions, gods and spirits, manifesting the first encounters and reunions in memory, attempting to awaken the dormant goddess. However, after meeting again with humans, Wang-liang, Jing-wei, Jin-wu, He-bo and Xing-tian, the goddess is reminded of bitter lies and betrayals from the past. Should she wake up and aimlessly wander in the desolate cosmic void? Should she create a new world that might bring her sufferings again? Or, should she simply slumber away?



The end of the last world has long gone, leaving only a seed in the Drought Goddess's memory. Wander? Create the world? Continue sleeping? The time has finally come for the goddess to decide!

Prologue	Awakening
Scene 1	Humans and Wang-liang
Scene 2	He-bo and Xing-tian
Scene 3	Jing-wei and Jin-wu
Scene 4	To Wander or to Create
Epilogue	No Coming, No Going

(1hr 15mins, no intermission)

Performed in specially invented Mythological Language,
with English and Mandarin surtitles.



Characters and Creatures in the Play

Han-ba

Han-ba is the daughter of Emperor Huang, and is the Drought Goddess. In the myths, she wears blue and is bald. In this play, she holds a battered and perforated paper umbrella, looking all over the land for a way back to Kun-lun, the heavenly realm.

As mentioned in original texts:

"In the great desolate wilderness, there was a person wearing blue. Her name was Han-ba, the daughter of Emperor Huang. Chi-you led his army to fight against Emperor Huang. Emperor Huang sent Ying-long (the dragon who commanded the rain) to meet Chi-you in battle at the field of Ji. Ying-long poured down the water in its keep, while Chi-you commanded Feng-po and Yu-shi (God of Wind and God of Rain) to intensify the power of the storm.

Emperor Huang summoned Han-ba to stop the rain, and so Chi-you was slain. Han-ba could not find her way back to the heavenly realm. Wherever she stayed, it did not rain. Shu-jun (the grandson of Emperor Huang) reported the situation to Emperor Huang and suggested they move Han-ba to the north of Chi-shui. Shu-jun has been esteemed as the protector of farmers since. Han-ba wandered from place to place, and the people chased her away wherever she went. "The Goddess to the North," they prayed. The people cleaned the channels and dredged the trenches to lead her way."

— From *Classic of the Great Wilderness: North*, in Shan-hai-jing

Wang-liang

The concept of Wang-liang has two origins in Chinese legend: one is that he was the son of Zhuanxu, and became the Spirit of Plague after death. The other one saw him as a kind of spirit or monster to begin with.

As mentioned in original texts:

"Built like a three-year-old boy, he was black-red, had red eyes, red talons, long ears and beautiful hair."

— From Huai-nan-zi

"Zhuanxu had three sons, who died and became spirits of the plague. One lives in the river, called Nie; one lives in the stream, called Wang-liang; one lives inside others' houses and scares the children, called Xiaogwei."

— From Sou-shen-ji

"Wang-liang, a spirit of the mountains."

— From Huai-nan-zi

"The monster of the woods and the mountains is called Wang-liang."

— From Guo-yu

He-bo

He-bo, also known as Bing-yi or Feng-yi, was the God of the Yellow River. There are numerous stories about He-bo, but the most popular one is of his wedding. Mentions of “Concubine of He-bo” can be found in texts as old as bu-ci (oracle inscriptions on bones or animal shells in the Shang Dynasty). While its origins were ancient, there was no mention of it in Shan-hai-jing.

As mentioned in original texts:

“The Cong-ji Pool was 300ren in depth. Only Bing-yi lived here. Bing-yi had the face of a human and rode two dragons.”

— From *Classic of Regions Within the Seas: North*,
in Shan-hai-jing

Xing-tian

According to legend, Xing-tian is a courtier of the Emperor Yan. Emperor Yan lost the battle against Emperor Huang, and Xing-tian was beheaded. His head was buried at Chang-yang Mountain (in Chinese, the phrase “chang-yang” means to linger, which implies that Xing-tian still roams the mountain after losing his head). Tian means “head” in the oracle bone script and Chinese Bronze script, and Xing-tian means “to behead”.

As mentioned in original texts:

“Xing-tian fought against the Emperor and was beheaded. He was buried at the Mountain of Chang-yang. He wandered around with breasts as eyes, his navel as mouth, and danced with his shield and axe.”

— From *Classic of Regions Beyond the Seas: West*,
in Shan-hai-jing

Jing-wei

Jing-wei was the daughter of the Emperor Yan, and was known as Nu-wa. After Nu-wa drowned in the East Sea, she reincarnated into the Jing-wei bird and was determined to fill up the East Sea with stones.

As mentioned in original texts:

“Nu-wa, the daughter of the Emperor Yan, swam in the East Sea. She drowned and never returned. She was transformed into the Jing-wei bird, continuously fetching stones and wood from the West Mountain, determined to fill up the East Sea.”

— From *Classic of the Mountains: North*, in Shan-hai-jing

Jin-wu (the golden crow)

In ancient Chinese mythology, Jin-wu was the bird-deity who carried the sun. Later, it was used to symbolise the sun itself. According to folklore, there were ten suns taking shifts in the sky.

As mentioned in original texts:

"In the great wilderness, there was Mount Nie-yao-jun-di, where a divine tree grew. The tree was 300*li* in height, and its leaves looked like mustard leaves. There was a valley called Wen-yuan, which had another divine tree. When one of the suns returned from duty, another one climbed up the divine tree on the back of a three-legged bird."

— From *Classic of the Great Wilderness: East*, in Shan-hai-jing

Performance Concepts

The Drought Goddess · Dream of the World presents a dream of the world's creation through the combination of Nanguan music and ancient mythology, which reimagine and construct new myths that portray modern issues, such as the conflicts between individuals and communities, the clashes between nation and class, and the contention for living environment and resources.

Music

The lead artist of La Cie MaxMind, Lee Yi-hsiu, began learning Nanguan music in his twenties, and has been enraptured by these ancient melodies since. It is his long-term goal to create a bespoke contemporary theatrical form specifically for Nanguan. Composer Hsu Shu-hui, the other core artist of La Cie MaxMind, has been part of the Han-Tang Yuefu Music Ensemble for many years. A seasoned touring artist, she is proficient in both Nanguan/Beiguan performance and composition. Hsu applies the improvisational spirit of traditional Chinese music to modern theatre in her work, tailoring rich, varied music design to complement theatrical texts, deepening and rounding out the dramaturgy of the work, and developing a unique atonal musical aesthetic of Nanguan/Beiguan within the Western classical music context.

This production was the first to combine Japanese cartoon music and Kunqu opera to create new songs under the umbrella of Nanguan music, including *Diamond Sutra* and *Starlight in the dark night*, which have won critical acclaim in this field of music, informed by Nanguan but presented through new melodies, arrangements, and contemporary interpretation and techniques.

In the process of composing the music, pronunciation and the rhyming of lyrics were taken into consideration. Combined, this style of elegant and refined Nanguan music was integrated with the pacing of contemporary theatrical performance, which is set at a quicker rhythm while still retaining elements of Nanguan's music slow and steady pacing.

The Invention of a Mythological Language

Because the protagonists in the story are mythological figures, Lee Yi-Hsiu wanted the language to sound like the one spoken by ancient humans and gods. Based on this notion and the rules of how languages usually evolve and change, Lee conjectured that many dialects in different places might still retain partial linguistic and phonetic features of the ancient mythological language. As a result, for *The Drought Goddess*, he has created a fully-developed mythological language based on his training in Chinese language and literature, and subsequently used it in a subsequent production, *Isle of Dreams*. This language of the gods and goddesses follows the phonetic principles of ancient languages, and integrates different dialects such as

Taiwanese, Hakka, the Suzhou dialect, and Cantonese, in which ancient Chinese phonetic elements have been largely preserved. Moreover, the originally silent “entering tones” are pronounced to create “the possible sounds verbalised by ancient divine beings in our cultural system.” Although audience might not be able to fully understand the language, they would be able to sense and detect the connections between the language and their own cultures and grasp the concept of a more archaic linguistic form. Comparing to Mandarin, Taiwanese, and Hakka, which are used in modern times, this original mythological language is more suitable to create that sense of historic remoteness.

Without subtitles, this language would be as incomprehensible as a foreign language; however, with subtitles, the performance would resemble a foreign film that is less approachable. In other words, the audience might have a strange feeling that “what they are seeing is not of this time.”



The Physical Performance and the Use of Puppetry and Masks

The origins of theatre also include elements such as puppets and dolls. Many ancient theatrical forms were born from primitive religions, which have used doll-like objects as mediums to evoke spirits and deities. In the case of this work, the puppets and dolls embodied the deities and spirits in a more literal sense. In various Eastern theatrical forms, the characteristics of dolls are still manifested in a actor's performance. It is also the case in traditional Chinese opera as well as in ancient Liyuan opera, which used to be popular in China's southern regions in the Sung and Yuen dynasties, traditionally accompanied with Nanguan music. For this work, both types of opera have been integrated into the development of the puppetry and performers' body language.

In addition, tap dance is also a highlight in this production. Compared to modern tap dance, we only emphasise the beat rhythm to express the strong emotion of fighting or enthusiasm, including the war between gods and the endless evictions by humans.



About La Cie MaxMind

Artistic Director Lee Yi-hsiu and Nanguan/Beiguan composer Hsu Shu-hui are the central creative forces of La Cie MaxMind. It is the company's mission to inject diverse sources of creative energy into traditional Nanguan and Beiguan music with material garnered from the rich multicultural grounds of Taiwan; and through this process, to establish an affecting new paradigm of theatrical form. The company's work is often inspired by Taiwanese culture; the team is convinced that only when rooted in explorations of and reflections upon Taiwanese culture, can their work find its own unique way of conversing with the world. With local culture and global perspective, and a merging of traditional and contemporary artistic forms and elements, works by La Cie MaxMind have seen critical and popular success on the international stage as well.



Creative & Production Team (Key Personnel) _____



Lee Yi-Hsiu
Playwright, Director

The playwright and director of the production, with profound knowledge in Chinese, Nanguan music and physical movement techniques. Devoted to promote and preserve the tradition of Nanguan music.



Hsu Shu-Hui
Nanguan Music Composer
and Musician

Composer of Nanguan music for this production who performs a wide variety of musical instruments. Her music compositions breathe new life to traditional Nanguan music styles.



Tsai Ching-Fang
Producer, Publicity Organiser
and Subtitle Executive

Good at communication and production matters. Will be the publicity organiser and subtitle executive in this tour.



Chun-Hui Eddie Lin

Movement Coach

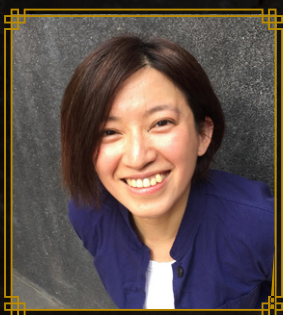
Independent dancer, choreographer, arts administrator. With the freedom of expression and diversity in performance, he injects new movement design to Nanguan music.



Shih Pi-Yu

Actress

Soprano and actress. Interprets Nanguan music with her unique voice talent.



Hsiao Chen-Chieh

Actress

Tap dancer and actress. Enriches the rhythm of Nanguan music with a tapping rhythm.



Wang Shih-Chun

Actress

Participated in all kinds of drama and musical performances and brought lively and vivid body and singing performances to the Nanguan Liyuan opera.



Liao Han-Yu

Musician

Specialises in flute, *xiao* and Nanguan music.



Huang Shih-Ping

Stage Manager and Technical Director

Professional stage manager with 15 years of experience.



Hsu Yu-Ling

Lighting Designer and ME

Professional Lighting Designer and technical operator



Tseng Pei-Tzu

Rehearsal Assistant and Sound Effect Executive

Phonetic calibrator for the mythological language used in this production, rehearsal assistant and sound effect operator.



Hsu Yu-You

Sound Board Operator

Professional sound board operator with 7 years of experience.

Creative & Production Team Credits

Playwright and Director
Lee Yi-Hsiu

Composer
Hsu Shu-hui

Producer & Publicity Organiser
Tsai Ching-Fang

Cast List
**Shih Pi-Yu,
Hsiao Chen-Chieh,
Wang Shih-Chun**

Voice Cast
Datian

Musicians
**Hsu Shu-Hui
Liao Han-Yu**

Costume Designer
Yang Yu-Teh

Lighting Designer
Hsu Yu-Ling

Stage Designer
Hsieh Chun-An

Movement Designer
Chun-Hui Eddie Lin

Puppet & Mask Designer
Sun Li-Tong

Costume Design Assistant
& Accessories Design
Wang Yi-Ching

Stage Manager
Huang Shih-Ping

Sound Board Operator
Hsu Yu-You

Photographer
Mile End Photography

Stage Designer
Hsieh Chun-An

Rehearsal Assistant and
Sound Effect Executive
Tseng Pei-Tzu

Translator
Wei-ming Liu Egelman

Calligrapher & Stamp Maker
Huang Chung-Ken

Stamp Maker
Li Shin-Shiun

Graphic Designer (Original 2019)
Mavis Lin

华艺术节监制的寄语

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 and 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年华艺术节,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。

为华艺术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音乐曲目的原创改编。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那儿的那些年，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!!

Handwritten signature of Huang Shengyuan.

黄上盈
执行主席
南顺(新)私人有限公司

《大神魃·世界之梦》

是一部缓慢但持续演化、成长的作品，
像梦一样不可捉摸且不断变形。

2003年我在当兵站卫哨，被夏天的暑热之气激发出灵感来，写下了《大神魃》主题曲〈星河夜明〉的歌词八行，是仿诗经四言体的台语韵文。

2006年两厅院邀请制作《弄乐～玩南管的日子》，要求上半场传统南管音乐、下半场新创南管音乐的一场演奏会到演奏厅演出，于是把整首〈星河夜明〉歌词写完，另外写了一首仿楚辞的〈金刚咒〉，这两首旋律则是由作曲家许淑慧所谱。

2008年《大神魃》剧场首演版就融合了南北管音乐、电子音乐，以及踢踏舞和西方声乐等不同表演元素。当时的舞结合影像展现了黑白水墨的视觉意象，让神话中的角色们仿佛从卷轴当中浮现出来跟当代观众对话一般。隔年为了去法国外亚维侬艺术节的巡演行程，将原本两个半小时左右的戏浓缩成65分钟的制作，整体结构也从模仿古代东亚大地上神话传说的断简残编，改写成旱灾女神从梦境苏醒前的脑内自我对话。

《世界之梦》这个版本，故事结构基本上是从亚维侬版本再做进一步的调整而成。为了让音乐的一体性更高，增加了〈大荒北经〉、〈可记得〉以及〈填海之歌〉等三首南管歌曲，原有的两段踢踏舞也改为使用南管音乐。2019年版本只留下浓重电子音乐风格的〈不去不来〉作为世界末日的提示，2021年更再度以南北管曲风改写〈不去不来〉。

超神话三部曲是为了南北管音乐而做，也是为了在宇宙间失去坐标的人类心灵而做。神明的故事就是人类的故事，神话就是我们的心灵坐标，缺了神话，生命就没有起点、没有方向、也没有路径与终点。台湾不缺神明，但那些古老的创世者缺席已久，它们是谁？去了哪里？谁诠释？谁被消灭？谁，才是我们的祖灵？那些在东亚大地上创造世界后，征伐兼并拓开了辽阔疆土，吞灭了不同部落民族的神明与文化养分之后茁壮的华夏诸神，如今凋零得只剩下碎叶残蕊般的容颜。

这一场演出有赖作曲家、诸设计、演员们以及制作群的强大与不可思议的创造力才得以完成，希望你们也会跟我们一样喜欢超神话世界的奇幻体验。

《大神魃》的故事，流浪之心的谜题；众神，寄宿在人类身上，末日，一再降临！

李易修
编剧、导演



剧情简介

醒来!醒来!时间到了,该醒来了!

大神旱魃沉眠在宇宙之蛋里,那时宇宙万物还没有出现,它们还只是拥有无穷可能性的混沌,因而它们渴望被创造,渴望随着一声惊天动地的大霹雳而诞生成为世界。

旱魃梦中那些呼喊着想破壳而出的混沌,幻变成各种景象与神妖精怪,排演着记忆中曾有过的一幕幕初遇与重逢,试图唤醒沉眠的她。但是重新遇见了人类、魍魉、精卫、金乌、河伯和刑天之后,旱魃想起的却是谎言与背叛的苦涩。醒来后在荒芜的虚空中流浪?或是创造一个也许再度令自己受苦的新世界?还是,继续沉眠呢?

上一个世界早已末日许久许久,只留下一颗种子在旱魃的回忆中。流浪?创世?还是继续沉眠?该是做出选择的时候了!

序 章	醒来
第一章	人类与魍魉
第二章	河伯与刑天
第三章	精卫与金乌
第四章	流浪或创世
尾 声	不去不来

(1小时15分钟,无中场休息。)
以自创神话语音发音,附中英文字幕。

角色介绍

(一) 旱魃

旱魃是黄帝的女儿，为旱灾女神，传说中她穿着青色的衣服，秃头。在本剧中，她手持一把千疮百孔的破纸伞，四处寻找回到天上的方法。

经典原文及出处

大荒之中，有人衣青衣，名曰黄帝女魃。蚩尤作兵伐黄帝，黄帝乃应龙攻之冀州之野。应龙蓄水，蚩尤请风伯雨师，纵大风雨。黄帝乃下天女魃，雨止，遂杀蚩尤。魃不得复上，所居不雨。叔均言之帝，后置之赤水之北。叔均乃为田祖。魃时亡之。所欲逐之者，令曰：“神北行！”先除水道，决通沟渎。

——《山海经·大荒北经》

(二) 魍魉

“魍魉”又写为罔两，一说是颛顼的儿子，后来成为疫神瘟鬼。一说是一种精怪。

经典原文及出处

状如三岁小儿，赤黑色、赤目、赤爪、长耳、美发。

——《淮南子》

昔颛顼氏有三子，死而为疫鬼。一居江水，为疟鬼；
一居若水，为魍魎鬼；一居人宫室，善惊人小儿，为小鬼。

——《搜神记》

罔两，山川之精物也。

——《说文解字》

木石之怪曰：夔、魍魎。

——《国语·鲁语下》

(三) 河伯

冰夷、冯夷皆为河伯之名，是黄河之神。有关河伯的故事相当多，其中最有名的便是河伯娶妇，在卜辞中即有“河妾”之语，其来源甚古，但在山海经中并没有记载。

经典原文及出处

从极之渊，深三百仞，维冰夷恒都焉。冰夷人面，乘两龙。

——《山海经·海内北经》

(四) 刑天

传说刑天是炎帝的属臣，在一场与黄帝对战的战役中失败，被黄帝斩首，头颅被埋在常羊山（此山名，义为倘佯，喻刑天失去头颅之后，于此徘徊不去）。而刑天的“天”字在甲骨文、金文中都代表人的头部。刑天之名，其义正为断首。

经典原文及出处

刑天与帝争神，帝断其首，葬之常羊之山，乃以乳为目，以脐为口，操干戚以舞。

——《山海经·海外西经》

(五) 精卫

炎是炎帝的女儿，名为女娃，在东海溺死之后，化作精卫鸟，志于填平东海。

经典原文及出处

炎帝之少女，名曰女娃。女娃游于东海，溺而不返，故为精卫，常衔西山之木石，以堙于东海。

——《山海经·北山经》

(六) 金乌

在古神话中是运载太阳的神禽，后来演变为太阳本体。传说原有十个太阳在天空中轮班。

经典原文及出处

大荒之中，有山名孽摇顛羝，上有扶木，柱三百里，其叶如芥。有谷曰温源谷。汤谷上有扶木。一日方至，一日方出，皆载于乌。

——《山海经·大荒东经》

展演概念

《大神魅》为编导李易修创作的超神话三部曲的首部曲，这一系列展演的主体均为“传统南北管音乐”的当代再创造，并且以重新想像、建构出的新神话故事，传递有关个人与社群之间的冲突、国族与阶级的矛盾、生存环境与资源争夺等等内容。

（一）音乐

拾念剧集的核心创作者李易修自二十多岁始习南管音乐，就被这古老的乐音旋律所掳，总想着要为它量身定做当代的剧场表现形式。另一位核心创作者许淑慧亦于汉唐乐府任职多年，世界巡演经验丰富，兼擅南北管音乐演奏与创作，将传统音乐即兴逻辑运用于现代剧场，以多变的音乐创意配合戏剧文本，完整、丰富故事脉络，亦在西方古典音乐背景中开展南北管无调音乐美学形式，独树一帜。

编导李易修与作曲家许淑慧二人曾于2008年《大神魅》作品中，首创以日本卡通音乐、昆曲为发展基底，创出新的南管音乐旋律，其中〈星河夜明〉首次将南、北管音乐融合于一曲，颇受南管界的称许。深具传统南北管音乐风格却又充满新旋律、新编曲及当代的演奏诠释技巧，由此发展创作出南北管音乐新系统。

音乐作曲除了考量歌词的语韵，也思考优雅柔美的南管音乐如何在当代舞台剧节奏中，不致成为拖累戏剧节奏甚至走向催眠冥想禅修活动，但又不舍弃南管音乐在速度慢时展现的内在能量，仍保留了一、二句特慢的句子。

（二）自创神话语言

既然故事主体以神话人物为主角，编导李易修希望剧中叙述的语言似乎是远古人类和神明共有，而变化传承至今的，具有共同的语言基因或语音要素（所以不能使用无意义的呓语和非语言的声音）。因此，自2008年首部曲《大神魅》即由编导依其中文系的学习背景，与演员们一同发展出一套成熟的“神话语言”。

此一“神话语言”乃是依据古语的声韵原则，使用保留大量古汉语语音的江南方言，包括“闽南语”、“客家话”、“苏州话”、“广东话”，将之重新组合，并让原本不发音的“入声”发音。这种语言实验在首部曲中成功营造出“属于我们文化体系的神明在万古之前可能的发音”之氛围，观众在观看演出时虽然无法听懂，却能感受到舞台上的语言是与自己的文化体系有关的、更古老的语言形态。较之于使用现有的语言，我们自创的神话语言更能够营造出久远的时空感。

这种语言若不搭配上字幕，就像是一种未经学习的外文一般，但若配合上字幕，有点像是在看外文电影，提供了疏离的感觉，让观众觉得既陌生又熟悉，进入一种“眼前所见所闻，并非此世”的情境。



（三）肢体发展及偶戏、面具应用

偶戏与拟偶的表演风格，是所有戏剧发展的起源之一。很多古老的戏剧形式因为原始宗教的需求与想像，而以“偶”作为召唤神灵到现世的媒介，偶等于是神灵寄宿的身体，而现存的很多东方戏剧形式中，演员的表演程式都还保留着相当多偶的质地，在传统戏曲当中如是，在与南管音乐配合的古老宋元南戏遗绪“梨园戏”中更是如此，以上均吸纳为本剧发展偶戏和演员身体语汇的素材。

此外，本剧撷取踢踏舞的部分，便是脚步的使用，而非整体看来十分西方而现代的表演形式。很多打斗的呈现，或是内心激昂情绪的表达，可以借由“脚”来呈现，让“脚”这一局部的表演被放大，强化情绪的表达，吸引观众注意力。神明的战争，人类作法的驱赶，旱魃羞愤的奔逃，都可以借由踢踏舞的脚步来作抽象的表达。



关于拾念剧集

“拾念剧集” (La Cie MaxMind) 以艺术总监李易修及南北管作曲家许淑慧为主要核心创作者, 创团理念乃在以台湾文化多元创生的肥沃养料与精神, 为传统南北管音乐导入多元的创作活水, 同时也开拓出新颖动人的剧场美学新典范。其创作特色多取材自台湾, 认为只有从台湾传统文化的思考为出发点的创作, 才能找到与世界对话的角度与态度。作品融合传统与当代表演艺术美感元素, 亦广受海外观众及艺评家青睐。



主要人员简介



李易修

编导

本剧编导，具深厚中文造诣与南管音乐肢体技巧，以推广南管音乐为职志。



许淑慧

南北管作曲家暨乐师

本剧南北管音乐作曲，擅长多种乐器，为南管音乐带入新编又根植于传统的乐曲型式。



蔡菁芳

制作人兼字幕执行

本剧制作人，擅于沟通统筹相关制作事宜，并担任演出宣传及字幕执行。



小得

动作设计

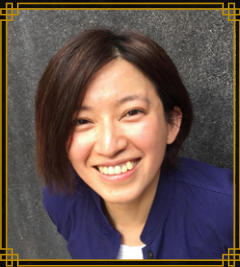
独立舞者、编舞者、艺术行政。以表演的多元与自由度，为南北管音乐带入新的动作设计。



施璧玉

演员

女高音及演员, 以其独特的声乐技巧诠释南管音乐。



萧桢洁

演员

踢踏舞者及演员, 以踢踏节奏丰富南管音乐的节奏性。



王诗淳

演员

参与多出戏剧及音乐剧演出的演员, 为南管梨园戏身段带入活发生动的肢体与歌唱表现。



廖桢瑜

乐师

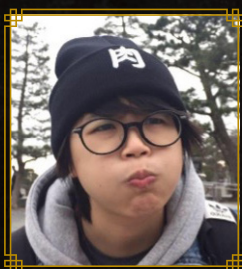
擅长笛箫、打击及演唱南管的乐师。



黄诗苹

舞台监督暨技术统筹

专业舞台监督, 剧场资历超过十五年。



许俞苓

灯光设计及灯光技术指导

专业灯光设计及技术执行。



曾珮慈

排练助理暨音效执行

本剧神话语音标校对暨排练助理, 兼音效执行。



许瑀攸

音响技术人员

专业音响技术指导与执行, 剧场资历超过七年。

演职人员总表

编剧暨导演

李易修

面具设计

孙立彤

作曲

许淑慧

帽鞋饰配件设计制作

王苡晴

制作人暨宣传统筹

蔡菁芳

舞台监督

黄诗苹

演员

施璧玉、萧桢洁、王诗淳

音响技术人员

许瑀攸

声音演出

大甜

摄影

Mile End Photography

乐师

许淑慧、廖榕瑜

排练助理暨音效执行

曾珮慈

服装设计

杨婷德

剧本英译

刘微明

灯光设计(新加坡版)

许俞苓

题字暨篆刻

黄崇铿

舞台设计

谢均安

篆刻

李信勋

动作设计

小得(林春辉)

创作者-2019插画设计

木口子



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，
请与我们分享您的反馈。



www.esplanade.com/huayi





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为中华美食增添色彩。



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Find out more about what your donation helps us do here.

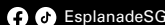


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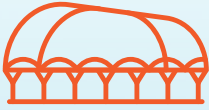
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Esplanade gives our heartfelt thanks

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!



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.

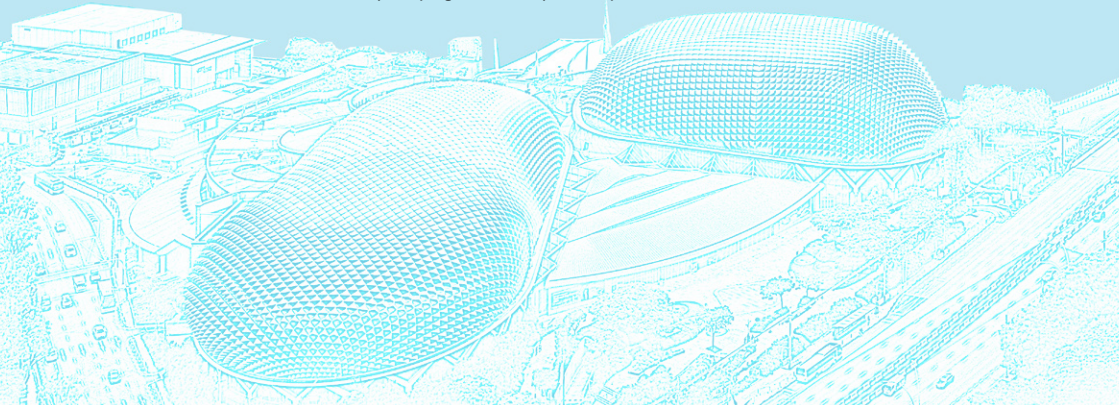
On behalf of the communities we serve, thank you!

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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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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.

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The Esplanade Co Ltd is funded by Ministry of Culture, Community and Youth and our Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.



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PLAYWRIGHT & DIRECTOR 编导

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

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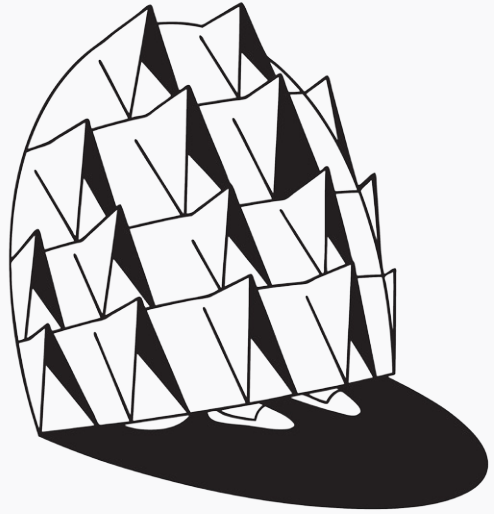
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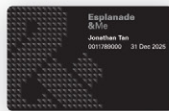
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