



Huayi
Chinese Festival of Arts

esplanade

An Esplanade Co-production
滨海艺术中心联合制作

君
THE HEART
OF JUN
MEMOIRS OF
ZHAOJUN
心

南洋梦昭君

Siong Leng
Musical Association
湘灵音乐社

Director Lee Yi Hsiu (Taiwan)

导演 李易修 (台湾)

Playwright Katherine Chou (Taiwan)

编剧 周慧玲 (台湾)



14 & 15 Feb 2025

Fri & Sat, 8pm

Singtel Waterfront Theatre
at Esplanade

2025年2月14与15日

星期五与六, 晚上8时

滨海艺术中心新电信水滨剧院

A programme of *60 Connections – At Home and Afar*, a year-long season of Singapore stories and international collaborations in celebration of SG60.

About Esplanade – Theatres on the Bay

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.

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FESTIVAL MESSAGE

In the early days of my career, I had a hard time describing my work to my parents and relatives. With the job title “Programmer”, they inevitably thought I was an IT guy. Over the years, I would find opportunities to take them to performances and explain what I do. Today, my relatives not only attend *Huayi – Chinese Festival of Arts*, they are even more anxious than I to be the first to hear about the line-up! If there was a simple way to describe how this festival is put together, it is this: to connect top-notch performances and themes with various groups of people and their desires or needs. The 23rd edition of *Huayi*, held from 7 – 16 Feb 2025, reinforces the festival’s tenet to have something engaging and meaningful for everyone.

Our two productions in the Esplanade Theatre will appeal to anyone who loves a good story. Even though Lao She wrote the story of *Rickshaw Boy* in the 1930s, modern day rickshaw boys are everywhere – the ubiquitous food delivery guys on their bikes trying their best to make a good and honest living. Arriving in Singapore on the back of a hugely successful tour of major cities in China, *Rickshaw Boy* is helmed by award-winning director Fang Xu. And in acclaimed Taiwanese theatre company Greenray’s *Human Condition VIII*, the main protagonist dreams of winning the lottery – isn’t that a wish many people can identify with?

How does one stay active and mobile in the sunset years? What do friendships—or the dearth of them—look like? These are the themes explored in the dance production *Dance with Me* by choreographer Low Mei Yoke, recipient of the Cultural Medallion. These themes are also explored in *Last Luncheon*, the solo play directed, written and performed by Singapore theatre stalwart Alvin Chiam.

At a time where AI is poised to take over the world, traditions and how to keep them relevant are explored in three riveting music productions *What is Qin* by Zi De Guqin Studio of China, *The Temple of Resonance*

by Taiwan's Uni Percussion, and *The Heart of Jun: Memoirs of Zhaojun* by Singapore *nanyin* ensemble Siong Leng Musical Association in collaboration with Taiwanese director Lee Yi Hsiu.

Songwriters are the poets of everyday life. *Huayi 2025's in::music* platform presents a bumper crop of excellent songwriters, beginning with Taiwan's Golden Melody Award winner and indie darling ANPU, followed by Hong Kong's Yoyo Sham, Taiwan's GoodBand and Singapore's Boon Hui Lu.

As for the little ones, don't they love to be able to indulge to their hearts' content in sweets, gummies and chocolates? Adapted from the tale of Hansel and Gretel, *Candy House in the Mountain* by Bon Appétit Theatre of Taiwan is a fusion of storytelling and foley. This production encourages children to listen to the Chinese language and the many sound effects, as well as to activate their imagination. Another storyteller who will have audiences eating out of the palm of her hand is Malaysian artist Cheryl Lee, well known across the Causeway for her hilarious brand of Cantonese stand-up comedy.

Aside from a wide spectrum of works that will move you deeply or have you rolling with laughter, *Huayi* also seeks to put the 'festive' in 'festival'. Held during the Chinese New Year period every year, it gives us an opportunity to wish everyone who comes to Esplanade for the festival a bounteous year ahead, filled with luck, good health and prosperity. As producers and programmers behind the festival, we set the stage for celebration.

Our heartfelt thanks also go to our Principal Sponsor **Knife Cooking Oil**, Supporting Sponsor **Berries 百力果** and Supporter **Polar Premium Drinking Water**.

Happy Year of the Snake!

Delvin Lee

Senior Producer, The Esplanade Co Ltd

Huayi – Chinese Festival of Arts

PRINCIPAL SPONSOR MESSAGE



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 continue our longstanding support with The Esplanade and *Huayi – Chinese Festival of Arts*, as the Principal Sponsor for 7 consecutive years running. We hope you will enjoy the festival this year.

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

A handwritten signature in white ink, appearing to read 'Wang Shang Ying'.

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

ARTISTIC DIRECTOR'S MESSAGE

Nanyin is an ancient form of folk music that flourished in southern Fujian, China. Over a century ago, it was brought to Singapore by waves of immigrants, becoming a simple yet elegant sound cherished by the older generation of Hokkien people. Once thriving locally for more than half a century, it has since been recognised as a part of the world's cultural heritage—a timeless melody that evokes memories for many.

Among the *Nanyin* repertoire, the songs revolving around Wang Zhaojun hold a significant place, including suites like *Leaving the Han Frontier*, *Bound in Graceful Captivity* and *Cradling My Lute*, as well as vocal pieces such as *The Sorrow Upon Hearing Wild Geese*, *The Steep Mountains* and *The Rhythm of Drums*. These captivating melodies, often hummed by *Nanyin* enthusiasts, prompt the question of how the aesthetics of *Nanyin* can be reimagined through the lens of theatre to resonate with modern audiences?

As early as the 2014 during *Huayi – Chinese Festival of Arts*, the production *Moving Horizon – A Nanyin Journey* explored this possibility by integrating various elements, paving the way for a more multifaceted development of *Nanyin* and extending its vitality.

Through repeated experiments and innovative recreations, we strive for excellence and seek to adapt to the times, continuously cultivating a distinctive local *Nanyin* style. In doing so, we aim to reveal the profound essence and charm of this thousand-year-old tradition, ensuring that it continues to shine and travels even further into the future.

Lin Shao Ling
Artistic Director

DIRECTOR'S MESSAGE

The story of Wang Zhaojun and her journey to Xiongnu as part of a diplomatic marriage has been immortalised through traditional operas and *Nanyin* ballads. Often portrayed as a loyal and steadfast woman who fell victim to treachery, her image has deeply touched audiences for centuries. However, historical records from the *Book of Han* and *Book of the Later Han* suggest a different perspective—Zhaojun volunteered herself, settled in Xiongnu, bore children, and was ultimately buried in the vast grasslands.

The Heart of Jun: Memoirs of Zhaojun reimagines this tale from the lens of Nanyang, telling the adventures of modern women in trade and sea voyages. This interpretation draws inspiration from Zhaojun's courageous venture to foreign lands, reflecting values that still resonate today.

Much like Zhaojun, *Nanyin* took root in Southeast Asia, showcasing the transformative power of cultural exchange. In this production, *Nanyin* not only sets the mood but also serves as a bridge for dialogue between diverse perspectives—past and present, mainland China and Southeast Asia, and beyond.

Thanks to the playwright's deft touch, the show explores historical contexts like the spice trade, Peranakan culture, and the conflicts between Western and local powers, shedding light on the impact of cultural collisions and fusions. This tenacity to absorb, adapt, restructure, and chart new paths reflects both the spirit of Singapore and that of the Siong Leng Musical Association, as seen through the eyes of their fellow Taiwanese creators.

Lee Yi Hsiu
Director

PLAYWRIGHT'S MESSAGE

The script of *Heart of Jun: Memoirs of Zhaojun* begins with a question to be answered.

Among the surviving *Nanyin* pieces, there are nearly ten works narrating the story of Wang Zhaojun's journey beyond the Han borders. Yet, these fragments do not form a complete tale. Instead, they repeat familiar scenes, their lyricism outweighing its narrative. How can we weave these ancient melodies and texts into a fresh story? Why should we revisit a story that has echoed over two millennia? What resonance does Wang Zhaojun hold for today's Singaporean audiences?

If the story of Wang Zhaojun is rooted in land-bound civilisation, Singapore stands as a beacon of maritime heritage.

The voyages of women, their unfulfilled ambitions—yearning yet unspoken—may find their intersection where the horse gallops across the steppe and the sails catch the ocean breeze.

Heart of Jun: Memoirs of Zhaojun takes the remnants of *Nanyin* pieces about Wang Zhaojun as its warp, and the bold journeys of women sailing to Nanyang in the early 20th century as its weft.

Through the mournful strains of Taiwan's *Nanyin* performer Liao Ah Zhao singing Wang Zhaojun's *Farewell Beyond the Han Pass*, through Chen Yixin, the daughter of a Quanzhou merchant, penning letters home from her trepidatious voyage to marry in Nanyang, and through Zhao Nanjun, a Melakan tea artisan, who lightens moments with her wit as she brews a new pot to welcome the bride, until their world is shattered by the grim news of a shipwreck delivered by a stranger, Jian Huang.

Together, these threads weave a tapestry of women's extraordinary journeys across time and waters, spanning two thousand years and countless mountains and seas.

Katherine Chou
Playwright

SYNOPSIS

A tale of 20th-century voyagers seeking their destinies, set against the elegant beauty of traditional Nanyin music. Co-produced with Siong Leng Musical Association, *The Heart of Jun: Memoirs of Zhaojun* presents a musical experience of discovery, courage and determination.

Three women leave China and set sail for Southeast Asia in the early 20th century, their voyage echoing the journey of Wang Zhaojun, one of the legendary Four Beauties of ancient China. Finding themselves on a cargo ship, they are inescapably embroiled in sinister struggles for power as a mysterious man reveals secrets they have yet to understand. What will their destinies hold? What connection exists between these three women braving a tumultuous sea and Wang Zhaojun, who rode beyond the borders of Western Han into the Xiongnu empire? Do the fragments of loss and sorrow in *Nanyin* music symbolise the life stories of these modern women, or do they inspire courage to explore new horizons?

This fusion of traditional *Nanyin* music and contemporary theatre will delight both *Nanyin* purists and new audiences. Siong Leng breaks new ground in this collaboration with celebrated Taiwanese playwright Katherine Hui-ling Chou and Taiwanese director Lee Yi Hsiu, who is known for his innovative direction of traditional music performances.

The Heart of Jun: Memoirs of Zhaojun features authentic traditional *Nanyin* music harking back half a millennium that narrates the legend of Wang Zhaojun, with additional music composed by Siong Leng's music director Ng Kang Kee. The production showcases the principal artists of Siong Leng, and a skilled ensemble of Eastern and Western classical musicians performing together with Singapore actors Ang Xiao Ting, Jodi Chan and Hang Qian Chou.

(1hr 20mins, no intermission)

Performed in Mandarin and Minnan dialect, with English and Chinese surtitles.

Advisory: Contains some coarse language, haze and strobe lighting.

PROGRAMME NOTES

The Wind Blows Through Yanmen Pass

In the early 20th century, aboard a merchant ship led by Zhao Nanjun, the resolute daughter of a Malacca rubber tycoon, Taiwanese *Nanyin* singer Liao Ah Zhao performs the mournful suite, *Leaving the Han Frontier*. Through the lament of Wang Zhaojun's exile, Ah Zhao conveys her own sorrow of performing in distant lands, eking out a fragile existence.

Zhao Nanjun dismisses the mournful ballad, unwilling to let it unsettle Chen Yixin, the new bride destined for the Lei family. Harboring hidden worries over her brother's perilous expedition to Liangzhou, Nanjun takes charge of the journey to Quanzhou, balancing duty and ambition.

On the seventh day, Yixin pens a letter home, torn between her yearning for adventure and pangs of homesickness. As Nanjun invites everyone to savour her freshly brewed Nanyang tea, a mysterious figure, Jian Huang, bursts in with a storm warning. Amid Ah Zhao's plaintive rendition of *The Steep Mountains*, the tempest strikes, and the ship begins to sink.

Family Letters Amid the Rhythm of Drums

At dawn, Yixin resumes her unfinished letter, her words weighed by unease. Unfazed, Zhao Nanjun tends to her tea stove, a steadfast presence amidst the chaos. Ah Zhao's sorrowful tunes give way to the spirited rhythms of *The Rhythm of Drums*, inspiring Yixin to liken the seafaring journey to galloping across Yanmen Pass.

As the ship sways, Jian Huang reappears with ominous news: the ship has been shelled. Unsure if he's human or ghost, his presence unnerves the crew. With the climactic strains of *The Steep Mountains*, the ship's fate is sealed, collapsing into the storm-tossed sea.

The Treacherous Sea Outmatches Rugged Mountains

Yixin finds herself rewriting the same letter, caught in an uncanny loop. Nanjun's knowing glance mirrors her unease as events repeat: Ah Zhao's mournful suite, Jian Huang's haunting revelations, and the ship's inevitable descent.

This time, the cycle is interrupted by a modern deep-sea expedition uncovering the sunken ship. Awakened and aware, they debate their fate: to rise to the surface, sink eternally, or go ashore to perform *Nanyin*. Their songs echo the trials of Wang Zhaojun, intertwining with their own heroic exploits at sea. As the haunting melody of *The Steep Mountains* lingers, they face the swirling currents of choice and destiny.



ABOUT

SIONG LENG MUSICAL ASSOCIATION

Siong Leng Musical Association was established in 1941 and owes its success to its late chairman, Teng Mah Seng. Under his guidance, Siong Leng has become an arts company that preserves and promotes *Nanyin*. Teng received the Cultural Medallion in 1987 due to his passion and love for *Nanyin*. As Siong Leng's chairman, he continuously worked to reform and revive *Nanyin*. He revitalised *Nanyin* by writing new lyrics and music that were livelier and more relatable. With his hard work and perseverance, *Nanyin* was given a new life.

In 1983, Siong Leng participated in the 37th Llangollen International Musical Eisteddfod and won third place in the folk solo category with Teng's work *Reminiscence*, and fourth place in the folk ensemble category with the traditional *Nanyin* piece *Trotting Horse*. In 2010, Siong Leng took part in the same competition and won the first prize in the folk solo category with Teng's work *Facets of Life*.

Siong Leng organised the inaugural Southeast Asia Nanyin Conference in 1977, the International Nanyin Concert & Symposium in 2000, the International Youth Nanyin Concert and Symposium in 2015, as well as the International Youth Nanyin Festival in 2018. To ensure that the musicians maintain close relations with other *Nanyin* musicians around the world and keep up with the development of *Nanyin*, the company actively participates in international *Nanyin* symposiums held in Asia, to contribute to the efforts of promoting and developing the ancient artform. Siong Leng has also toured and performed in major cities and countries in Europe, Asia, and the US.

In 2017, Siong Leng was the recipient of the inaugural Singapore Chinese Cultural Contribution Award, awarded by the Singapore Chinese Cultural Centre. In 2021, Siong Leng was awarded The Stewards of Intangible Cultural Heritage Award by The National Heritage Board. Siong Leng is also the recipient of the National Arts Council Major Grant (2022–2025).

ABOUT NANYIN

Nanyin, which literally means “Music of the South”, is one of the most ancient musical art forms in China and is regarded as a living fossil. Serene and elegant, it has soothed and uplifted kings and common folk alike through centuries.

Nanyin has its roots in China’s imperial courts and later flourished in Fujian’s Quanzhou region. Over the years, it spread to Taiwan, Hong Kong, and further to Malaysia, Indonesia, the Philippines, Singapore, and beyond.

The chief musical instruments used in *Nanyin* ensembles are the *pipa* (a pear-shaped four-string lute), *sanxian* (a long-necked three-string instrument, whose sound box is covered with python skin), *dong xiao* (a vertically-held six-hole bamboo flute) and *erxian* (a two-string fiddle). The music is also performed with a full array of percussion instruments. *Nanyin* is sung in the Minnan dialect and is closely tied with the poetic, rhythmic, and dramatic tunes of Central China. The melodies of *Nanyin* are all noted in Gong Che Pu, a form of traditional Chinese score notation, and researchers have found more than 2,000 pieces of *Nanyin* repertoires.

In 2009, *Nanyin* was inscribed on UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity.

BIOGRAPHIES

Celestina Wang Pheck Geok

Producer

Celestina Wang, appointed successor of Mr. Teng Mah Seng, is the Executive Director of Siong Leng Musical Association. She oversees administrative management, artistic strategies, and education initiatives, playing a pivotal role in nurturing *Nanyin* talent and establishing a dedicated team of educators. Committed to preserving and advancing *Nanyin* for future generations, she has led Siong Leng on performance tours across Europe, Asia, and the United States, enhancing the association's reputation on the international stage.



Lin Shao Ling

Artistic Director

Lin Shao Ling, from Quanzhou, Fujian, joined Siong Leng Musical Association in 1995 and has been dedicated to preserving and promoting *Nanyin*. He has produced acclaimed works such as *Soul Journey* and *The Origins Cipher* while fostering *Nanyin's* integration with diverse art forms. A mentor to the company's Principal Artists, he collaborates with Executive Director Wang to enhance Siong Leng's local and international reputation. Lin has participated in cultural exchanges and performances across Europe, Asia, and America, achieving remarkable success.



Ng Kang Kee

Music Director

Ng Kang Kee, Music Director at Siong Leng, oversees musical compositions and productions, blending tradition with innovation. He has played a key role in expanding *Nanyin's* global reach through works performed across the United States, Europe, and Asia. As co-founder of Happy Productions, Kang Kee has composed for social initiatives and developed youth programs promoting positivity through music and the arts. His work bridges tradition and creativity, ensuring the continued growth and relevance of *Nanyin*.



Katherine Chou

Playwright

Katherine Hui-Ling Chou is a Distinguished Professor at National Central University, Taiwan, with a Ph.D. in Performance Studies from NYU. She co-founded the Taipei Creative Society Theatre Company, excelling in both theatre directing, playwriting and academic research. Her works are known for their historical depth and diverse forms. She co-wrote *One Hundred Years on Stage* for the Guoguang Opera Company, performed at *Huayi – Chinese Festival of Arts 2016*. Chou also founded the World Sinophone Drama Competition and established the Taiwan Association for Theatre and Performance Industry Studies in 2022.



Lee Yi Hsiu

Director

Lee Yi Hsiu is the director of La Cie MaxMind, a theatre group incorporating Taiwan's traditional Nanbei Guan music. The group has been nominated for the Taishin Arts Award and Golden Melody Award. His works, *The Drought Goddess*, *Dream of the World* and *Isle of Dreams* were invited to prestigious international festivals. Currently, he serves as the Artistic Director of the Trend Education Foundation, directing the *Trend Classic Literary Theatre* series.



PRINCIPAL ARTISTS OF SIONG LENG

Lim Ming Yi Azhao (Vocalist)

Lim Ming Yi is the Principal Artist and Education and Outreach Manager at Siong Leng Musical Association. Specialising in *Nanyin pipa*, *sanxian*, and vocals, she trained under *Nanyin* master Cai Wei Biao with the National Arts Council's Professional Development Grant. Ming Yi has performed with the team internationally, bringing *Nanyin* to global audiences. She currently leads youth education programmes and mentors apprentice artists, preserving *Nanyin*'s heritage while fostering its growth for future generations.



Seow Ming Fong Nanyin Pipa

Seow Ming Fong is the Principal Artist and Head of Programming at Siong Leng Musical Association. Awarded the National Arts Council Professional Development Grant, he trained under *Nanyin* master Cai Wei Biao. Proficient in all *Nanyin* instruments, Ming Fong leads the artist group and nurtures new generations of performers. He has represented Siong Leng in major performances locally and globally, and his work preserves *Nanyin*'s traditions while shaping productions that connect with contemporary audiences worldwide.



Seow Ming Xian

Nanyin Dongxiao

Seow Ming Xian is the Principal Artist and General Manager of Siong Leng Musical Association. He has received the National Arts Council Professional Development Grant and is trained in the Dongxiao under *Nanyin* master Cai Wei Biao. Currently, Ming Xian oversees Siong Leng's artistic and administrative operations, leading productions locally and globally. His performances internationally have elevated *Nanyin*'s global presence, making him a key figure in preserving and promoting this traditional art form.



Joel Chia

Nanyin Erxian

Joel Chia is the Principal Artist and Administration Manager at Siong Leng Musical Association. Trained in *Nanyin erxian* under master Cai Wei Biao with the National Arts Council's Capability Development Grant, he also holds a diploma in *erhu*. Joel has performed with the team internationally, sharing *Nanyin* on global stages. Currently, he oversees logistics and facilities for Siong Leng, contributing to its mission of preserving and promoting *Nanyin* worldwide.



CAST

Ang Xiao Ting as Yi Xin

Xiao Ting is a freelance theatre practitioner specialising in acting, directing, and dramaturgy. An Associate Artist with The Theatre Practice and Programmer for Practice Tuckshop, her eco-theatre work explores Southeast Asian foodways and ecological themes. Notable projects include *Recess Time* (World Stage Design 2022) and Ding Yi Music Company's EConcert series. Recent works include *Extinction Feast* (Singapore Writer's Festival) and *All The World's A Sea* (SIFA). A LICA Prize recipient, she graduated from Lancaster Institute of Contemporary Arts (UK).



Jodi Chan as Nan Jun

Jodi graduated from the University of Exeter, UK, with a Master of Arts degree in Theatre Practice – Physical Performance & Actor Training (Distinction). Since 2014, she has been working professionally as a theatre performer and educator. Her acting credits include *White, All White* (The Necessary Stage), *Hua Mulan* (Danny Yeo & Dingyi Music Company), *The Crab Flower Club* (Toy Factory), *Electrify My World* (Nine Years Theatre), *Chinatown Crossings* (Drama Box) and *Four Horse Road* (The Theatre Practice).



Hang Qian Chou as Jian Huang

Qian Chou is pleased to take to the stage once more at *Huayi* and is especially looking forward to his first collaboration with Siong Leng.

He is a proud graduate of NUS Theatre Studies and Wild Rice Theatre's *Young & Wild*. Over the years, he has worked with most of the major theatre companies in Singapore, as well as in Edinburgh, Saratoga Springs, Taipei and Kuala Lumpur. At the Life! Theatre Awards, he has won Best Ensemble twice and Production of the Year once.



ARTISTS OF SIONG LENG

Anita Yeong

Nanyin Sanxian

A member of Siong Leng Musical Association since 2012, Anita has a grade 8 in violin and teaches violin in a local music school. Being an avid member of the association, she practices the *Nanyin sanxian* and has accompanied Siong Leng in major productions locally and globally, elevating *Nanyin's* global presence.



Lin Siyao

Percussion

Lin Siyao began playing percussion in school bands at age seven. His portfolio includes being President of NUS Wind Symphony (2013 – 2014), helping them to achieve Silver at the Singapore International Band Festival (2016) and Gold at the World Music Contest (2017). He is currently an executive committee member of West Winds, a position he has held since 2018. Performing with Siong Leng since 2017, Siyao has participated in multiple productions and is currently learning *Nanyin erxian* under Principal Artist Joel Chia.



GUEST MUSICIANS

Eugene Toh

Percussion

Eugene Toh, a percussionist with the Singapore Armed Forces Central Band, has performed with ensembles like the Singapore Symphony Orchestra and Ding Yi Music Company. Trained under the likes of Quek Ling Kiong and Mark Suter, he holds a Bachelor of Music (Hons) from the Royal College of Music. An educator at SOTA and NAFA, Eugene also explores South Indian percussion with Sri D Rajagopal and Middle Eastern percussion with Yshai Afterman, showcasing his versatility and passion for global rhythms.



Bian Tong

Dizi and Bansuri

Bian Tong is currently a final year undergraduate at NUS School of Computing. He is one of Singapore's most versatile youth musicians, fluent in numerous instruments, genres and styles. Today, aside from being the Orchestra Manager for DJ Wukong, Singapore's top DJ and a DJ Mag Top 100 DJ, he is also the Founding Director of The Jazzlings, Singapore's latest and largest youth jazz collective. He also performs and records music actively for audiences local and abroad.



Huan Po Ann

Violin

Born in the heart of Malacca, Ann is a violinist who is versatile in both classical and contemporary styles. She has performed with artistes such as Lay Zhang, Chyi Yu, Shila Amzah, Jess Lee, Dayang Nurfaizah, Bumblefoot and Carly Paoli. She has also played in the Royal Selangor Jazz Festival with Tay Cher Siang. Ann has also backed television recordings such as Astro Classic Golden Melody and Anugerah Juara Lagu. She has played with the Malaysia National Symphony Orchestra, Selangor Symphony Orchestra and Peninsular Festival Orchestra.



Cheryl Choi

Viola

Cheryl is a musician, teacher, and violist with a Bachelor of Classical Music (Hons) and a Master of Music in Viola Performance, earned on a full scholarship. She has performed globally with renowned ensembles and collaborated with international artists across genres. Cheryl also holds a Postgraduate Certificate in Teaching and Learning, specialising in early childhood education and string pedagogy. Passionate about nurturing the next generation of musicians, she shares her love for music through teaching and performance.



Eugene Chong

Cello

Eugene is a founding member of the Malaysian Philharmonic Youth Orchestra (MPYO). He has performed with renowned ensembles such as the Malaysian Philharmonic Orchestra (MPO), the Selangor Symphony Orchestra (SSO), and various other orchestras. Eugene serves as the principal cellist for both the Malaysia Bach Festival Orchestra and the East Malaysia Bach Cantata Singers and Orchestra. In addition to his work in classical music, Eugene has contributed to numerous musical and theatrical productions, as well as commercial projects for Astro TV, pop orchestras, and bands. His artistic pursuits extend beyond western classical traditions. His interests and passion have also crossed into Indian classical music.



CREATIVE & PRODUCTION CREDIT LIST

Producer	Wang Pheck Geok
Artistic Director	Lin Shao Ling
Music Director, Composer & Arranger	Ng Kang Kee
Director	Lee Yi Hsiu
Playwright	Katherine Hui-ling Chou
Assistant Producer	Seow Ming Xian
Assistant Music Director	Seow Ming Fong
Administration Manager	Joel Chia
Education and Outreach Manager	Lim Ming Yi
Production Manager	Clarisse Ng
Stage Manager	Vivi Agustina
Sound Engineer	Yong Rong Zhao
Lighting Designer	Gabriel Chan
Set Designer	Dorothy Png
Costume Designer	Jeffy Cheah
Costume Designer (Guest Musicians)	Goh Lai Chan
Assistant Sound Engineer	Aw Wei Zheng
Video Director	William Loh
Assistant Stage Manager	Nichola Lim
Assistant Stage Manager	Heng Yi Hwee
Make-up/Hair Stylist	BeautyGodMama
Assistant Education and Outreach Manager	Wong Hai Rong
Project Assistant	Vera Tan
Backing Vocalist	Wang Pheck Geok, Lin Shao Ling Lynette Sim, Chen Yifan
Guest Musician	Zhang Yin (<i>Pipa</i>)
Surtitle Operator	Lau Viee
Front-of House	Chen Yifan, Khor Yee Sing

Special thanks to Pek Sin Choon Pte Ltd, Reverberance and William Loh

华艺节监制的寄语

“刚加入滨海艺术中心时，我很难向父母和亲戚形容自己的工作。由于我的英文职称为“Programmer”，他们总以为我是一名信息技术程序员。这么多年来，只要有机会我都会带他们去观看演出，向他们解释我的工作。如今，我的亲戚们不仅参加华艺节，他们甚至比我还心急，想要第一时间知道节目安排！简单来说，举办这个艺术节的意义，就是能够将顶尖的演出和主题与不同观众群及他们的所愿或所需联系起来。从2025年2月7日至16日举行的第23届华艺节将一再彰显这文化艺术节的宗旨——让每个人都能参与其中，各有所好，各有所乐。

听故事谁不爱，而喜欢听精彩故事的你，今年就必须欣赏在滨海艺术中心剧院上演的两部作品。老舍于1930年代就写下了《骆驼祥子》的故事，放眼今天，岛上亦处处是现代人力车夫的身影——他们正骑着脚踏车去送外卖，努力工作谋生。继在中国巡演获得热烈反响后，获奖导演方旭将携一众演员实力呈现《骆驼祥子》。由著名台湾剧团绿光剧团带来的《人间条件八—凡人歌》中，主人公一直梦想着中彩票，这何尝不是许多平凡人的愿望呢？

人到晚年，应该如何保持活跃、不失活力？拥有友谊，或者缺乏友谊会是什么样的一种状态？这些都是新加坡文化奖得主、资深编舞家刘美玉的舞蹈作品《与我共舞》所探讨的主题。新加坡戏剧界的常青树詹辉朕则以其编、导、演的独角戏《最后的午餐肉》，潜入孤独的深海，审视形单影只的寂寞回响。

在人工智能即将席卷全球的时代，自得琴社《琴为何物·唐·孤烟直》、不二击声音制造所《寄声之庙》，以及由滨海艺术中心与湘灵音乐社和台湾导演李易修联合制作的《君·心：南洋梦昭君》，这三部引人入胜的音乐作品将带领我们思考何为“传统”与“传承”。

每一位写歌的人都是一位生活的诗人。今年的“好in::乐”将是优秀唱作人集锦——台湾金曲奖得主、独立音乐歌者安溥；香港唱作歌手岑宁儿；台湾独立乐团“好乐团”；以及新加坡创作才女文慧如。

想必很多小朋友们都很喜欢糖果、软糖和巧克力!台湾尝剧场的《山间有座糖果屋》改编自耳熟能详的童话故事《糖果屋》，趣味结合讲故事和拟声音效，有助孩子们锻炼中文听力，并接触多种不同的音效，激发他们的想象力。另外，以粤语脱口秀爆笑出圈的马来西亚艺人李欣怡，也将诚意献上狮城首秀，保证让你捧腹大笑。

除了推出能打动人心或让人乐开怀的各种作品外，华艺节力求为“节目”赋予“节庆”之意。每年农历新年期间举办华艺节，使我们得以祝愿前来滨海艺术中心参加活动的每一位观众在新的一年里好运连连、身体健康、万事如意。作为艺术节的幕后制作人和策划人，我们与观众同欢同庆贺新岁。

特此由衷感谢主要赞助商刀标油和赞助商百力果和Polar Premium Drinking Water。

祝：蛇年快乐!

李国铭

滨海艺术中心高级节目监制

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，刀标牌很荣幸连续第七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2025的精彩节目。

祝愿大家新年快乐。蛇年行大运，事事如意！！

黄上盈

执行董事

南顺(新)私人有限公司

艺术总监的话

南音古曲，是古代风行于中国福建南方的民间主流曲乐，百多年前随移民潮传入新加坡，为老一辈福建人所熟悉和喜欢的朴雅之音，曾在本土盛行了半个多世纪，如今成为了世界文化遗产，成为了阳春古曲，也成为了许多人的回忆……

“昭君曲”在南音的曲库中占有一定的分量，如大型套曲《出汉关》、《妾身受禁》、《手抱琵琶》，散曲《听见雁声悲》、《山险峻》、《把鼓乐》等颇具代表性名曲。这些南音人平日里喜爱哼唱的美妙音韵，如何运用剧场视角重塑南音美学使观者产生共鸣？早在2014年的华艺节便创演了《望远行》，透过与戏剧结合的表现形态，探索南音发展的多元可能及其生命力的延申。

一次次的实验再创造，力求精益求精，与时偕行，持续深耕建设本土独特南音语汇，绽放千年古曲的内涵与魅力，愿南音继续发光发亮走得更远。

林绍凌
艺术总监

导演的话

王昭君和番的故事，传统戏曲和南音传唱久远，受奸臣所害却又忠于帝国的贞烈女子形象，长久以来深深触动观众的心。然而，正史《汉书》、《后汉书》的记载里，王昭君不但是自我举荐，之后更安居于匈奴之地，生了孩子，最终埋骨草原。《君·心》从南洋的角度，敷演一段近代女子经商、航海冒险的故事，正是因为看见了王昭君不惧远赴异乡的本来面目，和当代精神十分相合。

和昭君相似，南音来到南洋落地生根，展现了文化艺术传布与交流的强大生命力。在此次演出中，南音不单是为《君·心》建构起完整的氛围，更在剧中不同文化观点的辩证与对话（古与今、大陆与南洋等等）之间，担任重要角色。

在编剧的妙笔下，剧中描述了南洋的香料贸易、娘惹文化，以及西方与在地势力的冲突等历史背景，展现文化的冲击与融合。这种不断吸收、调适、重整，并一再一再重新启航的勇气，是来自台湾的编剧、导演所看见的新加坡精神，当然，也是湘灵音乐社的精神。

李易修
导演

编剧的话

《君·心》的编剧从解决问题开始：现存南音指套、散曲中，近十首皆敷演西汉王昭君出塞的故事；这十首并不构成一个完整故事，且大部分情节重复、抒情重于叙事。如何运用这些现有古音旧词，并在这个基础上故事新说？为什么要再说一次两千年的故事？对当今的新加坡观众而言，王昭君能引起什么样的共鸣？如果王昭君故事的背景是陆地文明，那么新加坡便是海洋文明的重要据点。女性的远行以及她们尚未被充分理解的（未酬）壮志，也许正是草原纵马与海上扬帆的交集。

《君·心》以南音残存有关王昭君的指套和散曲为经，以二十世纪初女子航向南洋的壮游为纬，企图在台湾南音歌旦廖阿昭低吟悲歌王昭君《出汉关》和番西域的哀伤、泉府千金陈以心路途中寄家书抒怀远嫁南洋的忐忑、以及麻六甲女杰赵南君烹新茶插科打诨迎新妇的过程中，被陌生男子简黄氏带来的船难噩耗迎面击中，演绎两千年四个版本的女子壮行万水千山的惊涛骇浪。

周慧玲

编剧

故事大纲

新加坡与台湾编导跨界创作，结合南音古曲与当代戏剧，以《君·心：南洋梦昭君》呈现二十世纪女子的海上壮游。

《君·心》以南音为主轴，辅以故事剧情，并由湘灵音乐社对与王昭君有关的南音曲目进行全新编曲，大胆融汇现代与传统审美，让昭君的悲愁与剧中人物的情感隔空撞击，呈现一场宛如音乐剧一般的视听飨宴。

全剧的时代背景设定在二十世纪初期繁忙的太平洋西侧海域上，三位年轻女子因不同的原因，相聚在一艘帆船上，随着她们从南中国出发前往南洋新天地的，还有一众南音乐师，以及一位神秘男子；旅途中，南音乐师们一遍又一遍地演唱着西汉王昭君和番的故事，而神秘男子总是揭露一些她们尚不明的秘密。

远航壮游的她们，如何聆听南音歌词里被迫远嫁的昭君？从西汉长安到匈奴大漠，一千多公里，从泉州到马六甲，四千多公里，打马出汉关的昭君，和驭风穿破浪的她们，有何关联？南音残曲里一句句的离散与哀愁，究竟是这三位现代女性的身世寓言？还是赋予她们探索新天地的勇气？台风、炮击和未知的恐惧不断袭来，等待在她们前方的，又是一个怎样的未来？

湘灵音乐社与特邀台湾知名编剧周慧玲及全才导演李易修首次共同创作即擦出精彩火花，携手合作多年、默契十足的音乐总监黄康淇，以及技艺精湛的南音首席乐手和歌者、新加坡优秀戏剧演员洪小婷、陈佩雯、韩乾畴，再加上数位中西乐乐手，带来一场波澜壮阔、动人心魄的海上之旅。

(1小时20分钟，无中场休息。)

以华语和闽南语演出，附中文字幕。

注：部分演出含不雅用语、频闪灯以及烟雾机。

节目说明

风吹雁门关

二十世纪初，一艘由麻六甲橡胶大王赵府女杰赵南君押领的“绿头大眼福船”商船上，被船上南音乐师收留的台湾歌旦廖阿昭演绎南音《出汉关》，借着王昭君被迫远嫁西域和亲来到雁门的不舍，感叹自己卖艺麻六甲、离乡背井以换取微薄生计的凄苦。

出生南洋的赵南君既不屑阿昭的哀歌，更不愿看到雷家新妇陈以心被撩起思想之情，还另有一份自己心事。皆因南君弟弟带走以心夫婿，随美洲探险家“碗公氏” (Varges) 远赴凉州探险摄影，南君不得不亲自押船往泉州采买，并代雷家迎娶新妇陈以心。

夹在两人中间的泉州新嫁娘陈以心，在航行的第七日，她展开信笺撰写家书向父母禀平安，报告一路的海外见闻，倾诉自己的远行壮志与闻音思乡的矛盾心情。

正当赵南君吆喝着众人品尝她新烹的南洋拉茶，装扮奇特的男子简黄氏突然闯入，警告众人暴风将至。恍惚的众人尚未弄清简黄氏来历，船身便在阿昭低吟《出汉关》结尾中，被暴风雨击中，倾倒、下沉。

家书把鼓乐

清晨，陈以心依旧歪着身躯展纸书信，写一封昨日未完成的家书。南君还是晃晃荡荡搬弄另一趟炉具，仿佛昨日一般。当南音歌旦阿昭从愁绪满满的《出汉关》唱到慷慨激昂的《把鼓乐》，南君揭露了以心未婚夫婿着迷探险的世纪野心，以心也在叮当叮当的鼓乐声中，自比海上航行的自在快意，一如纵马冲过雁门关的草原豪情。一切看似如常又不寻常，陌生男子简黄氏再度上场，只是这次他带来的是船身遭到炮击而岌岌可危的柔噩耗。船上的人们依旧没弄清楚，简黄是人是鬼，船身再一次在阿昭和乐师们的《出汉关》叮当乐声中，惊心动魄地倾颓、落幕。

海道难比山险峻

船上，陈以心开口又是同一封信，同一句话，恍惚中不知是否似曾相识？她和赵南君面面相觑，预言接下来将要发生的事：阿昭和乐师们将要演唱《出汉关》、一位名唤简黄的陌生男子将走进船舱，幽幽提点骇人真相，接着乐师们拨弄琴弦演绎南音《山险峻》“去到阴司、阮就去到阴司”……。剧中人仿佛从“中阴”苏醒般，刹那了然原来整船人已经如此这般重复了三千六百五十一次的航行，这一次召唤他们苏醒的，是当代海底勘探队正设法进入船身，打捞故人故事上岸。数百年的幽灵被搅扰，在汨汨海流中议论着，究竟是浮上水面见识那不曾谋面的南洋？或者永沉南海去到阴间？又或者上岸去，为未来的男男女女演奏古老南音所记忆的昭君翻山越岭的远嫁，以及那纠缠着他们自身惊涛骇浪的海上壮行？



关于湘灵音乐社

成立于1941年的湘灵，可说是已故丁马成社长一手扶持，用心浇灌，才得以成长，并成为新加坡继承与弘扬南音的艺术团体。丁老先生为新加坡文化奖得主(1987年)，自始热爱南音，担任社长期间就相继提出改革南音、重振南音等深具历史意义的行动，其中最重大的一项举措是让南音走出节奏过于冗长缓慢的格式，精简曲子，结合古曲新词对南音进行改良创作。在他的积极努力推动下，本地南音开始走向“复兴”之路。

湘灵曾于1983年获得英国北威尔斯第37届兰格冷世界民族音乐及歌唱组第三名，演唱的曲目是《感怀》，而器乐小组则以《走马》获得第四名；2010年在同一个比赛中，丁马成所作《人生百态》一曲荣获民歌独唱组第一名。

湘灵音乐社至今主办了首届亚细安南乐大会奏(1977年)、国际南音大会唱(2000年)、首届新加坡国际青年南音展演(2015年)、以及第二届新加坡国际青年南音展演(2018年)。为与世界各地南音艺术家联系、对各地南音发展有所接触了解，并进一步促进东南亚各国的南音文化互动，湘灵经常参与在中国泉州与厦门、马来西亚、菲律宾、台湾、澳门与印尼举行的国际南音大会唱，为世界南音事业的弘扬传播与全面发展略尽绵力。湘灵音乐社先后到访过欧、亚、美等国家与地区巡演，包括菲律宾、印尼、越南、马来西亚、日本、韩国、西班牙、法国、摩纳哥、纽约、菲律宾、北京、福建、台湾、香港和澳门。

湘灵音乐社于2017年荣获2016年度首届“新加坡华族文化贡献奖”团体奖，并与2021年荣获国家文物局颁发的“新加坡非物质文化遗产传承人奖”。湘灵音乐社是新加坡国家艺术理事会常年补助金计划(2022 - 2025)的受益团体。

关于南音

南音发源自中国泉州，由东西汉、晋、唐、南北宋等时候的中原移民把音乐文化带入，然后与当地的民间音乐融合而形成，是中国现存最古老的乐种之一，被誉为“中国音乐史上的活化石”、“中国民族音乐的根”，至今已流传至东南亚、台湾、香港和澳门等。

古朴优雅、清丽委婉的南音，深受人们的喜爱，其表演形式是右琵琶、三弦，左洞箫、二弦，执拍板者，即是歌者多居中而唱。乐队中横抱的曲颈琵琶、十目九节的洞箫，以及二弦、三弦和击板都是沿袭汉唐古乐器而制。

南音也称“弦管”、“南管”等。它的记谱采用的是别具一格的记谱法——工义谱（读“叉”），而曲目则有器乐曲和声乐曲2000余首，蕴涵了晋清商乐、唐大曲、法曲、燕乐和佛教音乐及宋元明以来的词曲音乐、戏曲音乐等丰富的内容；曲牌保留诸多古调、古牌名。此外，南音以标准泉州方言古语演唱，读音保留了中原古汉语的音韵。由于它保存着极为丰富和完整的古代音乐文化遗产，因此被列入第一批家非物质文化遗产名录，成为极为珍贵的民间瑰宝。

南音在2009年被联合国教科文组织列为“人类口头与非物质文化遗产”代表作。

团队介绍

王碧玉

制作人

王碧玉作为丁马成先生指定的接班人，湘灵音乐社的掌舵者之一，主要负责该社的行政管理与艺术发展策略，及拓展教育领域的范畴；为建设一支南音生力军呕心沥血，作出了极大的贡献，并实现了湘灵自身拥有南音师资力量伟大梦想。她的愿望是让湘灵及南音事业得以代代传延，发扬光大。曾带队到欧亚美多国演出，提升了湘灵在国际舞台上的声誉。



林绍凌

艺术总监

林绍凌于1995年加入湘灵，致力于南音的传承和弘扬工作，竭力推动与多元艺术互动交流及融合呈现，以此拓展艺术发展的边界。策演了许多优秀的作品——《启程》、《九歌·意象》、《幻·南音无界》、《石叻家书》《溯源密码》等。同时，也在培养和指导首席艺术家成长方面发挥重要作用。他与王碧玉执行总监密切配合工作，为湘灵在新加坡和国际舞台建立了良好的声誉，并取得卓越成就。



黄康淇

音乐总监

黄康淇是湘灵音乐社的音乐总监，负责音乐编创与制作。结合传统与创新推动南音传扬四海。他参与了多部在欧美和亚洲演出的作品，为南音拓展国际影响力发挥了关键作用。作为“快乐制作”公司的联合创始人，康淇为社会的多个项目创作音乐，并开发了通过音乐和艺术鼓励青年积极向上的计划。他的工作融合传统与创意，确保南音的持续发展与时俱进。



周慧玲

编剧

周慧玲，台湾国立中央大学英文系特聘教授。1997年取得美国纽约大学表演研究所博士后，联手创建台北创作社剧团至今二十余年。她左手创作，右手论述，是少数兼具剧场编导和学术研究的剧场艺术创作者。她的戏剧创作以深邃的历史风貌以及多样的形式见长，她的导演手法尤其细腻且能游刃于先锋和通俗之间。她与王安祈等联手编剧的国光京剧团《百年戏楼》，曾受邀于新加坡华艺节演出。周慧玲自2014年起发起并策划主办双语征件的《全球泛华青年剧本竞赛》至今，又于2022年发起并成立台湾戏剧暨表演产业研究学会。



李易修

导演

“拾念剧集” (La Cie MaxMind) 编导, 剧团作品多以台湾传统南北管音乐为创作元素, 曾多次入围台湾“台新艺术奖”及“传艺金曲奖”。编导作品《大神魃·世界之梦》曾受邀至新加坡华艺节2023演出;《蓬莱》曾受邀至马来西亚槟城乔治市艺术节2018演出。现专职“趋势教育基金会”剧场总监, 编导“趋势经典文学剧场”系列作品。



湘灵首席乐手

林明依

廖阿昭 (演唱者)

林明依是湘灵音乐社的首席艺术家兼教育拓展经理，专精南音琵琶、三弦与声乐。她获国家艺术理事会资助，师从南音大师蔡维镖，多次随团队在国际舞台表演，将南音带给世界各地的观众。目前，她负责青年教育项目并指导学徒艺术家，致力于传承南音文化并推动其未来发展。



萧铭锋

南音琵琶

铭锋是湘灵音乐社的首席艺术家兼节目策划负责人之一，在国家艺术理事会的资助下，师从南音大师蔡维镖，精通南音乐器，带领艺术团队，培养新一代表演者。他多次在国内外重要演出中代表湘灵，将南音的传统魅力与现代元素相结合，确保这一艺术形式能延续并与全球观众共鸣。



萧铭贤

南音洞箫

萧铭贤是湘灵音乐社的首席艺术家兼总经理，获国家艺术理事会资助，师从南音大师蔡维镖，专攻洞箫。他负责管理艺术与行政事务，带领团队在本地与国际间制作演出。他的表演提升了南音在国际舞台的影响力，成为保护与推广这一传统艺术的重要人物



谢锦祥

南音二弦

谢锦祥是湘灵音乐社的首席艺术家兼行政经理，持有二胡演奏级文凭，并获国家艺术理事会资助师从南音大师蔡维镖学习南音二弦。他随团队参与国际演出，将南音传播到更大的舞台。目前，他负责湘灵音乐社的后勤与场地管理，为传承与推广南音贡献力量。



演员介绍

洪小婷 饰 以心

洪小婷是一名全方位的剧场工作者，专注于演员、导演和戏剧创作。她是实践剧场的合作艺术家和实践餐馆的节目策划员，她的生态剧场工作也探讨东南亚饮食文化和生态主题。重点项目有《休息实间》(2022年世界剧场设计展)和鼎艺音乐公司的ECONcert系列。近期作品则包括《鯨宴》(新加坡作家节)和《一切世界海》(新加坡国际艺术节)。她毕业于英国兰卡斯特当代艺术学院(LICA)，在校时获颁“LICA戏剧杰出成就奖”。



陈珮文 饰 南君

陈珮文毕业于英国埃克塞特大学，拥有戏剧实践硕士学位。她从2014年开始参与不同的表演及教育工作，近期参与的剧场作品包括：《White, All White》(必要剧场)、《花木兰》器乐剧(杨君伟及鼎艺团)、《咏蟹花》(TOY肥料厂)、《让世界触电》(九年剧场)、《牛车水记事》(戏剧盒)及《四马路》(实践剧场)等。



韩乾畴 饰 简黄

乾畴非常荣幸能够重返《华艺节》的演台，也很期待这次首度与湘灵的合作。他毕业于国大戏剧系，之后在“*Young & Wild*”接受演员训练并开始活跃于新加坡剧场。除了参演过多出新加坡剧场演出，他也曾在爱丁堡、美国、台北和吉隆坡的舞台上粉墨登场。他曾在《生活！戏剧奖》九度提名、两度荣获“最佳群体演出”。



湘灵乐手

杨琬贻

南音三弦

琬贻于2012年加入湘灵，在此之前已考获小提琴八级文凭，并在本地一所音乐学院任教。专攻南音三弦演奏的她，参与了音乐社的国内外大型演出，包括2015年新加坡国际青年展演和“新加坡文化艺术节在法国”、2016年在东京大东文化大学音乐厅与横滨文化中心的演出、2017年纽约亚洲学会的表演，以及2017年泉州市第三届海丝国际艺术节。



林思遥

打击乐手

林思遥自7岁起学习打击乐，曾担任新加坡国立大学管乐交响乐团主席（2013-2014），带领乐团在2016年新加坡国际管乐节中获得银奖，以及2017年在凯尔克拉德世界音乐大赛上斩获金奖。自2018年起，他担任西韵执行委员会成员，积极参与演出及社区活动。自2017年起，思遥与湘灵合作演出，参与多部作品制作，目前在首席艺术家谢锦祥指导下学习南音二弦。



客座乐手

卓开祥

打击乐手

卓开祥是新加坡武装部队乐队的打击乐手，曾与新加坡交响乐团和鼎艺团等乐团合作演出。他师从郭勇德和 Mark Suter，并拥有皇家音乐学院音乐学士(荣誉)学位。作为新加坡艺术学院和南洋艺术学院的教育工作者，开祥也积极探索南印度和中东的敲击乐器，展现了他对音乐节奏的兴趣和热忱。



卞通

笛子和印度长笛

卞通目前是新加坡国立大学计算机学院的大四本科生，精通多种乐器、流派和风格。现任新加坡顶级 DJ—DJ Wukong (DJ Mag 前100强DJ之一) 的乐团经理，并且是新加坡最新、规模最大的青年爵士乐团 The Jazzlings 的创始成员，积极为本地和海外的观众表演和录制音乐。



范箔恩

小提琴

箔恩来自马六甲，是一名兼修古典与现代音乐的小提琴手。她曾与多名海内外艺人一同演出，其中有张艺兴、潘越云、齐豫、李佳薇、茜拉等。此外，她还与爵士钢琴家郑泽相在皇家雪兰莪爵士音乐节同台亮相。箔恩多次为电视节目录影演奏，如Astro经典名曲歌唱大赛和马来西亚马来金曲奖。她也参与过不少交响乐团的演出，合作乐团有马来西亚国家交响乐团以及雪兰莪交响乐团。



蔡依纳

中提琴

蔡依纳是一位音乐家、教师和中提琴家，拥有古典音乐荣誉学士学位和中提琴演奏硕士学位（全额奖学金得主）。她曾与国内外多个乐团合作演出，并与国际艺术家进行跨领域合作。此外，她在教学方面经验丰富，获得教学与学习研究生证书，专注于早期儿童教育和弦乐教学。



张友敬

大提琴

友敬是马来西亚爱乐青年管弦乐团 (MPYO) 的创始成员之一。他曾与著名乐团合作演出, 包括马来西亚爱乐乐团 (MPO)、雪兰莪交响乐团 (SSO) 等等。他目前是马来西亚巴赫音乐节乐团和东马巴赫清唱剧合唱团与乐团的首席大提琴手。除了古典音乐, 友敬也涉足音乐和戏剧制作领域, 参与 Astro、流行管弦乐团和乐队的商业项目。他的艺术追求不仅限于西方古典传统, 也包括印度古典音乐。



创作与制作团队

制作人	王碧玉
艺术总监	林绍凌
音乐总监 作曲与编曲	黄康淇
导演	李易修
编剧	周慧玲
助理制作人	萧铭贤
副音乐总监	萧铭峰
行政经理	谢锦祥
教育与拓展经理	林明依
制作经理	黄敏洁
舞台监督	李奇颖
音响工程	杨荣肇
灯光设计	陈伟文
舞美设计	方珍文
服装设计	谢建国
服装设计 (客卿乐手)	吴来灿
音响工程助理	胡伟政
录像导演	罗伟亮
舞台监督助理	林宛霓
舞台监督助理	王意惠
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编剧
曹禺

WRITTEN BY
Cao Yu

导演
李六乙

DIRECTED BY
Li Liuyi

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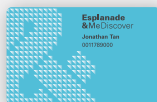


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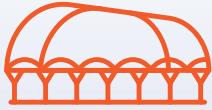
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4,231

activities took place at Esplanade.



3,007

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737

 Paid

3,809,486

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Free

3,367,291

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141,565

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



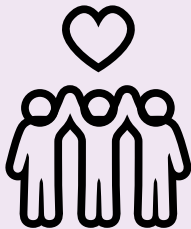
636

 Activities

17,949

 Participants

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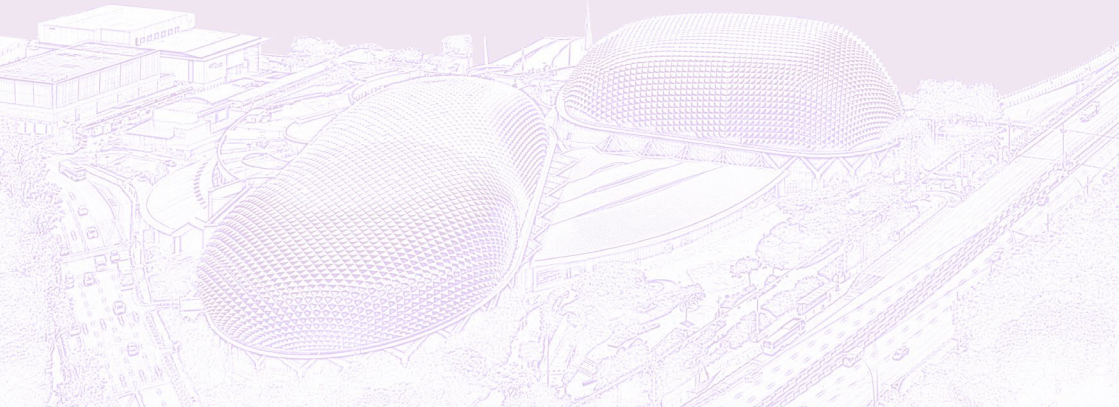
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We believe that an experience with the arts is special and that with your generous support, more people will get a chance to enjoy the arts. Join us in sharing the joy of the arts and help us reach more communities in need.



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.

Fun unfolds at Esplanade!

Redeem a camping chair (min \$228 spend) or foldable fan (min \$8 spend) when you dine, shop and have fun at Esplanade Mall!

Esplanade&Me members can redeem the camping chair with min \$128 spend only. What's more, scan your receipts to enjoy tier upgrades!



Not a member yet?

Join for free at esplanade.com/membership



Find out our latest tenant offers!

Dive into the wonder of the arts at our festivals:



Huayi - Chinese Festival of Arts
7 - 16 Feb 2025



March On
14 - 23 Mar 2025



A Date With Friends
21 - 23 Mar 2025

Find out more at esplanade.com

Terms and Conditions

- The offer is valid from 13 Jan - 23 Mar 2025, subject to availability and while stocks last.
- Spend min. \$8 within **one** receipt to redeem a foldable fan. Limited to one redemption per receipt.
- Spend min. \$228 within three receipts to redeem a camping chair. Limited to one redemption per patron.
- Esplanade&Me members spend min. \$128 within three receipts to redeem a camping chair. Limited to one redemption per member.
- Only valid receipt(s) from Esplanade Mall tenants can qualify for redemption.
- Gifts are available for redemption at Esplanade Box Office and Visitor Centre from 12pm to 8pm daily located at the Mezzanine level.
- Other terms & conditions apply. Visit esplanade.com for full details.

“

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)





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Knife is proud to be the Principal Sponsor of Huayi – Chinese Festival of Arts 2025





Huayi – Chinese Festival of Arts 2025
is made possible with the generous support of:
华艺节2025谨此感谢以下赞助商的慷慨赞助:

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