



Huayi  
Chinese Festival of Arts

esplanade

# 德齡与慈禧

DELING AND CIXI

作品 何冀平

Written by He Jiping

(China 中国)

江珊 饰 慈禧

Jiang Shan as Cixi

肖宇梁

Xiao Yuliang  
as Guangxu



光绪

郎玲

Lang Ling  
as Deling



德齡

仙童戏剧致敬华语经典

27 FEB - 1 MAR 2026

Fri & Sat, 7.30pm | Sun, 2.30pm • Esplanade Theatre

## About Esplanade – Theatres on the Bay

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

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

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

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

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

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

## Board Members

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## FESTIVAL MESSAGE

Dialects and dynasties—lately these are two aspects of Chinese culture and history that I find myself drawn to. The first has always brought a feeling of warmth and fondness, connecting me with my Hokkien roots. The second is something I have become interested in, through podcasts on the rich history of China's dynasties.

Both have provided inspiration for the programming of *Huayi – Chinese Festival of Arts*, which will be held from 27 Feb – 8 Mar 2026. Audiences can expect legends told through different art forms at the 24th edition of the annual festival, which continues to feature the works of top-notch Chinese artists from around the world and Singapore.

Our opening show in the Esplanade Theatre, ***Deling and Cixi***, marks the first time that one of the imperial courts of China—in this case the late Qing dynasty in all its tumult—will be brought to life at *Huayi*. The riveting portrayal of the likes of Empress Dowager Cixi, Emperor Guangxu and the western educated Princess Deling, living in a time when the seeds of change were blowing fervently through the country, was written by the much-feted Chinese playwright He Jiping. This version that we are presenting has toured widely across China to much acclaim since its premiere in 2019.

We are also presenting a living legend, the award-winning Taiwanese actor, King Shih-Chieh in *Le Père (The Father)*. If you have witnessed his splendid performance in *Tuesdays with Morrie* on the Esplanade theatre stage in 2024, you will believe me when I say there will be

no one in the audience who is not moved at the end of *Le Père*. Created and staged by the acclaimed Shanghai Dramatic Arts Centre, the show is an ingenious yet deeply affecting adaptation of French playwright Florian Zeller's celebrated play about the physical and emotional world that people with dementia and their caregivers live in.

In addition, the festival will present a concert that looks at the many facets of Sun Wukong, the legendary great sage of heaven. We are stoked to work again with the Singapore Chinese Orchestra on ***Wukong's 72 Transformation***, which promises to be a feast of traditional Chinese music, multimedia projections, puppetry and storytelling.

Folk tales and legends of the region are often mined by artists to create new content for the stage. We are presenting two markedly different productions inspired by such tales. Sun Son Theatre from Taiwan is presenting ***A Little Goes A Long Way***, a tale for the little ones and families, inspired by familiar folk tales that speak about resilience and grit, which are important traits for little ones to pick up.

For the first time in *Huayi*, we are co-commissioning a new work with the Taipei Performing Arts Centre entitled ***Tall Tales: Bananas and Ang Ku Kuehs***. One look at this title and you know you will be in for an absurd and gratifying ride. Taking inspiration from folk tales in the region, this work is co-produced by The Finger Players of Singapore and Shakespeare's Wild Sisters Group of Taiwan, and co-written and co-directed by Oliver Chong (Singapore) and Wang Chia-Ming (Taiwan).

Another first for *Huayi* is a science fiction story on stage. Originally written by Japanese playwright/director Tomohiro Maekawa, and now reinterpreted by award-winning Taiwanese theatre director Tora Hsu, ***The Sun*** is a gripping work set in a post-apocalyptic world fractured by bioterrorist attacks, which is so prescient for the times we live in.

Coming to *Huayi* for the first time is veteran Hong Kong choreographer and dancer Mui Cheuk Yin, who will be presenting a unique, tender yet moving dance work, ***Diary VII • The Story Of.....*** Based on her experiences rescuing stray cats in Hong Kong, the work ruminates on issues of home and diaspora.

We are pleased that the multi-talented Anna Lo and Rick Lau from Hong Kong will return to *Huayi*, having performed *Tri Ka Tsai – A uniquely trilingual Hong Kong cabaret* to sold-out crowds during the festival in 2023. I love to hear Chinese dialects being spoken in Singapore, and every time I hear someone speak Hokkien, it instantly brings to my mind an image of my smiling Ah Ma who only spoke Hokkien. And like many in my generation, my fondness for Cantonese came from being immersed in Hong Kong's television serials, movies and Cantopop while growing up. While the younger generations may not have many opportunities to learn to speak dialects these days, I do hope they will have fun at the second instalment of the three-part cabaret series, ***LauZone – A multilingual HK-style cabaret***. This work is a musical love letter to the many languages and dialects spoken in Hong Kong and about finding one's roots.

Returning to the festival too is ***The Freshman***, Singapore's beloved Mandopop duo who are celebrating 15 years of music, friendship and growth. We are grateful to have played a role in their development and it is our pleasure to work with them again to present a full concert

by this effervescent and irrepressible duo. Other music acts we are presenting during the festival include the famed Chinese post-rock band, **WANGWEN**, along with two Taiwanese indie musicians, **YELLOW** and **Crispy**.

In addition to performances, the second edition of ***Huayi Dialogues*** is back, and we are looking forward to illuminating conversations with the featured artists.

Finally, *Huayi* seeks to put the ‘festive’ in ‘festival’. We are grateful to our audiences who celebrate Chinese New Year with us at *Huayi* every year, and we would like to take this opportunity to wish everyone a bounteous year ahead.

Our heartfelt thanks also go to our Principal Sponsor **Knife Cooking Oil** and, Supporting Sponsors **Berries 百力果** and **Singapore China Baijiu**, as well as **Polar Premium Drinking Water** for their support.

And since it’s the Year of the Horse, we wish that everyone who comes to Esplanade will immediately be blessed with good luck and health, and prosperity! (“艺”马当先, 万马奔腾!) May you also find no shortage of connections with history, heritage and all manner of legends in the process.

**Delvin Lee**

Senior Producer, The Esplanade Co Ltd

*Huayi – Chinese Festival of Arts*

## ABOUT THE FESTIVAL

Launched in 2003 during the Chinese New Year, *Huayi – Chinese Festival of Arts* was introduced as one of three annual cultural festivals at Esplanade – Theatres on the Bay celebrating Singapore’s multicultural heritage.

We aspire to make *Huayi* the pinnacle festival for Chinese artists, and to be internationally recognised for it. Through commissions, co-productions, presentations and showcases, *Huayi* enables audiences to experience some of the most dynamic forms of artistic expression by Chinese artists.

*Huayi* introduces our audiences to works that reveal the unique individual voices of Chinese artists, and as a multi-genre arts festival, the works curated for each *Huayi* range across a wide spectrum, from the traditional to the contemporary, the mainstream to the cutting-edge.

We are committed to promote and preserve the beauty of the Chinese language and culture, expressed through the performing arts, as a way for Singaporean Chinese to connect with their roots.

*Huayi* is dedicated to working with Singapore artists and making them known to an international audience as well, by fostering collaborations or partnerships with arts centres and arts festivals.

Over the years, we are humbled and yet also heartened that *Huayi* has grown into one of the most warmly embraced arts festivals in Singapore, and a sought-after platform for Chinese artists all over the world.

And as it takes place during the Chinese New Year, we celebrate the occasion with an inspiring and exciting line-up of arts programmes, both paid and free. We invite people from all walks of life to come enjoy and participate in our programmes, and we hope that they will encounter much inspiration and positivity so as to start the year on a cheery note.

# PRINCIPAL SPONSOR MESSAGE



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

As part of our continuous support for the arts and culture, Lam Soon's Knife brand is proud to maintain our longstanding partnership with The Esplanade and *Huayi – Chinese Festival of Arts*, as the Principal Sponsor for 8 consecutive years. We hope you will enjoy the festival this year.

We wish you and your family Happiness and Prosperity in the Year of the Horse.

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

# MESSAGE FROM

## THE PLAYWRIGHT

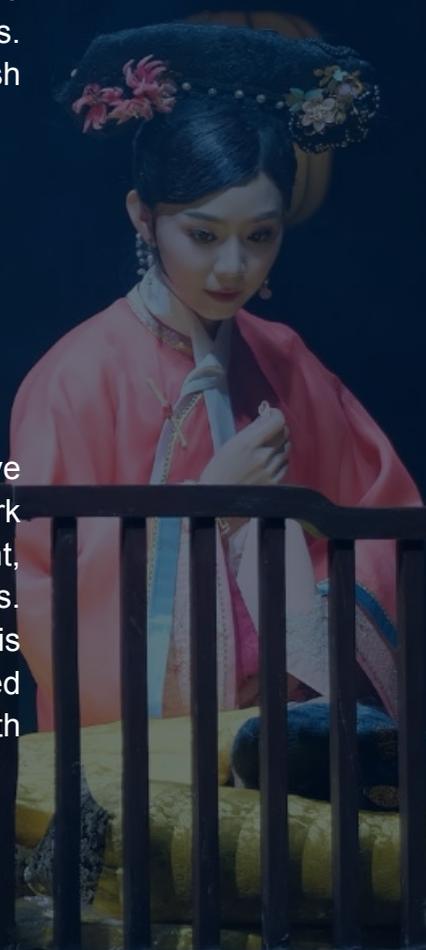
I'm delighted to be back in beautiful Singapore. This marks the third time one of my works has been presented here—the previous two occasions were productions of *The Top Restaurant*, both of which were warmly received by Singaporean audiences. I hope this production will bring you a fresh theatrical experience.

**He Jiping**

## THE DIRECTOR

Singapore is a forward-looking, inclusive global city, and *Deling and Cixi* is a work that draws on history to reflect the present, blending Eastern and Western perspectives. To have it meet audiences on this land is especially meaningful. I feel deeply honoured and eagerly look forward to resonating with everyone in the theatre.

**Roy Szeto**



# SYNOPSIS

In the twilight years of the Qing Dynasty, the young Western-educated aristocrat Deling is summoned to the Imperial Palace where she comes face-to-face with the authoritative Empress Dowager Cixi and her constrained son Emperor Guangxu.

Worlds collide as Deling's sharp intellect and sincerity breathes life into centuries of rigid imperial tradition, shattering boundaries while bringing warmth to a severe, methodical world. Despite their differences, the two strong-willed women forge a special bond through tears and laughter that unites them in times of turbulence and transformation.

(3hrs, including 20mins intermission)

Performed in Mandarin, with English surtitles.



## PROGRAMME NOTES

# To Speak about My Country, I Begin with A Family: *Writing Deling and Cixi*

By He Jiping

The story of Yugeng Deling is a curious chapter in Qing history. Deling was the daughter of Duke Yugeng, the Qing ambassador to Western Europe. She grew up in Europe, where her enlightened parents made sure she received an extensive Western education. As a result, she was fluent in English, French, Italian and other Western languages – a rarity in China more than a hundred years ago. After she returned to China with her father, Deling and her sister Rongling were conferred the titles of Palace Princess and Lady-in-Waiting by the Empress Dowager Cixi; they were to serve the Empress Dowager for two years in the palace. I had always wished to present Deling's story on stage, but I wasn't sure how to do it until one day, my experience of life in Hong Kong, the daily experience of life's myriad complexities in a riven city, made me see the light, and I realised how I could write about Deling for a contemporary audience. Deling and Cixi – divided by power and status, by age and generational culture – these two women meet at a critical turning-point in history. I wished to show how their encounter, demonstrating mutual knowledge and respect of their differences, leads to events that implicate the other characters, developing their relationships with one another in hitherto unprecedented ways. The play features household names from Qing history – Guangxu, Empress Longyu, Consort Jin, Ronglu, and Li Lianying; my hope is that by rendering them with humanity, the audience will see them afresh, as flesh-and-blood persons beyond their names.

Cixi is a controversial figure in Chinese history, and my aim isn't to defend her; instead, I've re-cast her ambition and the measures she took to modernise the throne in her bid to save the Qing Dynasty by using a bold imaginary construct – I imagine that Cixi might have been influenced by Deling. The latter wrote in her book, that not many were as close to Cixi as she . . . and that she regretted not having made better use of her privilege and intimacy to exert a greater, positive influence. What Deling didn't achieve in real life, I've made it possible for her to achieve in Deling and Cixi. Perhaps this is where literary works have the advantage over history. Fictional characters break free of the constraints faced by the historical persons they were based on, taking flight on the backs of their author's inspiration and freedom of expression.

History appears faintly, stirred into the truths of human thoughts, beliefs, feelings and actions. And Deling is a breeze that goes through the thick doors and heavy locks of the Forbidden City.



# CREATIVE TEAM



## **He Jiping**

Playwright & Chief Producer

She is a consultant of the China Theatre Association; member of the China Writers Association; national committee member of the China Federation of Literary and Art Circles; literary arts adviser to the Hong Kong Arts Development Council; honorary playwright of Beijing People's Art Theatre, doctoral supervisor at Shanghai Theatre Academy; Beijing Model Worker; Hong Kong Six Arts Outstanding Female Artist; and recipient of Beijing's "Jinghua Award".

Her work in theatre, film and literature has been translated into multiple languages and toured internationally. Selected pieces have been included in textbooks issued by China's Ministry of Education and Hong Kong secondary school curricula. She has received numerous major accolades, including the Wenhua Award; the Central Academy of Drama's Drama Literature Award; the Cao Yu Award for Outstanding Playwright; Golden Horse Awards and Hong Kong Film Awards nominations for Best Screenplay; Top Ten Screenwriters of New China's 70th Anniversary; the Huading Award; Huabiao Award; and the 2020–2021 Best Screenwriter (Hong Kong–Macau–Taiwan), among many others.



## Li Dong

Producer

A graduate of the Literature Department of the Beijing Film Academy, Li Dong is a Producer at the National Theatre of China and a National First-Class Production Manager.

He serves as a Guest Professor and Master's Supervisor at the Central Academy of Drama and the National Academy of Chinese Theatre Arts.

He has received numerous accolades, including the Management Award at the 7th National Wenhua Award for Drama (Golden Lion Awards), the Outstanding Producer Award at the 9th China Theatre Golden Lion Awards, and the Best Producer of the Year at the 4th Modern Drama Valley "One Drama Awards" in Shanghai's Jing'an District.

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### SELECTED WORKS

**Theatre works:** *The Field of Life and Death*, *The Orphan of Zhao*, *Red Rose and White Rose*, *Four Generations Under One Roof*, *Peerless Beauty*, *Green Snake*, *Beijing Fayuan Temple*, *One Sentence Is Worth Ten Thousand*, *Deling and Cixi*, *Shangganling*, *Red Sorghum Family*

**Musicals:** *White-Headed Leaf Monkey*, *Song of the Movie*, *Fudeli*, *The Bad Kids*, *The Long Night*, *Song at Midnight*

**Children's Theatre:** *The Cat God in the Forbidden City*

**Dance Drama:** *Kucha*

**Traditional Opera:** Peking Opera serial production *Prime Minister Liu Luoguo*; Kunqu Opera 1699 · *The Peony Pavilion*



## Roy Szeto

Director

Roy Szeto is a Hong Kong-based screenwriter, director, actor and producer.

His directorial works have been nominated for Best Film at the 29th Tokyo International Film Festival (2016), awarded the inaugural Central Academy of Drama International Theatre “Academy Award” for Best Director, and received the Best Director Award at the 4th Chinese Theatre Awards. His productions have frequently been listed among the Top Ten Most Popular Productions at the Hong Kong Drama Awards, and he has been nominated seven times for Best Director.

Selected stage directing credits include *Dear, Wu Xueyan*; *All Because of the Dragon Robe*; *Deling and Cixi*; *Sanshirō*; *Journey to the West*; and *The First Floor Under Heaven*, among others.

Selected screenplay credits include *A Chinese Ghost Story III*, *Swordsman II: The East Is Red*, *The Phantom Lover*, and *Old Master Q 2001*.



## Li Ren

Re-staging Director

Li Ren is a first-class actor and director at the National Theatre of China; founder of the Shan Hou Lian Bian Studio; and guest director at Xiantong Theatre. A graduate of the Beijing Film Academy (Acting and Directing), he is a new-generation artist proficient in writing, directing and performing.

His works have received major governmental honours, including Outstanding Stage Production Celebrating the 100th Anniversary of the Founding of the Communist Party of China, and have been twice selected for the Beijing Cultural Excellence Project. He has also received awards at the Chinese Theatre Awards, One Drama Awards and others.

Directing credits include the plays *The Magic Moment*; *Battle of Shangganling*; *Frankenstein*; *Deling and Cixi*; *The Grand Mansion Gate*; and the acrobatic drama *Calling 4921*.

# CAST

## Jiang Shan as Cixi

Jiang Shan is a prominent actress from Mainland China. She rose to fame with her breakout role Du Mei in *Addicted*, and subsequently starred in numerous acclaimed television, film and stage works including *Never Give Up*; *The Grand Mansion Gate*; *Conquest*; *At Forty*; *ER Doctors*; *Staying Up*; and *Deling and Cixi*.

She is the recipient of the 22nd Flying Apsaras Award for Outstanding Actress; the 8th Huading Award for Best Actress (Urban Drama); the 7th Beijing College Student Film Festival Best Actress Award; the 15th Shanghai International Film Festival Media Award for Best Supporting Actress; the 2021 One Drama Award for Best Actress; and the Best Actress Award at the 4th Chinese Theatre Awards.

JIANG  
SHAN



## Lang Ling as Deling

Lang Ling is a young actress from the National Theatre of China. She graduated with a bachelor's degree (Musical Theatre) from the Shanghai Theatre Academy. Her major roles include Deling in *Deling and Cixi*; *Sixth Concubine in The Stage*; Tong Peiyun in *Dream of Dreams*; Chen Nana in *Zhong Kui Marries His Sister*; Jasmine in *Their Secrets*; La Mei in *Walk Up, Walk Down*; Zhang Xiuzhi in *The Balcony*; Dian Dian in *This Is the Final Struggle*; Ma Holland in *Astonishing Dinner*; Chorus in *The Scholar Fusheng*; Secretary in musical *Rumour Rumour*; Pageboy/Eunuch in *The Long River*; and Ling Ling in the film *Heartbeat*.

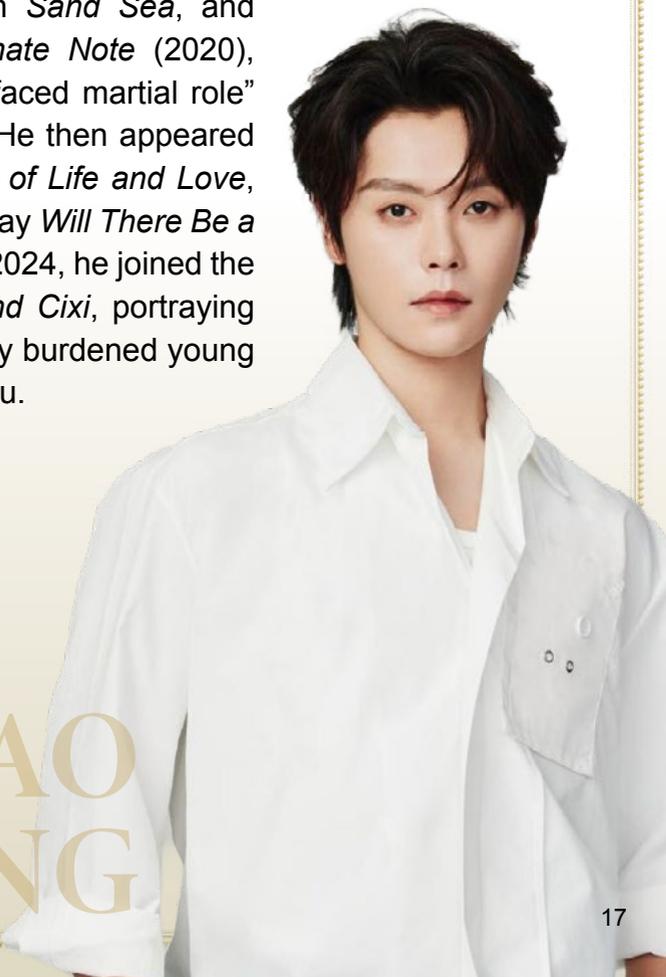


LANG  
LING

## Xiao Yuliang as Guangxu

Born on 23 January 1995 in Tianshui, Gansu, Xiao Yuliang is a young Chinese actor with notable work across film, television and theatre. He made his official debut on 12 January 2016. In 2017, he appeared in the series *Fighter of the Destiny*. In 2018, he portrayed Zhang Qiling in *Sand Sea*, and reprised the role in *Ultimate Note* (2020), earning praise as a “dan-faced martial role” for his fight performance. He then appeared in *Love Is Fate*, *The Trick of Life and Love*, *His Smile*, and the stage play *Will There Be a Class Reunion*. In August 2024, he joined the cast of the play *Deling and Cixi*, portraying the conflicted and politically burdened young monarch Emperor Guangxu.

XIAO  
YU LIANG



# PRODUCTION CREDITS

<b>Playwright &amp; Chief Executive Producer</b>	He Jiping
<b>Executive producer</b>	Mao Weitao, An Ting, Li Jie
<b>Co-Executive producer</b>	Liu Zhongkui
<b>Planning</b>	Li Dan, He Mi, You Jia
<b>Supervising Producers</b>	Li Jing, Miao Jie
<b>Producers</b>	Li Dong, Gazi
<b>Co-Producers</b>	Zhao Lin, Wang Qian
<b>Director</b>	Roy Szeto
<b>Re-staging Director</b>	Li Ren
<b>Set &amp; Props Design</b>	Wang Jianwei
<b>Lighting Design</b>	Zhang Guoyong
<b>Costume &amp; Styling Design and Supervision</b>	Liu Hongman
<b>Props Design and Supervision</b>	Jin Jifeng
<b>Composer &amp; Music Supervisor</b>	Jiang Jinghong
<b>Sound Design</b>	Wang Yong
<b>Executive Production</b>	Liu Peixiao, Cui Hao, Sun Di, Su Yeye

This production is supported by



# HUAYI DIALOGUES

*Huayi Dialogues* returns for its second edition to gaze inward into the very core of theatre: its People and its Art.

Co-curated with Singapore theatre practitioner Liu Xiaoyi, this year's line-up gathers theatre luminaries from Beijing, Shanghai, Hong Kong, and Taipei. Featuring the legendary career of King Shih-chieh; the literary universe of He Jiping; Jiang Shan's return to the stage; Nick Yu's cosmopolitan vision; and a fierce clash of aesthetics among directors from three cities.

*Huayi Dialogues* are exclusive programmes for Esplanade&Me members.



## *Huayi Dialogues* with Jiang Shan: **Between Light and Shadow**

(1hr 30mins, no intermission)  
Conducted in Mandarin.

**28 Feb 2026, Sat, 2.30pm**  
**Esplanade Black Room**  
**\$5**

**BOOK NOW**

## *Huayi Dialogues* with Directors' Panel: **A Tale of Three Cities – Constructing Contemporary Aesthetics**

(1hr 30mins, no intermission)  
Conducted in Mandarin.

**28 Feb 2026, Sat, 5pm**  
**Esplanade Black Room**  
**FREE** (Register [here](#))



Roy Steeto  
司徒慧焯

Li Ren  
李任

Wang Chien-ming  
王謙明

Liu Xiaoyi  
刘小义

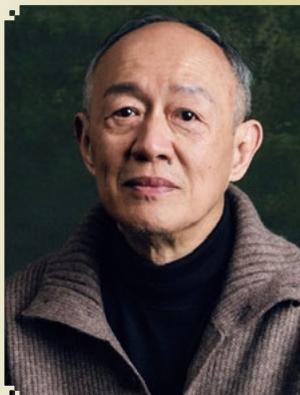


*Huayi Dialogues with He Jiping:*  
**The Birth of a Good Story**

(1hr 30mins, no intermission)  
Conducted in Mandarin.

**1 Mar 2026, Sun, 12pm**  
**Esplanade Black Room**  
**\$5**

**BOOK NOW**



*Huayi Dialogues with King Shih-chieh:*  
**Time, Slowed Down**

(1hr 30mins, no intermission)  
Conducted in Mandarin.

**4 Mar 2026, Wed, 7.30pm**  
**Singtel Waterfront Theatre**  
**at Esplanade**  
**\$5**

**BOOK NOW**



*Huayi Dialogues with Nick Yu:*  
**The City as a Stage**

(1hr 30mins, no intermission)  
Conducted in Mandarin.

**7 Mar 2026, Sat, 5pm**  
**Esplanade Black Room**  
**\$5**

**BOOK NOW**

## 华艺术节监制的寄语

最近我对这两样东西特别上心——方言，以及中国的各个朝代史。方言自带暖意，一听到就让我感觉更贴近自己的福建根。至于中国朝代史，则是在听了许多相关播客后，越听越想继续挖掘的历史宝藏。

正是这两股“文化磁力”，激发了2026年**华艺术节**的策划灵感。从2026年2月27日至3月8日举办的第24届华艺术节将继续汇聚来自全球与新加坡的顶尖华人艺术家，让传奇故事在多元的艺术形式中重生、再生。

在滨海艺术中心剧院上演的开幕大戏**《德龄与慈禧》**，是华艺术节首次将中国宫廷故事搬上舞台。剧中的慈禧太后、光绪皇帝和受西方教育的德龄公主，在时代巨变的洪流中浮沉挣扎，人物刻画饱满而动人。作品出自著名剧作家何冀平，自2019年首演以来在中国各地巡演，收获热烈回响。我们非常兴奋把这版本带到新加坡，让晚清宫廷的波谲云诡再度鲜活呈现。

另一位登上舞台的“活传奇”，是台湾殿堂级演员金士杰。他将主演**《父亲》(Le Père)**。如果你看过他在**《最后14堂星期二的课》**里的精湛演出，就会知道：他绝不会让人失望，他的诠释势必会掀起观众心底的波涛，牢牢“收服”全场。这部由上海话剧艺术中心精心打造，改编自法国剧作家弗洛里安·泽勒( Florian Zeller)极具代表性的同名作品，以巧思与深情刻画阿尔兹海默症患者与看护者所面对的现实与揪心情绪。

此届华艺术节也把目光投向神话里的传奇——齐天大圣。在与新加坡华乐团携手打造的音乐会**《悟空72变》**中，我们将探索孙悟空七十二般变化的想象边界。演出融合了华乐、多媒体投影、偶戏与叙事，为大家呈现一场视听兼具的双重盛宴。

民间故事与传说一直是艺术家的百宝箱，也是舞台创作的重要灵感。我们将呈献两部受此启发，但风格截然不同的作品。来自台湾的身声剧场将带来亲子剧场《**填海·移山·追太阳**》，以家喻户晓的神话故事为基底，向大小朋友讲述三个关于坚毅与韧性的温暖寓言。

另一部作品，则是华艺节首次与台北表演艺术中心共同委约的新作《**谈谈：香蕉与红龟粿**》。光看名字，就知道这是一场充满趣味、荒诞与爆炸想象力的演出。由新加坡十指帮与台湾莎士比亚的妹妹们的剧团联合制作，钟达成与王嘉明两位编导分别从新、台这两座岛屿的民间故事出发，带领观众踏上一趟狂想又奇妙的戏剧旅程。

华艺节也将首次呈献科幻题材舞台剧。《**太阳**》原由日本剧作家前川知大创作，由获奖无数的台湾导演许哲彬重新诠释，以生化危机后的末日世界为背景，照映出末日余晖中的希望、恐惧与人性。对照当下时代，这部作品显得格外贴近现实。

首次登上华艺节舞台的还有香港资深当代舞蹈家梅卓燕，她将带来温柔却深具力量的舞蹈作品《**日记VII·我来给你讲个故事……**》，以她在香港救助流浪猫的经历为起点，细腻思考生命、家园与流徙的课题。

继2023 年华艺节《Tri家仔》场场爆满之后，多才多艺的香港音乐人卢宜均、刘荣丰要回来了！我很喜欢在新加坡听见不同的方言。尤其每当有人讲福建话时，我脑海里就马上浮现只会讲福建话、总是笑眯眯的阿嬷。而我这代有不少人因为港剧、港片和粤语歌而爱上广东话。虽然年轻一代比较少机会学习方言，但我真心希望他们会喜欢这次的《**捞松**》**港式歌厅秀**，并在其中找到自己的共鸣。这是宜均和荣丰《港式歌听》三部曲系列的第二部，向香港多种语言与方言致敬，是一封写给“语言”与“文化根源”的音乐情书。

再次亮相华艺节的，还有深受新加坡观众喜爱的本地华语双人组合**插班生**。今年正逢她们成团15周年，我们很高兴一路陪伴她们，也期待与她们携手，为大家带来一场充满能量、温度与活力满满的周年演唱会。其他参与的音乐人还包括中国极具代表性的后摇滚乐队**WANGWEN惘闻**，以及来自台湾的独立音乐人**YELLOW黄宣**和**Crispy脆乐团**。

除了演出，“**戏谈华艺**”也将迈入第二届，我们期待与参演艺术家深入交流，聆听他们的创作旅程与幕后故事。

华艺节希望带给大家的，不仅是“艺术节”，还有一种“过节”的感觉。感谢每年在农历新年期间和我们一起团聚的观众，祝愿大家在新的的一年里万事如意、心想事成。

我们也衷心感谢我们的主要赞助商**刀标油**，赞助商**百力果**和**新加坡中国白酒有限公司**，以及**Polar Premium Drinking Water**的鼎力支持。

既然是马年，当然也要祝福每一位来到滨海艺术中心的朋友，“艺”马当先，万马奔腾！愿你在华艺节的旅程中，与历史、文化和传奇再次相遇，找到属于自己的文化连结。

**李国铭**

滨海艺术中心高级节目监制

华艺节

## 关于华艺术节

华艺术节,是与华人农历新年同步举行的节庆艺术节,也是滨海艺术中心致力推广新加坡多元文化的三项常年文化艺术节之一。

于2003年首办,我们旨在将华艺术节推广为华人艺术家首选的顶尖艺术节,并呈献各艺术领域表现卓越的华人艺术家的作品。华艺术节通过委约、联合制作以及作品呈现,让观众在这个艺术平台上得以见识艺术家们精湛的艺术成就。

华艺术节也带领着观众,聆听艺术家们以华人的独特思维,透过作品进行表述,给予观众思考与诠释空间,从中体会作品的意涵。作为一个多元节目类型的艺术节,我们所策划的作品范围广泛,无论是传统还是现代,主流还是前卫,都囊括其中。

我们致力于通过表演艺术弘扬与传承中华文化以及语言之美,使新加坡华人得以与自身的文化根源紧密相连。

华艺术节也致力于同新加坡艺术家合作,借由同其他艺术中心与艺术节促进的合作或伙伴关系,让国际观众能通过其作品认识他们。

对于华艺术节这些年来逐渐成为新加坡观众广受喜爱和拥护的艺术节,并且成为一个受世界各地华人艺术家所推崇的艺术平台,我们深感荣幸且受到鼓舞。

也因华艺术节在农历新年期间举行,我们诚邀观众朋友们参与其多样化的售票与免费节目,一同欢庆新春佳节,并希望观众们能借此得到激励与正能量,以愉悦的心情开启新的一年。

## 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八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2026的精彩节目。

祝愿大家新年快乐, 龙马精神, 事事如意!

A handwritten signature in black ink, appearing to be the name "Huang Shengyuan" (黄上盈).

**黄上盈**

执行董事

南顺(新)私人有限公司

## 编剧的话

很高兴又来到美丽的新加坡，这已经是我的剧作第三次来到贵国，前两次是话剧《天下第一楼》，均受到热情的新加坡观众欢迎，希望这部剧带给你们新的舞台感受。

何冀平

## 导演的话

新加坡是一座面向未来、兼容并蓄的国际都会，而《德龄与慈禧》则是一部以古鉴今、融汇东西视野的作品，能在这片土地与观众相遇，实在别具意义，令我倍感荣幸，也热切期盼在剧场中唤起大家心中的共鸣。

司徒慧焯

## 演出简介

狮城舞台，传奇再现。

一束光，穿透厚重宫墙。紫禁城的大门，缓缓开启。

十九世纪末的清宫，从西方归来的德龄，成为慈禧太后的翻译、光绪皇帝的英文老师，也在后宫之间周旋往来。青春率真、聪慧灵动的她，在权力与礼制的漩涡中，以真诚点亮幽暗宫墙，并由此见证了一段既荒诞又温情的深宫秘史。

德龄与慈禧在历史的节点相遇，相悖相惜，彼此映照出人性与时代的回响。

金牌编剧何冀平继《天下第一楼》于滨海艺术中心大获好评叫好又叫座后，携经典巨作《德龄与慈禧》强势回归。由江珊、郎玲、肖宇梁领衔主演，京港顶尖团队倾力打造，作品以恢宏的舞台美学与深邃的人文视野为核心，华丽精致的服装与舞台设计交织出的视觉盛宴，呈现中西文化的碰撞、女性力量的觉醒与人性光辉的流转。

帷幕轻启，紫禁传奇亮相狮城。  
此节目为仙童戏剧致敬华语经典之作。

(3小时，含20分钟中场休息)  
以华语演出，附英文字幕。



## 节目导赏

# 以家事写国事 ——我写《德龄与慈禧》

何冀平

裕庚德龄的故事是清史中十分别致的一段，她是清朝驻西欧公使裕庚公爵的女儿，从小随父母在欧洲长大，受到完备的西方教育，精通英、法、意多国语言，是一个有中国血统，西方教养的女孩，这在一个世纪之前的中国可谓绝无仅有。她随父亲回国后，和妹妹容龄被慈禧封为郡主、御前女官，在宫中侍从慈禧两年之久。我很想把这一段搬上舞台，但一直想不到要写什么，直到我身居香港，经纬万端中不禁豁然开朗。德龄与慈禧，一尊一卑，一老一少，一古一今，两个女人相遇在历史一刻，相悖相惜，引发出一系列故事，德龄的出现引起所有人物关系的变化，剧中涉及多个清史人物，光绪、隆裕皇后、瑾妃、荣禄、李莲英等。我从人性的角度对这些人们耳熟能详的人物重新演绎，开掘出新的意蕴。

慈禧在中国近代史上的责任不可推卸，我不想为她翻案，但在风雨飘摇的清末，慈禧确有改旧制行新政的动意，这不一定是德龄的感化，但会不会和德龄有关，我做了大胆想象。德龄曾在她的书中写道，没有什么人，能站在慈禧的龙床边，离她那么近……她后悔没能利用她的特殊地位，更多地影响慈禧。她没有做到的，我在《德龄与慈禧》中做到了。也许，这就是文学作品可以为历史更新的优越之处，笔下的人物突破局限，在遐想中飞越，便是作家自由舒展之时。

隐约的历史，真实的人性，德龄像一股清风吹进重门深锁的紫禁城。

## 创意团队



### 何冀平

编剧、总监制

中国戏剧家协会顾问、中国作家协会会员、中国文学艺术联合会全国委员香港艺术发展局文学艺术顾问、北京人民艺术剧院荣誉编剧、上海戏剧学院博士生导师、北京市劳动模范、香港六艺杰出女艺术家、北京市“京华奖”艺术家。其戏剧、电影、文学创作作品被译为多种语言赴世界各国公演，并收入中国教育部及香港中学教材。曾获文华奖、中央戏剧学院戏剧文学奖、全国优秀剧本曹禺奖、台湾金马奖、香港金像奖最佳编剧提名、新中国成立七十周年全国十佳电影编剧、华鼎奖、华表奖、2020-2021年度港澳台最佳编剧等中国与香港多项重要奖项。

何冀平



## 李东

制作人

毕业于北京电影学院文学系，中国国家话剧院制作人、国家一级演出监督。

中央戏剧学院、中国戏曲学院客座教授，硕士生导师。

获得第七届全国话剧文华奖·话剧金狮奖“经营管理奖”，第九届中国话剧金狮奖“杰出制作人奖”，上海·静安现代戏剧谷第四届“壹戏剧大赏”年度最佳制作人奖。

### 代表作品

#### 话剧：

《生死场》《赵氏孤儿》《红玫瑰与白玫瑰》《四世同堂》《风华绝代》《青蛇》《北京法源寺》《一句顶一万句》《德龄与慈禧》《上甘岭》《红高粱家族》

#### 音乐剧：

《白头叶猴》《电影之歌》《辅德里》《隐秘的角落》《沉默的真相》《夜半歌声》《金风玉露》

#### 儿童剧：

《猫神在故宫》

#### 舞剧：

《龟兹》

#### 戏曲：

京剧连台本戏《宰相刘罗锅》  
昆曲《一六九九·桃花扇》

#### 引进制作剧目：

《战马》(中文版)

#### 电视剧：

《大法庭》《向左走向右走》  
《生死桥》《长江一号》等。



## 司徒慧焯

导演

香港编剧、导演、演员及监制。导演作品曾被提名2016年第29届东京国际电影节“最佳影片”；获首届中央戏剧学院国际戏剧“学院奖”最佳导演奖、第四届华语戏剧盛典最佳导演奖；多次获选香港舞台剧奖“年度十大最受欢迎制作”，并七次获最佳导演提名。舞台导演作品包括：《亲爱的，胡雪岩》、《都是龙袍惹的祸》、《德龄与慈禧》、《三四郎》、《西游》、《天下第一楼》等。编写电影作品：《倩女幽魂3：道道道》、《东方不败风云再起》、《夜半歌声》、《老夫子2001》等。



## 李任

复排导演

中国国家话剧院一级演员、导演；山后练鞭工作室创始人、仙童戏剧特邀导演。毕业于北京电影学院表演系与导演系，是中国当代戏剧舞台集编、导、演综合能力于一身的新锐艺术家。导演作品曾获得“庆祝中国共产党成立100周年优秀舞台剧目”、两次荣获北京文化精品工程重点项目等中国政府颁布的重要奖项以及华语戏剧盛典、壹戏剧大赏等行业奖项。导演作品包括：舞台剧《魔幻时刻》、《上甘岭》、《弗兰肯斯坦》、《德龄与慈禧》、《大宅门》以及杂技剧《呼叫4921》等。

# 演员

## 江珊 饰 慈禧

中国实力派演员。出道即以《过把瘾》中“杜梅”一角备受瞩目，随后主演《永不放弃》、《大宅门》、《征服》、《人到四十》、《急诊科医生》、《守岁》、《德龄与慈禧》等多部优秀影视、舞台剧作品。曾荣获第22届飞天奖优秀女演员奖、第8届华鼎奖都市类最佳女演员奖、第7届北京大学生电影节最佳女演员奖、第15届上海国际电影节传媒大奖最佳女配角奖、2021壹戏剧大赏年度最佳女演员奖、第四届华语戏剧盛典最佳女主角奖等奖项。

江珊



## 郎玲 饰 德龄

中国国家话剧院青年演员，本科上海戏剧学院表演系（音乐剧）专业。主要作品包括：《德龄与慈禧》饰演德龄、《戏台》饰演六姨太、《惊梦》饰演童佩云、《钟馗嫁妹》饰演陈娜娜、《她们的秘密》饰演加斯敏、《向上走，向下走》饰演腊梅、《阳台》饰演张秀芝、《这是最后的斗争》饰演点点、《雷人晚餐》饰演玛荷兰、《伏生》饰演歌队、音乐剧《绯闻绯闻》饰演秘书、《长河》饰演孟河与书童，以及电影《用心跳》饰演玲玲。

# 郎玲



## 肖宇梁 饰 光绪

中国内地青年演员，甘肃天水人，在影视、话剧等多个领域均有出色表现。2016年1月12日正式出道，2017年参演电视剧《择天记》；2018年在《沙海》中饰演张起灵；2020年在《终极笔记》中二度饰演张起灵，并因打戏出众获赞“旦脸武生”。后参演《姻缘大人请留步》、《反骗天下》、《他的微笑》、话剧《同学会不会》等。2024年8月加入《德龄与慈禧》，饰演忧心国事、多面纠结的青年君主光绪。

肖宇梁



# 制作团队

编剧、总监制

何冀平

出品人

茅威涛、安庭、李捷

联合出品人

刘忠魁

策划

李丹、何弭、尤佳

监制

李婧、苗洁

制作人

李东、嘎子

联合制作人

赵琳、王谦

导演

司徒慧焯

复排导演

李任

舞美道具设计

王健伟

灯光设计

张国永

服装造型设计及监制

刘红曼

道具设计及监制

金继峰

作曲及音乐监制

姜景洪

音响设计

王湧

执行制作

刘沛骁、崔颢、孙頔、苏叶叶

支持单位



## 《戏谈华艺》

《戏谈华艺》迈入第二年，华艺节继续与新加坡剧场艺术家刘晓义携手策划。如果说首届着力搭建对话的桥梁，那么2026年，我们将目光投向剧场最核心的命题——“人”与“艺”。

五场重量级活动，从文本、表演、导演三大维度，深度剖析华语剧场的“骨”与“魂”。这不仅是名家的讲坛，更是让热爱艺术的灵魂得以停泊、思考与再出发的精神角落。

《戏谈华艺》系列为‘滨海与我’ Esplanade&Me会员的独家节目。



### 《戏谈华艺》对话江珊： 跨越光影之间

(1小时30分钟，无中场休息)

28 Feb 2026, Sat, 2.30pm

滨海艺术中心黑·艺舍

\$5

[购买门票](#)

### 《戏谈华艺》导演论坛： 三城记——当代剧场的美学构建

(1小时30分钟，无中场休息)

28 Feb 2026, Sat, 2.30pm

滨海艺术中心黑·艺舍

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好故事的诞生**

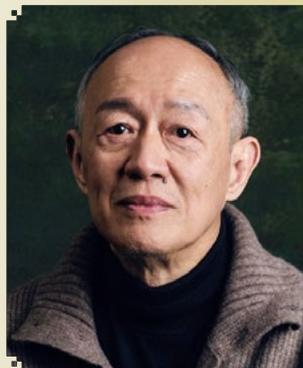
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城市作为舞台**

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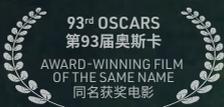
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Huayi  
Chinese Festival of Arts



# 父亲 Le Père

(The Father)

Written by 编剧  
FLORIAN ZELLER  
弗洛里安·泽勒  
(France 法国)

Director 导演  
DAVID JIANG  
蒋维国

SHANGHAI DRAMATIC ARTS CENTRE (China)  
上海话剧艺术中心(中国)

TIAN SHUI  
田水

KING SHIH-CHIEH  
金士杰

6-8 Mar 2026  
FRI & SAT, 8PM | SUN, 3PM  
ESPLANADE THEATRE

(2hrs, no intermission)  
Performed in Mandarin, with English surtitles.  
(2小时, 无中场休息)  
以华语演出, 附英文字幕。

\$48\*, \$68\*, \$98^, \$118^, \$138^

\*Limited concessions available.

^Esplanade&Me specials available

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Huayi  
Chinese Festival of Arts

AN ESPLANADE CO-COMMISSION  
滨海艺术中心联合委约

esplanade

Tail  
Tales:  
BANANAS &  
ANG KU KUEHS

谈谈香蕉与红龟粿

编导 / PLAYWRIGHT &  
DIRECTOR

钟达成 / OLIVER  
CHONG

王嘉明 / WANG  
CHIA-MING

6-8 MAR 2026, FRI - SUN  
ESPLANADE THEATRE STUDIO

(1hr 30mins, no intermission)  
Performed in Mandarin and some Minnan dialect, with English surtitles.  
Advisory: This production contains mature content and use of coarse language,  
recommended for ages 16 and above.

(1小时30分钟, 无中场休息)  
以华语及些许闽南语演出, 附英文字幕。  
注: 部分演出含成人议题以及不雅用语, 较适合16岁及以上的观众。

\$48

Limited concessions available.

Esplanade&Me specials available

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十指帮 (新加坡)

THE FINGER PLAYERS  
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莎士比亚的  
妹妹们的剧团 (台湾)

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

# The ROALD DAHL'S BFG

Adapted by Tom Wells  
With additional material by Jenny Worton



**“TRULY STUNNING”**

Stratford Herald



**“JAW-DROPPING”**

Midlands What's On



**A Phizz-Whizzing Adventure Awaits  
With The Big Friendly Giant!**

**22 Apr - 9 May 2026**  
**Esplanade Theatre**

**From \$48**

[srt.com.sg/TheBFG](http://srt.com.sg/TheBFG)  
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festival  
theatre**

**ROALD DAHL  
STORY COMPANY**

Based on the novel by  
**Haruki Murakami**

舞台  
**世界の終りと  
ハードボイルド・  
ワンダーランド**

  
**esplanade**

**Misato Morita**  
Netflix's  
*The Naked Director*  
& *City Hunter*

**Tatsuya Fujiwara**  
*Battle Royale*  
& *Death Note*

**End of the World  
&  
Hard-Boiled Wonderland**

Produced by HoriPro Inc. (Japan)  
Directed and Choreographed by Philippe Decouflé  
Adapted for the stage by Ako Takahashi

Watch Haruki Murakami's acclaimed novel come to life as two fantastical narratives unfold simultaneously on stage.

(2hrs 30mins, with 20min intermission)

Performed in Japanese with English surtitles. | Admission age: 13 and above. Advisory: Some mature content.

**3 – 5 Apr 2026**  
Fri & Sat, 8pm | Sun, 2pm  
Esplanade Theatre

**\$68\*, \$98\*, \$128\*, \$158\***

\*Limited concessions available

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**da:ns focus**  
Ballet by the Bay

**esplanade**

# THE ROYAL BALLET GALA (UK)



**26 - 28 Jun 2026**

Fri, 8pm | Sat, 3pm & 8pm | Sun, 3pm  
Esplanade Theatre

FEATURING



Matthew Ball



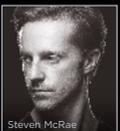
Melissa Hamilton



Ryogichi Hirano



Fumi Kaneko



Steven McRae



Vadim Muntagirov



Mariamela Nunez

AND MANY MORE

The Royal Ballet, one of the world's greatest ballet companies, returns to Singapore after 21 years. Don't miss this phenomenal showcase featuring over 30 dancers from the company performing a mixed repertoire of 19th century classics and company heritage works.

(Approximately 2hrs 15mins, including 20mins intermission)

**\$80\*, \$100\*, \$140^, \$170^, \$200^**

\*Limited concessions available.

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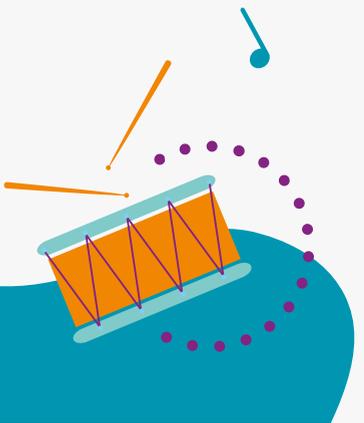
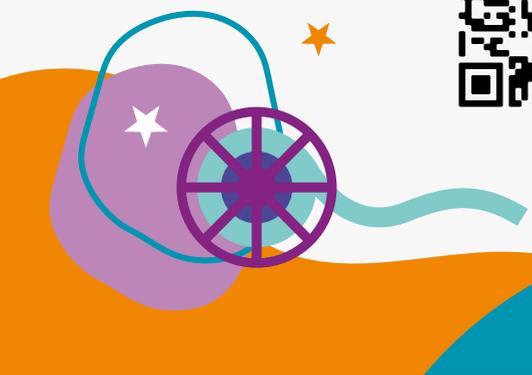
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**WHAT YOU THINK!**

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

Scan and do the survey now!



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Free upgrade when you spend \$1000



Free for kids 12 years & under



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Free for ages 55 & above



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# Gift

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

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

# a



# Seat

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**In appreciation of your donation:**

Seat plaque acknowledgement  
for the next ten years

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Acknowledgement on  
donors' wall in Esplanade

Full tax deduction  
of donation amount



# Esplanade gives our heartfelt thanks

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



# 4.3K

activities took place at Esplanade.



**70%** Free



**30%** Paid



# 3.75M

people attended our live and online activities.



**93%**

of surveyed audiences were satisfied with their Esplanade experience.



**66%**

reported a positive impact on quality of life and wellbeing.



**670**  
Activities

**17.1K**  
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 2024 to Mar 2025.



## Your contribution\* will make a difference.

On behalf of the communities we serve, thank you!

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

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

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

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

# With Gratitude

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

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

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

---

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

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



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

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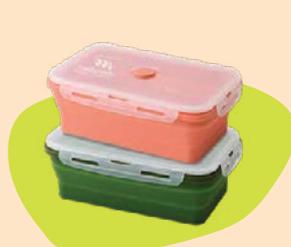
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**Large**  
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**Cutlery Set**  
12 Jan – 31 Mar



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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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