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Huayi
Chinese Festival of Arts

An Esplanade Co-production
滨海艺术中心联合制作

悟空 72变

WUKONG'S TRANSFORMATIONS

SINGAPORE CHINESE ORCHESTRA
新加坡华乐团

7 MAR 2026
Sat, 7.30pm
Esplanade Concert Hall

esplanade

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.

Visit Esplanade.com for more information.

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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 HUAYI

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'S 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.

FOREWORD

Wukong's 72 Transformations was conceived as a tribute to the literary masterpiece *Journey to the West*. Across the passage of time, this enduring classic has evolved through numerous artistic expressions—classical literature, traditional opera, shadow puppetry, television, film, animation, and even video games—yet it continues to captivate and resonate with audiences around the world.

At its heart stands the indomitable Monkey King, Sun Wukong. His legendary 72 transformations have inspired boundless reinterpretations across diverse art forms, each generation reimagining him with renewed vitality and creative spirit.

In this production, music forms the central narrative thread, interwoven with spoken narration, contemporary shadow play, and animation. Through an exploration of Wukong's inner world, we seek to create a dialogue between the profound Chinese culture and our present moment. It is our hope that this performance not only honours tradition, but also invites reflection on how these timeless stories continue to speak to us today.

Quek Ling Kiong
Principal Conductor
Singapore Chinese Orchestra

PROGRAMME

Wukong's 72 Transformations is not a retelling of *Journey to the West*. Instead, it tells of the journey after the pilgrimage has ended. A hero confronting the inner void that followed the completion of his destiny. When myth concluded and legend fell silent, Sun Wukong is no longer called upon to fight, to prove himself, or overcome adversities. For the first time, he must face a question far more difficult than any battle:

If I am no longer driven, no longer expected — who am I?

(1hr 15mins, no intermission)
Performed in Mandarin, with English surtitles.

Prologue

Entering the Celestial Realm

The pilgrimage is fulfilled; the myth draws to a close.

Within a solemn and ethereal atmosphere, Sun Wukong stands for the first time in a "post-mission" world, where he no longer fights, nor is he burdened by expectations. When legend has completed its task, the hero must confront the silence within.

Prologue	Composed by Benjamin Lim Yi
Prologue 2	Composed by Benjamin Lim Yi

Act I

Golden Glory — As Ambition Rises with the Sun, the Monkey King Leaps into the Mortal World

Familiar melodies awaken collective memories as the triumphs of the pilgrimage re-emerge. Yet in an ever-changing era, Wukong's image has been repeatedly reshaped, replicated, and reinterpreted. The 72 transformations become more than just superpowers; they serve as a metaphor for fractured identities. When there are countless versions of "Wukong," does the authentic self still endure?

The Overture of Journey to the West	Composed by Xu Jingqing Arranged by Benjamin Lim Yi
Dare to Ask Where the Way Is	Composed by Xu Jingqing Arranged by Benjamin Lim Yi
The Monkey King Thrice Beats the Bony Ghost (Excerpts)	Composed by Chen Ning-chi

Act II

Silver Revelation — From Conflict to Harmony

Conflict gives way to listening. As the truth surfaces, music no longer drives confrontation, but guides resonance. Stage, imagery, and the voices of the audience intertwine in harmony, reminding us that understanding arises not from victory or defeat, but from listening to one another as connected souls.

Love of a Lifetime	Composed by Lowell Lo Arranged by Benjamin Lim Yi

Act III

Plain Abode — In the Warmth of Friendship and Responsibility, the Monkey King Discovers His True Heart

The pace slows and emotions settle. In reflection, Wukong confronts his former arrogance, fear, and regret. When strength no longer means invincibility, he begins to learn responsibility, friendship, and restraint. In this moment, the hero comes closer than ever to becoming truly human.

Havoc in Heaven Fantasia Suite

Chapter I: Mount Huaguo
Chapter II: Feast of the Heavenly Peaches
Chapter III: The Jade Emperor's Crusade
Chapter IV: Great Sage Equal to Heaven

Composed by
Law Wai Lun, Lincoln Lo

Animation by
Wan Laiming, Wan Guchan, Wan Chaochen, Wan Dihuan

Animation edited by
Goh Kunlei

Wukong

Composed by
Dai Quan

Arranged by
Benjamin Lim Yi

Act IV

Dark End — Renouncing Fame and Letting Go of Fear and the Burdens of the Past, the Journey Becomes Eternal

The convergence of imagery today and epic Chinese orchestral music reveals Wukong's newest incarnation.

From rebellion to resolve, from attachment to letting go, he ultimately understands that true strength lies not in conquering the world, but in embracing one's own limits and vulnerability.

Dare to Ask Where the Way Is	Composed by Xu Jingqing Arranged by 8082Audio Orchestrated by Benjamin Lim Yi
Black Myth: Wukong Main Title	Composed and Arranged by Zhai Jinyan and 8082Audio Orchestrated by Benjamin Lim Yi

Epilogue

The Journey Continues

Serenity returns, where sorrow and joy cease its pursuit. Wukong removes his golden headband and turn to continue onward. The story does not end; it simply reminds us that every completion marks the beginning of another journey.

Epilogue — Composed by Benjamin Lim Yi

CREATIVE & PERFORMANCE TEAM

Orchestra: Singapore Chinese Orchestra
Conductor / Creative Concept: Quek Ling Kiong
Playwright & Director: Benjamin Ho
Composer / Arranger / Underscore: Benjamin Lim Yi
Composers: Law Wai Lun, Lincoln Lo, Chen Ning-chi, Xu Jingqing, Lowell Lo, Dai Quan, Zhai Jinyan, 8082Audio
Wukong / Narrator: Gerald Ng
Actor / Puppeteer: Daisy Zhao, Miranda Ng
Lighting Designer: Gabriel Chan
Makeup: The Make Up Room

ABOUT

SINGAPORE CHINESE ORCHESTRA

Founded in 1996, the Singapore Chinese Orchestra (SCO) is Singapore's only full-time professional Chinese orchestra. With more than 1.5 million music lovers every year who attend its concerts or tune in to its digital streams, it is renowned for its excellence in traditional Chinese music as well as its unique Singapore flavour. More than 80 musicians comprise the SCO, which is located at the Singapore Conference Hall in downtown Singapore. It is helmed by Principal Conductor Quek Ling Kiong, who took over the baton in 2023 from Music Director Tsung Yeh (2002–2022; named Conductor Emeritus in 2023).

Over the years, the SCO has toured major cities in Asia and Europe, such as Beijing, Shanghai, Hong Kong, and London. Notable appearances include critically acclaimed concerts in 2007, 2018, and 2023 at the China Shanghai International Arts Festival, a 2019 performance in Gwangju, South Korea, as well as a European concert tour that year to Berlin, Prague, Forli (Italy), and Loannina (Greece). In 2022, its musicians travelled to Germany to perform with the Nuremberg Symphony Orchestra at Klassik Open Air, playing to more than 75,000 people. In 2024, SCO successfully completed the China Concert Tour to Suzhou, Tianjin and Beijing.

In the spirit of cross-cultural collaboration, the SCO recorded *Butterfly Lovers* with GRAMMY award-winning violinist Joshua Bell in 2018. The recording broke into the United Kingdom's Official Specialist Classical Chart Top 20 when it was released in 2023—a first for a Chinese orchestra.

Besides being a National Arts flagship company, the orchestra draws on a wide range of musical influences from Singapore, Southeast Asia and beyond. *MEPAAN*, a production staged in conjunction with Sarawak-based creative agency The Tuyang Initiative for the 2022 Singapore International Festival of Arts, combined stirring orchestral strains with haunting indigenous melodies. The orchestra also continues to commission original compositions, as well as arrangements of works from different genres, such as pop, jazz, Western classical music, and folk tunes of other ethnic groups.

In keeping with its standing as a people's orchestra, the SCO is committed to fostering a love for traditional Chinese music among the wider public. Through extensive education and outreach programmes, including community concerts, workshops, and competitions, it nurtures the next generation of musicians and listeners. The Caring Series, launched in 2007, has brought the healing power of music to people in hospitals, hospices, and elderly homes. The orchestra's musicians also perform regularly at schools, and work closely with the Singapore National Youth Chinese Orchestra (SNYCO).

The SCO has published several books on its history and outstanding musicians. The People's Orchestra (2016) looks back on the ensemble's first two decades as a professional orchestra, and SCO Hidden Gems was released in 2021 to mark its 25th anniversary. That same year, the orchestra launched a Digital Archival Portal, a repository of house programmes, music scores, recordings and more, which will support academic research.

Through these efforts, the SCO continues to further its mission as a top Chinese orchestra that will inspire and inform generations of music lovers for decades to come.

Quek Ling Kiong

Conductor/Creative Concept

Quek Ling Kiong is the first Principal Conductor of the Singapore Chinese Orchestra (SCO) to have been born and bred in Singapore. Widely hailed as the "People's Conductor", he has more than 25 years of professional musical experience under his belt. He assumed the role of Principal Conductor in 2023, after a decade as its Resident Conductor.

He began his journey with the SCO in 1997 as its Percussion Principal after graduating from the Shanghai Conservatory of Music. A rising star, Quek went on to earn the Singapore National Arts Council's (NAC) prestigious Young Artist Award in 2002. As his focus shifted to conducting, he became SCO's first Conducting Assistant in 2003, before heading to the Zurich University of the Arts where he obtained a diploma in advanced studies in 2008. He took up the baton as the SCO's Associate Conductor upon returning. Quek has curated three concert seasons since he took over musical leadership as Principal Conductor, and has also led the SCO to successful concert tours and international arts festivals, such as the China Shanghai International Arts Festival in 2023 and the China Tour in 2024.

Quek is active in the international music scene, with a robust reputation beyond Singapore's shores. He has guest-conducted esteemed Chinese orchestras such as the Shanghai Chinese Orchestra, Guangdong Chinese Orchestra, Jilin Chinese Orchestra, Hong

Kong Chinese Orchestra, Taipei Chinese Orchestra and Kaohsiung Chinese Orchestra. He also conducted symphony orchestras in the Czech Republic during a residency in Europe. Well-versed in the musical cultures of East and West, he counts maestros Tay Teow Kiat, Xia Feiyun, Tsung Yeh, Johannes Schlaefli, Marc Kissoczy, Kirk Trevor, Jorma Panula and Kurt Masur and Kirk Trevor among his diverse mentors.

Besides helming one of the world's leading Chinese orchestras, Quek is also passionate about education. He is the Music Director of the Singapore National Youth Chinese Orchestra (SNYCO) and has conducted it since 2004, taking it on tours to Chinese cities of Shanghai, Beijing, Suzhou and Guangzhou, Eastern Malaysian cities of Kota Kinabalu and Kuching. Quek has also led the SNYCO to international arts festivals such as the Tainan International Arts Festival, Hsinchu Chinese Music Festival and East Malaysia Chinese Music Festival. As Principal Guest Conductor of Singapore's Ding Yi Music Company (2016–2022), he also conceptualised the Ding Yi Chinese Chamber Music Festival and the composition festival *Composium*.

Quek is known for his bold, charismatic approach to conducting and bringing Chinese orchestral music to the masses through innovative programmes and storytelling. He led the SCO ensemble in sold-out and acclaimed shows such as the Young Children's Concert, Young People's Concert, Mother's Day Concert, and Concert-In-Progress. In line with his desire to bring music to all, he became the Artistic Director of Singapore and Hong Kong's largest inclusive orchestras—The Purple Symphony and True Colors Symphony —n 2015 and 2019 respectively.

His achievements have garnered him accolades such as the NAC Cultural Fellowship (2013) , the Meritorious Award by the Composers and Authors Society of Singapore (2016), and the Singapore Chinese Cultural Contribution Award in the individual category (2025). The Quek Ling Kiong Arts and Culture Scholarship was also established at the Singapore Management University in 2019 in honour of his contributions to the arts.

Benjamin Ho
Playwright & Director

Benjamin Ho Kah Wai is a Singaporean director, playwright, puppeteer, and educator. He is the founder and Artistic Director of Paper Monkey Theatre, established in 2008 to create bilingual puppet theatre for young audiences. His works, such as *Journey West*: *The Crimson Boy* (2023), *Romance of Mistakes* (2019), and *My Cloud* (2024), blend traditional Asian puppet forms with contemporary storytelling, often drawing from myths and folktales to engage modern audiences. Beyond directing and playwriting, Benjamin is committed to preserving and innovating puppetry in Singapore. Through workshops, outreach programmes, and inventive staging, he continues to nurture the next generation while keeping the art form vibrant and relevant.

Benjamin Lim Yi

Composer / Arranger / Underscore

Benjamin Lim Yi is a Singaporean stage and film composer based in Beijing.

He writes across a wide spectrum of media, including soundtracks for numerous film, television and documentary series, and multiple stage productions for dance and theatre. In 2021, his soundtrack for the theatre production *7 Sages of the Bamboo Grove* (*Huayi 2020*, Toy Factory) was awarded 2nd prize in the International Film Music Competition. His soundtracks for film have accompanied and won multiple awards at notable international film festivals, including the Busan Film Festival, Asian Film Festival Berlin, Shanghai Film Festival, Cairo Film Festival, Osaka Asian Film Festival, Jakarta Film Festival, Shargah Biennial Festival, Bangkok Film Festival and the Singapore Film Festival.

Presentations of his works in concert halls include performances by the National Center for Performing Arts (NCPA) China, China Film Orchestra, Xi'an Philharmonic Orchestra, Guiyang Symphony Orchestra, Central Ballet Academy of China, Beijing Dance Academy, the Beijing Chinese Orchestra, Shanghai Chinese Orchestra, Central Conservatory of Music Orchestra, China Ethnic Song and Dance Ensemble, Macau Chinese Orchestra, sheng virtuoso Wu Tong (from The Silk Road Ensemble), Classical Guitar virtuoso Xuefei Yang, the Singapore Symphony Orchestra and Choruses, Singapore Chinese Orchestra, and Singapore Lyric Opera Children's Choir. His music has been performed and showcased in Singapore, Taiwan, Hong Kong, Macau, Tokyo, Seoul, London, Boston, and toured many cities across China including Shanghai and Beijing. In 2023, he was awarded "Top Local Instrumental Contemporary" by the Composers and Authors Society of Singapore (COMPASS).

Benjamin graduated from the Central Conservatory of Music, Beijing, with a Masters of Music in Composition under the tutelage of Professor Jianping Tang, and was a recipient of the Singapore National Arts Council (Postgraduate) and Central Chinese Government scholarships.

Law Wai Lun

Composer

Law Wai Lun is a member of the Chinese Musicians Association and the Composers and Authors Society of Hong Kong. He graduated from the Central Conservatory of Music, where he studied music composition under the tutelage of Professor Su Xia and Du Mingxin. He has also served as the Composer at the Central Newsreel and Documentary Film Studio in Beijing, lecturer at the Hong Kong Academy for Performing Arts and Composer-In-Residence at the Singapore Chinese Orchestra.

Law has produced more than 200 works with diverse styles, ranging from film to Chinese ensemble music. He has also won many composition awards from the Composers and Authors Society of Hong Kong, Composers & Authors Society of Singapore (COMPASS) and Singapore Chinese Orchestra. In addition to music composition and education, Law Wai Lun also participate actively in numerous music events and activities, where he served as a judge for composition competitions in Hong Kong and Taiwan, Singapore's National Arts Council, and Chinese music competitions organized by the Ministry of Education.

In 2017, Law Wai Lun was conferred the Cultural Medallion, Singapore's highest award in recognition of artistic excellence and distinction in arts and culture.

Lincoln Lo

Composer

Hong Kong-born composer Lincoln Lo is one of Hong Kong's most versatile and innovative musical talents. Throughout his career, Lo has scored, composed, arranged and produced music for many films and programmes with his unique classical music background and innovative creativity, becoming one of the industry's top producers and composers. At the age of eight, Lo began his junior music studies at the Hong Kong Academy for Performing Arts. Majoring in piano, he was taught by the renowned pianist, Professor Eleanor Wong, and received many awards including the Hong Kong Junior Exhibitioner Award and the Tom Lee Challenger Award at the 41st Hong Kong Music School Festival. At age 11, he entered the Conservatoire National de Région de Musique de Lyon in France where he studied piano with Professor André Chometon. In 1994, in spite of his classical music background and accomplishments, Lo gave up a prosperous future as a respected classical musician and devoted himself wholeheartedly to pop music. He returned

to Hong Kong and started contributing to the music business, and began learning film scoring and MIDI music production, as well as Chinese folk music and Chinese traditional music arrangement with his mentor, the prominent film music composer William Wu.

Lo's breakthrough came in 1996 when he scored Manfred Wong and Wong Jing's *Feel 100%*. He then became the music director of one of the most favourite TVB drama series *Old Time Buddy,* receiving the Best Music Arranger Award for the series' theme song at the TVB Music Award Ceremony in 1997. That same year, he established Legend Music Production Ltd. Lo also served as the music director, composer, arranger and guest performer for the *Old Time Buddy* Lunar New Year musical production. Lo also had the honour of being invited to write pop music tycoon Roman Tam's 25th anniversary theme song *Thousands of Grateful Words*, and he has since worked as Tam's music producer and composer. In 2002, Lo further expanded his music business to China and was invited by China TV Production Centre and China Central Television to serve as music director for China's first musical TV drama series *Shui-Guo-Gu-Niang*, which pioneered his collaboration with the Asian Philharmonic Orchestra in Beijing. In 2008, he wrote the charity song *Don't Cry Sichuan* in dedication to the tragedy of the Sichuan earthquake. In 2011, Lo was invited to judge the renowned singing competition *Super Girl* and represented Hong Kong as a key judge.

Chen Ning-chi
Composer

Born in Jakarta, Indonesia, Chen Ning-chi graduated from the Composition Department of the Central Conservatory of Music in Beijing in 1964, and subsequently served with the Central Song and Dance Troupe, the Central Ballet of China and the Central Philharmonic Orchestra. He resettled in Hong Kong in 1973 and was one of the conductors of the Hong Kong Chinese Orchestra when it was still an amateur ensemble. After its professionalisation, he served as Guest Conductor, Assistant Music Director, Resident Composer and Promotion Assistant, and Head of Research and Development, forging an exceptional rapport with the orchestra.

A prolific composer of both Western and Chinese music, his works span symphonic, choral, piano and Chinese orchestral repertoire, as well as opera, musical and Cantonese operatic dance music. Major works include *Ode to the Bounteous Land*, *The Chariots Rattle On*, *Ancient City*, *My Native Land*, *Reminiscence at Chi Bi*, *The Legend of Love*, *Tales of the Walled City* and *Pygmalion*. He received the Music Achievement Award from the Composers and Authors Society of Hong Kong (CASH) in 2015. In 2019, he founded the Hong Kong Bauhinia Chinese Orchestra and serves as its Artistic Director.

Xu Jingqing
Composer

Born in 1942 and originally from Longkou, Shandong Province, Xu Jingqing is a nationally acclaimed First-Class Composer in China, best known for his iconic scores for the 1982 television classic *Journey to the West* directed by Yang Jie. He composed all the songs and background music for the series, including the enduring themes *Dare to Ask Where Is the Way* and *The Overture of Journey to the West*, both of which have become cultural touchstones in Chinese television history. He also wrote the complete musical scores for the 1987 *Qi Tian Le* gala and the 2011 adaptation of *Journey to the West*.

Lowell Lo
Composer

Lowell Lo holds a master's status in the Hong Kong pop music scene. The timeless classic *Love of a Lifetime*, which deeply moved audiences across the Chinese-speaking world, was composed by him. Lo has a remarkable gift for drawing inspiration from everyday life, transforming ordinary moments and emotions into song. Paired with his gentle, flowing melodies, his music resonates with profound sincerity and emotional depth. Notably, Lo has long been committed to environmental advocacy, and many of his works reflect this dedication. Guided by a deep sense of compassion and a lifetime of reflection on the wisdom of living, his songs possess a rare breadth and openness. This gives his music an enduring quality that transcends time.

Dai Quan
Composer

Dai Quan was born in Wuhu, Anhui Province, with ancestral roots in Nanjing, Jiangsu. A graduate of Nanjing University of the Arts, he is a Mainland Chinese pop singer, music producer, and Guest Professor at the Tianxing Musical Theatre Academy of his alma mater.

He first gained national recognition in 2013 on *The Voice of China* (Season 2), placing Top 9 in Team Wang Feng and Top 36 nationwide. In 2015, he advanced to the national Top 4 in CCTV-3's *Sing My Song* (Season 2). His original work *Wukong* earned him the "New Original Power Award" at the 16th Chinese Music Media Awards in 2016.

Dai has since released multiple original works, including his album *Imperfect Quan*, and received the Best Male Singer Award at the 2018 MusicRadio China TOP Ranking Awards. He remains active in major televised galas and music programmes, including recent performances on Hunan TV and CCTV.

Zhai Jinyan
Composer

Zhai Jinyan is a Chinese composer and music producer. He graduated from the Department of Music at the National Academy of Chinese Theatre Arts.

Zhai began his professional career in 2011, composing for the musical *Ice Fantasy*. In 2013, his work *No Water · No Air · No Life* received the Outstanding Award (Group D) at the 10th MUSICACOUSTICA-Beijing Electronic Music Composition Competition. He was named a “Future Star” Outstanding Student by his alma mater in 2014.

He has since established an active career across film, television, gaming, and multimedia productions. His credits include music for the games *Hero Wansui* and *Carrot Fantasy 3* (arrangement and mixing for the theme song *Carrots Fear Not*), the opening theme for CCTV-2’s documentary *Silk Road*, the web drama *Rakshasa Street*, the film *The War Defenders* (as Music Production Director), and the television series *Secret Investigation.* From 2019 to 2025, he served as Partner and Music Director at Beijing 8082 Audio Technology Co. Ltd.

Between 2020 and 2024, Zhai composed music for the *Black Myth: Wukong* series, gaining widespread recognition. He has also served multiple times as judge and host for the film scoring category at the Shanghexian Sound Conference (USC).

In recent years, his portfolio has expanded to include the television series *Warm on a Cold Night*, the stage production *What Do You Usually Do?* (in collaboration with Li Jiahang), and audio dramas such as *Sun Meiqi Mysteries* and *Lord of the Mysteries*. In October 2024, he composed the score for the feature film *Lychees of Chang'an*.

In 2025, Zhai became an independent artist and founded his own music studio. The same year, he was nominated for Best Music at the 20th Changchun Film Festival (Golden Deer Awards), and won Best Original Film Score at the 38th Golden Rooster Awards for *Lychees of Chang'an*.

8082Audio

Composition and Arrangement

8082 Audio Studio (8082Audio), founded in 2013, headquartered in Beijing, is a professional audio production company specializing in music, sound effects, voice, and related audio application technologies. Their audio works cover a wide range, including games, film and TV, advertising, animation, automotive, smart hardware, concerts, music performances, TV programs, and many other fields.

Gerald Ng

Wukong / Narrator

Gerald is a seasoned bilingual emcee, show host, and weekend radio presenter with YES 933. He has been a host of the Chingay Parade since 2023, anchoring one of Singapore's largest and most iconic national celebrations.

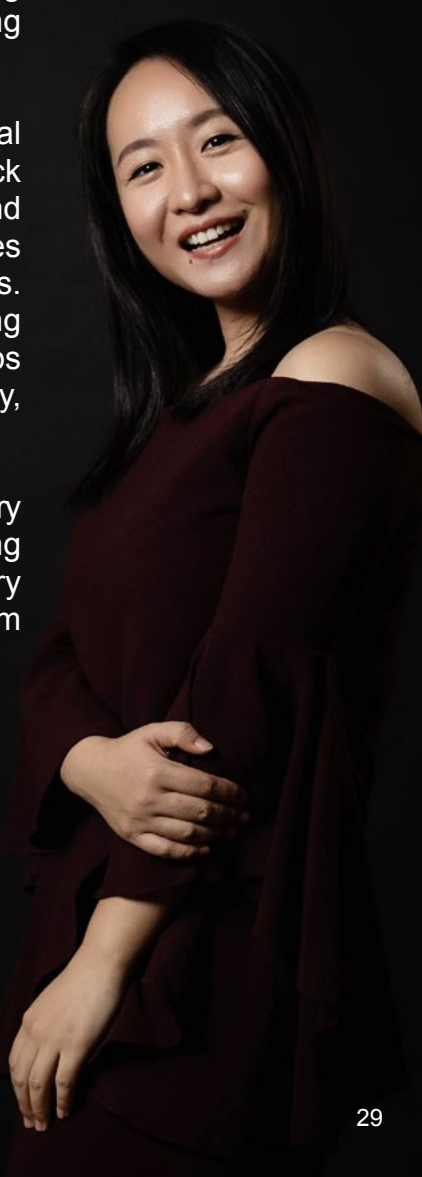
His journey in the performing arts began at the age of five with the Singapore Hokkien Huay Kuan Arts and Cultural Troupe's Speech and Drama class, where he later became a speech and drama instructor with the troupe, teaching youths aged five to 18. Driven by a deep passion for the arts, Gerald has taken on a wide range of roles in theatre productions, including actor, playwright, producer, and director, shaping his strong sense of storytelling and stagecraft.

Daisy Zhao
Actor / Puppeteer

Daisy Zhao Xiaoqing is a theatre practitioner, educator, and facilitator dedicated to making theatre more accessible to all. She graduated from the Intercultural Theatre Institute (ITI), where she trained in contemporary acting methods and traditional theatre forms, shaping her diverse artistic approach.

Daisy is passionate about original experimental theatre work and community theatre (Playback Theatre). She creates performances and conducts workshops to hold space for stories and meaningful community experiences. She works extensively with puppetry to bring stories to life. As an educator, Daisy develops unique approaches to inspire creativity, empathy, and collaboration.

With the curiosity and passion for interdisciplinary exploration, Daisy seeks to uncover meaning in the everyday, create impactful contemporary theatre, and engage with interculturalism through the arts.



Miranda Ng
Actor / Puppeteer

Miranda Ng is an actress, singer, puppeteer, and storyteller with a deep love for horror, Victorian and Japanese culture. She graduated in 2019 from LASALLE College of the Arts with a BA (Hons) in Musical Theatre, and has since worked as an educator while freelancing as a stage performer and film actress. Her notable theatre credits include Fruma-Sarah in Fiddler on the Roof directed by Emily Maltby, and Carlie Grubenierre in *The 25th Annual Putnam County Spelling Bee* directed by Nicole Stinton.

In 2022, Miranda discovered her love for puppetry after attending a traditional Chinese hand puppetry masterclass with Benjamin Ho from Paper Monkey Theatre. Since then, she has performed at several international festivals, including *The Big Bully* and *Tiger Hero* at Thailand's UNIMA Puppet Festival, and *My Cloud* at the George Town Festival. 2025 marked a special milestone with her first Mandarin puppetry production, *Dragon Dance*, where she portrayed both the *Dragon King* and *Emperor Jade*, followed by her second Mandarin/Hokkien production, *A Legacy Steeped in Tea*—a collaboration between Paper Monkey Theatre and Penang's Ombak Potehi, along with Pek Sin Choon, celebrating the teahouse's 100th anniversary in Singapore.

As a lover of costumes and all things spooky, Miranda has also brought joy to audiences as mascots such as *Baby Shark* and *Eggs Benedette C.*, and embraces the thrill of Halloween seasons as a scare actress, transforming into characters from vulture to sorceress. Her next goals are to perform in a horror production, and to be a busker and bar singer.

Gabriel Chan
Lighting Designer

Gabriel Chan is an NAC Overseas Bursary recipient. Chan graduated from The Hong Kong Academy for Performing Arts with First Class Honours in Lighting Design. He was also awarded the Strand Lighting Scholarship, funding his training at the Metropolitan Opera, New York (2009 Winter Opera Season). He was conferred the Young Artist Award in 2019 for his artistic excellence and contribution to Singapore's performing arts scene. A chameleon of a designer, Chan counts over a decade of professional designs lighting for the theatre, dance, music concerts and live events, from the most intimate of recitals to national broadcast events. He also goes by the moniker Linesmith, authorised directly by Vectorworks Headquarters based in Washington, for conducting training of the Vectorworks software, the leading drafting solution for entertainment and performing arts technical design.

ORCHESTRA

Principal Conductor
Quek Ling Kiong

Conductor Emeritus
Tsung Yeh

Associate Conductor
Moses Gay En Hui
Lien Boon Hua

Composer-in-Residence
Wang Chenwei

Gaohu
Li Baoshun
(Concertmaster / String Section Leader)
Zhou Ruoyu
(Gaohu Associate Principal)
Hu Chung-Chin
Li Yuan
Liu Zhiyue
She Ling
Xu Wenjing
Zhao Li

Erhu
Zhao Jianhua
(Erhu I Principal)
Zhu Lin
(Erhu II Principal)
Ling Hock Siang
(Erhu I Associate Principal)
Li Yulong
(Erhu II Associate Principal)
Ann Hong Mui
Chen Shu Hua
Hsieh I-Chieh
Qin Zijing
Shen Qin
Siok Li Chin Deborah
Tan Manman
Tao Kaili
Yan Yan
Zhang Bin

Zhonghu
Lin Gao (Principal)
Wu Kefei
(Associate Principal)
Chia Wan Hua
Goh Cher Yen
Neo Yong Soon Wilson
Wang Yi-Jen
Wong Qin Kai

Cello
Xu Zhong (Principal)
Tang Jia
(Associate Principal)
Chen Ying Guang Helen
Huang Ting-Yu
Ji Huiming
Poh Yee Luh
Sim Lian Kiat Eddie
Xu Xuena

Double Bass
Zhang Hao (Principal)
Lee Khiang
Qu Feng
Wang Luyao

Yangqin
Qu Jianqing (Principal)
Ma Huan

Pipa
Yu Jia (Principal)
Tan Joon Chin
Wang Siyuan

Liuqin
Zhang Li
(Associate Principal)
Seetoh Poh Lam

Zhongruan
Cui Can
(Ruan Principal)
Cheng Tzu-Ting
Foong Chui San
Koh Min Hui
Liang Ming-Huei
Ngeow Si Ming
Jonathan

Sanxian / Zhongruan
Huang Guifang
(Plucked String Section Leader / Sanxian Principal)

Daruan
Chan Jing Wen Kenny
Jing Po

Harp
Liang Guoting Fontane
(Associate Principal)

Guzheng / Percussion
Xu Hui
(Guzheng Principal)

Qudi
Yin Zhiyang
(Wind & Percussion Section Leader / Dizi Principal)
Hu Wen-Hsun

Bangdi
Lee Jun Cheng
Zeng Zhi

Dadi / Xindi
Ng Hsien Han
Ng Wei Xuan

Gaoyin Sheng
Guo Changsuo
(Sheng Principal)
Ong Yi Horng

Zhongyin Sheng
Cheng Ho Kwan Kevin
Yang Sin-Yu

Diyin Sheng
Lim Kiong Pin

Gaoyin Suona
Jin Shiyi
(Suona / Guan Principal)
Meng Jie

Zhongyin Suona
Chang Le
(Associate Principal)
Lee Heng Quee

Cizhongyin Suona
Ng Yong Hoe Jacky
Qiu Yan-Tang

Diyin Suona
Liu Jiang

Guan
Zhang Shuo

Percussion
Boo Chong Wei Benjamin (Principal)
Tan Loke Chuah
(Associate Principal)
Koh Wen Jun Derek
Ngoh Kheng Seng
Shen Guoqin
Teo Teng Tat
Wu Xiangyang

SCO MANAGEMENT & ADMINISTRATION TEAM

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Chin Woon Ying

Assistant Executive Director (Strategy & Development)
Goh Sin Tze, Elvia

Assistant Executive Director (Corporate Services)
Teo Bee Lan

Head (Finance & Accounts Management)
Chay Wai Ee, Jacelyn

Head (Development & Partnership)
Lim Fen Ni

Head (Artistic Administration)
Loh Mee Joon

Head (Concert Production)
Mikami Naoko Su

Head (Facilities)
Tan Kok Siang, Collin

Head (Marketing Communications)
Teo Nien Tuan, June

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Assistant Manager
Shi Bei Xi

Orchestra Librarian
Lee Le Xuan, Sherman
Sim Wei Ling, Avilyn

Intern
Chen Sirui

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Teo Shu Rong

Assistant Manager
Kng Eng Chuan
Ng Rui Jun

Intern (Programmes)
Pang En Qi Edith

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Lee Chun Seng

Assistant Production Manager
Lee Kwang Kiat

Senior Technician
Ahmad Hafriz
Bin Berkath

Technician
Muhammad Harry Farhan
Bin Roslie

Senior Production Crew
Lee Leng Hwee
Tan Hong You, Benson

Intern
Khoo Sze Ning

DEVELOPMENT & PARTNERSHIP

Assistant Manager
Deng Xiuwei

FINANCE & ACCOUNTS MANAGEMENT

Assistant Manager (Finance & Accounts Management)
Liew Wei Lee
Wong Siew Ling

Executive (Finance & Accounts Management)
Tan Siew Har

Executive (Procurement)
Ng Kee Yan, Keleen
Peck Yin Ni, Jessica

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Pang Qin Wei

Assistant Manager (Orchestra Affairs)
Lim Wan Ying

Assistant Manager (Administration)
Tan Li Min, Michelle

Executive (Human Resource)
Lim Chui Hua, Julie

MARKETING COMMUNICATIONS

Assistant Manager
Law Li Yan, Rowene
Ma Yaxin

Senior Executive
Liu Xiaoxuan
Tan Yuh Jiun

Senior Assistant
Chow Koon Thai

Intern
Pang Xingxi

SINGAPORE NATIONAL YOUTH CHINESE ORCHESTRA

Manager
Lim Simin, Joanna

Assistant Manager
Lee Poh Hui, Clement

VENUE MANAGEMENT

Assistant Manager
Lim Jia Jin, Eugene

Senior Building Specialist
Yeo Han Kiang

VENUE MARKETING

Assistant Manager
Ong Li Ting, Jaslin

Senior Executive
Chang Jia Jun, Iris

华艺节监制的寄语

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、总是笑眯眯的阿嬤。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

关于华艺节

华艺节，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！

黄上盈
执行董事
南顺（新）私人有限公司

前言

《悟空72变》的初心是对《西游记》这部文学著作的一次致敬。经时代变迁历尽演变，从古典文学、戏曲、皮影、电视、电影、动漫乃至今天的电游，它依然为世人所爱而传唱着。当中的灵魂人物孙悟空的72变本领，不仅在原著中神通广大，在各个多元艺术形式的再度创意里，更是变出了许多新生命！于是以音乐为主轴，演员旁白、现代皮影和动漫的贯穿，希望通过悟空的内心世界，把历史悠久的中华文化之魅力，和当代的我们再来一次对话！

郭勇德
首席指挥
新加坡华乐团

节目

《悟空72变》并非重述《西游记》，而是从“取经之后”的时刻出发，回望一个英雄在完成使命之后所面对的内心空白。当神话结束，传奇落幕，孙悟空第一次不再被要求战斗、证明或胜利，而是必须直面一个问题—— 如果不再被驱使、不再被期待，我是谁？

(1小时15分钟，无中场休息。)
以华语演出，附英文字幕。

序幕

进入天界

取经圆满，神话落幕。
在庄严而空灵的气氛下，孙悟空第一次站在“任务之后”的世界——不再战斗，不再被期待。当传奇完成他的使命，英雄必须直面内心的空白。

《序》	林亿作曲
《序 2》	林亿作曲

第一幕

金色的荣耀 – 但野心随太阳升起，美猴王跃入尘世

熟悉的旋律唤醒集体记忆，取经之路的辉煌重现。然而，在不断变化的时代里，悟空的形象被一次次重塑、复制、消费。七十二变不再只是神通，而成为身份分裂的隐喻——当“悟空”有了无数版本，真正的自我是否仍然存在？

《云宫迅音》(西游记序曲)	许镜清作曲、林亿编曲
《敢问路在何方》	许镜清作曲、林亿编曲
《孙悟空三打白骨精》选段	陈能济作曲

第二幕

银色的启示 – 历经磨难与幻象，真理如月光映水而闪

冲突转化为聆听。当真相浮现，音乐不再推动对抗，而引导共鸣。舞台、影像与观众的声音交织成和声，提醒我们：理解并非来自胜负，而是彼此协调的倾听。

《一生所爱》 卢冠廷作曲、林亿编曲

第三幕

素色的归属 – 在友情与责任的温暖里，美猴王找到了自己的心

放慢脚步，情感逐渐沉淀。在回望中，悟空看见自己曾经的狂妄、恐惧与悔恨——当力量不再意味着无敌，他开始理解责任、友情与克制。这一刻，英雄第一次真正接近“人”。

《大闹天宫》 罗伟伦、罗坚作曲
动画：万籁鸣、万古蟾、万超尖、万涤寰
动画剪辑：吴坤雷

第一回: 花果山
第二回: 蟠桃会
第三回: 玉帝兴师
第四回: 齐天大圣

《悟空》 戴荃作曲、林亿编曲

第四幕

玄色的终章 – 放下名利，恐惧与过去，旅程化为永恒

当代影像与史诗般华乐交汇，呈现悟空最新的化身。从叛逆到担当，从执念到放下，他终于领悟：真正的强大，并非征服世界，而是接纳自身的有限与柔软

《敢问路在何方》 许镜清作曲、8082Audio编曲、林亿配器

《黑神话：悟空》主题音乐 翟锦彦、8082Audio作曲编曲、林亿配器

尾声

永无止境的旅程

归于平静，不悲不喜。悟空摘下金箍圈，留下轻描淡写的一笔，转身继续前行。故事并未结束——它只是提醒我们：每一次完成，都是另一段旅程的开始。

《尾片》 林亿作曲

创作及演出团队

乐队：新加坡华乐团
指挥／创意策划：郭勇德
编导：何家伟
作曲／编曲／配乐：林亿
作曲：罗伟伦、罗坚、陈能济、许镜清、卢冠廷、戴荃、翟锦彦、8082Audio
悟空/旁述：黄柏荣
偶戏演员：赵晓晴、黄宝铃
灯光设计：陈伟文
化妆：The Make Up Room

新加坡华乐团

成立于1996年的新加坡华乐团是本地的旗舰艺术团体，更是唯一的专业国家级华乐团。1997年首演以来，乐团汇聚超过80名演奏家，在肩负起传统文化的传承之际，也以发展和创新为重任。乐团赞助人为国务资政李显龙，驻团场地为国家古迹新加坡大会堂。

乐团通过汲取独特的南洋文化，形成具多元文化特色、各种资源和优势相互交融的演绎风格。首席指挥郭勇德于2023年上任，原音乐总监叶聪掌舵20年后于同年成为荣誉指挥。

乐团曾巡演亚洲和欧洲多个城市，包括北京、上海、香港、伦敦等。大受好评的海外演出包括中国上海国际艺术节（2007、2018、2023年）、韩国光州音乐会（2019年），以及2019年欧洲巡演（柏林、布拉格、弗利，以及约阿尼纳）。2022年，乐团远赴德国“Klassik Open Air”音乐节与纽伦堡交响乐团同台演出，吸引超过75,000名观众。2024年访华巡演将乐团别具一格的声音带到苏州、天津与北京。

乐团十分重视跨文化交流。2018年，与格莱美奖得主、知名小提琴演奏家 Joshua Bell 一 同录制《梁祝小提琴协奏曲》。此曲在2023年推出后立即得到极大回响，荣登英国古典音乐家排行榜前20名，成为第一支登上此排行榜的华乐团。2022年，与砂拉越的艺术团体Tuyang Initiative合作，在新加坡国际艺术节演出《MEPAAN》，结合振奋人心的乐团编曲和令人难以忘怀的原住民曲调，打造别具一格的音乐体验。乐团持续委约作曲家进行全新创作和编曲，探索不同类型的音乐风格，例如流行音乐、爵士乐、西方古典音乐以及各族民谣。

身为“人民的乐团”，乐团致力宣扬传统华乐之美，传播对于华乐的热情，因此举办多场教育与拓展活动，包括社区音乐会、音乐工作坊、各项比赛，培养新一代的演奏家和音乐爱好者。2007年开展“关怀系列”音乐会，将音乐疗愈功能带进医院及安老院等护理机构。此外，乐团也多次走访校园进行演出，并与新加坡国家青年华乐团紧密合作。

此外，乐团也出版了多本关于华乐团历史和杰出演奏家的书籍，包括《人民的乐团: 新加坡华乐团 1996-2016》（2016年）回顾乐团正式成为专业华乐团的首二十年；《名家·华韵》（2021年）则为乐团成立25周年的纪念刊物；2021年推出“新加坡华乐团数码典藏”。这典藏乃乐团的数码资料库，收藏了历年来的演出节目册、乐谱、录音录影等，旨在支持有关本地华乐发展的学术研究。

新加坡华乐团始终以“优雅华乐，举世共赏”为使命，继续启发、扶掖后进，培养出一代又一代的爱乐者。

简介

郭勇德

指挥/创意策划

新加坡华乐团首位土生土长的首席指挥，拥有超过25年的指挥经验，广受“人民的指挥”赞誉。历任驻团指挥10年，于2023年出任首席指挥。

1997年毕业于上海音乐学院，随即加入新加坡华乐团任打击乐首席。2002年获新加坡国家艺术理事会颁发青年艺术家奖，2003年成为新加坡华乐团的首位指挥助理，正式展开专业指挥生涯。2008年从苏黎世艺术大学考取高级指挥文凭，回国后擢升新加坡华乐团副指挥。担任首席指挥后策划了三年乐季——“琴·缘”、“融汇”以及“溯源”，期间分别在2023年、2024年带领乐团参加中国上海国际艺术节以及访华巡演。

活跃于国际乐坛，在海外享有盛誉，曾客座指挥上海民族乐团、广东民族乐团、吉林民乐团、香港中乐团、台北市立国乐团和高雄市立国乐团，也曾在欧洲游学期间指挥捷克的多个交响乐团。指挥技法学贯中西，曾受郑朝吉、夏飞云、葉聰、Johannes Schlaefli、Marc Kissoczy、Kirk Trevor、Jorma Panula、Kurt Masur 和 Kirk Trevor 等多位大师指导。此外亦热心教育，目前也担任新加坡国家青年华乐团音乐总监。

自2004年指挥国家青年华乐团以来，曾带团巡演，到访北京、上海、苏州、广州、东马哥打基纳巴卢以及古晋，出国参加台南国际艺术节、竹堑国乐节、沙巴民族音乐节等。在2016至2022年间，作为鼎艺团首席客座指挥策划了鼎艺华乐室内乐节和以作曲为主题的艺术节——“作弹会”。

擅长以叙事性的创新节目和富有激情的指挥风格，把华乐带给普罗大众。曾策划儿童音乐会、青少年音乐会、母亲节音乐会和走进后台的“Concert-In-Progress”等系列音乐会，场场爆满，广受欢迎。为了践行把音乐带给所有人的理念，于2015年和2019年分别出任新加坡和香港两地各自最大的包容性乐团——紫色交响乐团和 “True Colors Symphony” 的艺术总监。

国家艺术理事会文化领航发展奖助金（2013）和新加坡词曲版权协会卓越贡献奖(2016)以及新加坡华族文化贡献奖个人奖（2025）得主。2019年，新加坡管理大学设立了“郭勇德文化艺术奖学金”，肯定其对艺术领域的贡献。

何家伟
编导

新加坡导演、剧作家、木偶师及教育工作者。2008年创立纸猴剧场并担任艺术总监，专注于为年轻观众创作双语木偶剧。代表作品包括《西游记之红孩儿传奇》(2023)、《花田错》（2019）及《云儿朵朵》(2024)。作品常将亚洲传统木偶形式与当代叙事结合，从神话与民间故事中汲取灵感，以贴近现代观众。除导演与创作外，也致力于新加坡木偶艺术的传承与创新，并通过工作坊、推广活动和富有创意的舞台呈现，培养新一代观众与创作者，让这一艺术形式保持活力与相关性。

林亿

作曲／编曲／配乐

旅华新加坡青年作曲、音乐制作人、音乐总监、多部影视作品声音设计、音频总监。

2009年毕业于新加坡南洋理工大学教育学院本科（荣誉学位），并获得南洋理工大学“校友金牌”和教育学院“最优秀学生奖”。2014年考取中央音乐学院作曲系硕士研究生，师从中国著名作曲家唐建平教授，同时荣获新加坡艺术理事会以及中国政府“来华奖学金”。2023年荣获新加坡词曲家协会“年度最佳器乐奖”。2021年荣获“国际配乐 Film Music Contest”一等奖。2017年荣获中国“敦煌杯”琵琶重奏银奖。

音乐创作涉及交响、民族管弦乐队、合唱、室内乐、影视配乐、舞台剧、舞蹈、电子、多媒体等类型。曾在中央电视台《中秋晚会》、《风华国乐》、《快乐大巴》、《中国好声音》、《故事里的中国》、《音乐回归自然》、北京电视台、湖南卫视、浙江卫视等多项节目中担任作曲、编曲、音乐制作工作。

合作团体：新加坡交响乐团、西安交响乐团交、国家大剧院、新加坡华乐团、上海民族乐团、中央芭蕾舞团、中国民族歌舞团、北京民族乐团、台湾小巨人丝竹乐团、澳门中乐团、国际首席爱乐乐团、亚洲爱乐乐团。近年为电视剧《理想照耀中国》、《东四牌楼》、《巡回检查组》、《假日暖洋洋》、《创业时代》、《生活家》、《最可爱的人》、《天枢》、纪录片《永定河》、《万象中国》，电影《迪拜贱客》、《营救汪星人》多部中国电影电视剧配乐。其原创影视配乐也在重大国际电影节中获奖及播放，包括釜山、东京、上海、亚洲、奈良、埃及、巴西、新加坡、雅加达、曼谷、西宁FIRST青年影展等多个电影节。

罗伟伦
作曲

中国音乐家协会会员、香港作曲家与作词家协会会员。毕业于中央音乐学院作曲系，师从苏夏教授和杜鸣心教授。先后担任中央新闻纪录电影制片厂专职作曲家、香港演艺学院讲师、新加坡华乐团驻团作曲家。

作品超过200部，从电影到华乐合奏，风格多样、涉猎范围甚广，曾多次获得香港作曲家与作词家协会、新加坡作曲家与作词家协会以及新加坡华乐团颁发的作曲奖项。除作曲与音乐教育之外，也热心参与各项音乐活动，担任香港、台湾的作曲比赛评委、新加坡国家艺术理事会以及教育部举办的华乐比赛评委。

2017年荣获国家艺术理事会颁发新加坡文化界的最高荣誉——新加坡文化奖。

罗坚
作曲

青年作曲家。香港出生，幼年习琴，8岁考入香港艺学院，11岁时考入法国里昂国立音乐学院。多年来赢得诸多奖项，包括香港杰出少年演奏家奖及法国阿尔卑斯地区钢琴奏鸣曲大赛“演绎特别大奖”。尽管钢琴演奏技艺卓越，1994年，年仅15时决定放弃成为古典钢琴家的原先目标，毅然回返香港投身流行音乐创作。他说，要把自己在古典音乐所学的融于流行音乐的创作之中。

起初在著名作曲家和电影音乐人胡伟立门下学习电影配乐、MIDI音乐制作，以及胡伟立最擅长的中国小调旋律和中乐乐器编排。后来应制片人文隽和导演王晶之邀，为电影《百分百感觉》配乐，并为电视剧《难兄难弟》担任原声大碟的制作，包办监制、作曲与编曲。1997年，受罗文邀请为《罗文的光辉舞台》演唱会创作主题曲和填词，至此成为其专用音乐监制与作曲人。种种经历促使他在流行乐之路的顺遂和丰盛。

1997年下半年创立传奇音乐制作有限公司，兼任创作与音乐总监，亲自率领一支专业有才华的工作团队，致力于不同音乐的创作与制作。1998年受邀为《难兄难弟》舞台音乐剧版作曲编曲和演出；2002年应中国中央电视台邀请制作第一部电视音乐剧《水果姑娘》；接着以作曲、编曲和音乐总监身份同北京爱乐乐团合作演出；2008年为上海电视频道播出的收视冠军电视剧《云娘》创作主题曲与配乐；同年中国四川大地震，应香港电视人专业协会邀请，为《四川不哭》筹款活动作曲编曲并担任监制。2011年应中国成都电视台《快乐女声》之邀，成为此选秀节目的首名香港评委。

凭借扎实的古典音乐训练、对音乐的无比热情，以及灵活多变且融合不同创意的风格，目前已成为香港杰出且高产的作曲家和制作人。

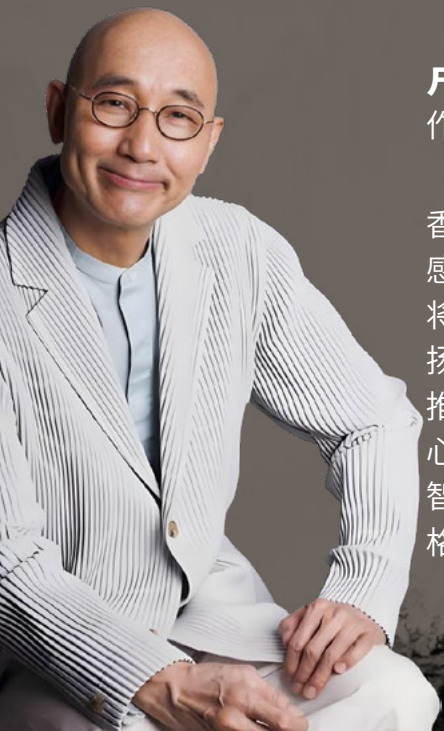
陈能济
作曲

出生于印尼雅加达，1964年毕业于北京中央音乐学院作曲系，先后任职于中央歌舞团、中央芭蕾舞团及中央交响乐团。1973年定居香港，早期为业余香港中乐团指挥之一。乐团职业化后曾担任客席指挥、助理音乐总监、驻团作曲兼推广助理、研究及发展主任，与乐团有着无可比拟的默契。已创作大量中西音乐作品，多元的曲式包括交响乐、交响合唱、钢琴曲、民族管弦乐、大型歌剧、音乐剧及粤剧舞乐等。其中包括《神州赋》、《兵车行》、《故都风情》、《原乡与本地》、《赤壁》、《龙的传奇》、《城寨风情》、《浴火凤凰》等，对香港中乐发展有着重大贡献。2015年荣获香港作曲家及作词家协会（CASH）颁发音乐成就大奖。2019年带领多位香港中乐界知名音乐家创立香港紫荆中乐团，并担任艺术总监。

许镜清
作曲

1942年生，祖籍山东龙口，中国国家一级作曲家。开创了电子音乐、民族音乐与管弦乐融合之先河，形成民族韵味与时代气息兼具的独特风格。

最具代表性的创作是1982年杨洁版电视剧《西游记》全部歌曲与配乐——片尾曲《敢问路在何方》荣获首届中国十佳影视金曲奖及新中国成立70周年全国十佳电视金曲，片头曲《云宫迅音》更被誉为时代经典。1987年“齐天乐”迎春晚会及2011年新版《西游记》音乐亦由其创作。迄今已为百余部影视作品创作音乐，多首插曲广为传唱。2016年，筹款主导《西游记主题音乐会》在人民大会堂举行，以交响、电声与民乐结合呈现经典之作，广获好评。



卢冠廷
作曲

香港流行乐坛宗师。以代表作《一生所爱》感动整个华语圈。擅长从日常生活中取材，将平凡琐事、寻常情感写入歌中，配以舒缓悠扬的旋律，令人感动非常。长久以来致力于推广环保事业，许多音乐创作也与之有关。心中有大爱，亦在漫漫岁月中参透了人生的智慧，因而歌曲具有一种与众不同的开阔格局，并散发跨越时光的隽永魅力。

戴荃
作曲

出生于中国安徽省芜湖市，籍贯中国江苏省南京市。毕业于南京艺术学院，中国流行乐男歌手、音乐制作人、南京艺术学院天星音乐剧学院客座教授。

2013年，参加浙江卫视歌唱选秀节目《中国好声音第二季》的比赛，获得汪峰组九强、全国36强。2014年，推出个人原创单曲《湖光水色调》。2015年，参加CCTV-3原创音乐真人秀节目《中国好歌曲第二季》的比赛，最终获得全国总决赛四强；同年，推出个人原创单曲《渡人》。2016年，凭借原创歌曲《悟空》获得“第16届音乐风云榜年度盛典”原创新势力奖。2018年3月，正式成立戴荃工作室；11月20日，推出第2张个人创作专辑《不完荃》。2019年6月8日，获得MusicRadio音乐之声2018年度中国TOP排行榜年度最佳男歌手奖。2022年9月，参加《2022湖南卫视中秋之夜》。2024年6月10日，参加《奋楫家国——碧水长歌颂端阳2024》，演唱歌曲《端午吟》。

2025年11月28日，录制的中央电视台音乐频道《风华国乐》播出，表演歌曲《侠客行》。

翟锦彦
作曲

毕业于中国戏曲学院音乐系，中国内地作曲家、音乐制作人。

2011年开始音乐创作生涯，为音乐剧《冰川奇缘》配乐。2013年，作品《无水·无气·无命》获第十届北京国际电子音乐节电子音乐作曲比赛D组优秀奖。2014年获中国戏曲学院“未来之星”优秀学生奖。此后活跃于影视、游戏及跨媒体音乐创作领域。

曾为游戏《英雄万岁》、《保卫萝卜3》（主题歌《萝卜不怕》编曲、混音）、CCTV2纪录片《丝绸之路》片头、网剧《镇魂街》、电影《捍卫者》、电视剧《密查》等担任作曲或音乐制作工作。2019年至2025年担任北京八零八二音频科技有限公司合伙人兼音乐总监。2020年至2024年创作《黑神话：悟空》系列音乐作品，广受关注。同期间多次担任“上和弦声音交流大会”影视配乐赛道评委及主持。

近年创作领域进一步拓展，参与电视剧《九霄寒夜暖》作曲，与李佳航合作话剧《你平常都干啥》，并为《孙美琪疑案》《诡秘之主》等有声书创作音乐。2024年为电影《长安的荔枝》作曲。2025年成为独立音乐人并创立个人音乐工作室。同年提名第20届中国长春电影节金鹿奖最佳音乐奖，并凭电影《长安的荔枝》获得第38届中国电影金鸡奖最佳音乐奖。

8082AUDIO
作曲

成立于2013年，位于北京朝阳区，是一家专业从事音乐、音效、语音以及相关音频应用技术的音频创作及制作公司。音频作品涉猎广泛，涵盖游戏、影视、动画、广告、车载音频系统、智能硬件、音乐表演、电视节目等诸多领域 。

黄柏荣
悟空/旁述

经验丰富的双语活动及节目主持人，同时也是电台YES 933的周末广播员。自2023年起担任《妆艺大游行》主持人。

其表演艺术之路始于5岁，加入新加坡福建会馆文化艺术团属下儿童演艺班，后成为该艺术团导师，指导5至18岁的儿童及青少年。凭借对表演艺术的深厚热忱，活跃于多项舞台戏剧制作，曾担任演员、编剧、制作人及导演，累积扎实的叙事能力。

赵晓晴
偶戏演员

戏剧实践者、教育者与引导师，致力于让戏剧走进更多人的生活。毕业于跨文化戏剧学院(Intercultural Theatre Institute)，接受当代表演方法与传统戏剧形式的系统训练，形成多元的艺术实践方式。

热衷于原创实验剧场和社群剧场（一人一故事剧场形式），通过演出与工作坊让生命的故事被聆听，让人们在戏剧的共鸣中重新相遇。除此，也运用偶戏赋予故事新的生命与呼吸。作为教育者，以戏剧为桥梁，以独特的教育方式激发创造力、共情力与合作的火花。

怀着对跨领域艺术探索的热忱与好奇，在日常之中探寻意义，致力于创造有影响力的当代戏剧，追寻跨文化的理解与连结。

黄宝铃
偶戏演员

演员、歌手、木偶戏表演者及故事讲述者。热爱恐怖题材、维多利亚文化以及日本文化。2019年毕业于拉萨尔艺术学院，获得音乐剧荣誉学士学位。毕业后，一边从事教育工作，一边以自由职业身份活跃于舞台演出与影视表演领域。

重要舞台演出作品包括：在艾米丽·马尔特比 （Emily Maltby） 执导的《屋顶上的提琴手》中饰演弗鲁玛·莎拉；在妮可·斯廷顿（Nicole Stinton）执导的《第25届普特南郡拼字比赛》中饰演卡莉·格鲁本尼尔。

2022年，在猴纸剧坊旗下、由何家伟老师指导的传统华族掌中木偶戏大师班中，发现了自己对木偶戏的热爱。此后，参与了多个国际艺术节演出，包括在泰国 UNIMA 木偶艺术节演出的《The Big Bully》和《武松打虎》，以及在槟城乔治市艺术节呈现的《云儿朵朵》。2025年为其创作生涯的重要里程碑——首次参演华语木偶戏《灯节舞龙》，一人分饰龙王与玉皇大帝；随后参与第二部华语／福建话木偶戏《一盏百年茶香》。该作品由新加坡猴纸剧坊携手马来西亚槟城破浪布袋戏，和新加坡百年白新春茶庄合作制作，庆祝茶庄成立一百周年。

热爱扮装与一切带点“恐怖暗黑”气息的事物，也曾以吉祥物身份出演 Baby Shark 与 Eggs Benedette C.，为观众带来欢乐。万圣节来临时会化身鬼屋惊吓演员，演过秃鹰、女巫等。未来的小目标是：有一天能参演恐怖题材作品，并在街头演唱，成为一名驻唱歌手。

陈伟文
灯光设计

新加坡国家艺术理事会海外助学金得主。毕业于香港演艺学院灯光设计系（一等荣誉学位）。曾荣获Strand灯光奖学金，于2009年冬季歌剧季赴纽约大都会歌剧院接受专业培训。凭借在本地表演艺术界的卓越表现与贡献，于2019年获颁新加坡国家艺术理事会青年艺术家奖。

创作风格多元，擅长因应不同作品的艺术语境塑造独特的光影语言。十多年来，灯光设计涵盖戏剧、舞蹈、音乐会及大型现场活动等多个领域，演出规模从亲密细腻的小型音乐会到全国现场直播节目，均游刃有余。

此外，亦以“Linesmith”为名，获美国华盛顿Vectorworks总部正式授权，担任Vectorworks专业培训导师。Vectorworks为国际娱乐与表演艺术技术设计领域的重要绘图软件之一。

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An Esplanade Commission

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by The Lorong Boys and Friends

21 Mar 2026, Sat, 3pm | Esplanade Concert Hall

Join the Pitch Patrol as they go on adventurous missions filled with mythical creatures to save the day!

(50mins, no intermission)

$30^

*Limited concessions available

^Esplanade&Me specials available

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"Their vocal production was effortless, stylistically varied and beautifully blended, even in the most complex polyphony."
– *Washington Post*

Close Harmony

The King's Singers (UK)

14 Mar 2026, Sat, 7.30pm | Esplanade Concert Hall

GRAMMY and Emmy award-winning a cappella group The King's Singers are ready to enchant you with their diverse repertoire, from choral classics to hits by The Beach Boys, Billy Joel and more.

(1hr 30mins, including 20min intermission)

$50*, $75^, $95^

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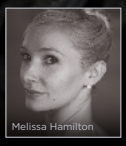
Ballet by the Bay

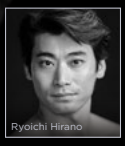
THE ROYAL BALLET GALA (UK)

26 – 28 Jun 2026
Fri, 8pm | Sat, 3pm & 8pm | Sun, 3pm
Esplanade Theatre

FEATURING


Matthew Ball


Melissa Hamilton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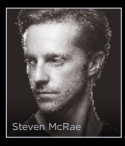
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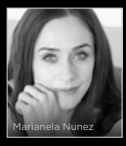
Marianela Nunez

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Music Series

"One of jazz piano's most brazenly virtuosic players."
– New York Times

Hiromi's Sonicwonder

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Esplanade Theatre

(Japan/France/USA)

Jazz innovator and pianist-extraordinaire Hiromi returns to Esplanade with her dazzling four-piece, Hiromi's Sonicwonder! Get ready for a wildly energetic performance filled with adventurous improvisation and breathtaking artistry.

(1hr 30mins, no intermission)

$75*, $105^, $135^

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

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*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.

Free **93%**

of surveyed audiences were satisfied with their Esplanade experience.

Paid **66%**

reported a positive impact on quality of life and wellbeing.

*Figures for Esplanade's activities from Apr 2024 to Mar 2025.

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.

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
To find out more, email us at 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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