



Esplanade
Presents

Huayi
Chinese Festival of Arts

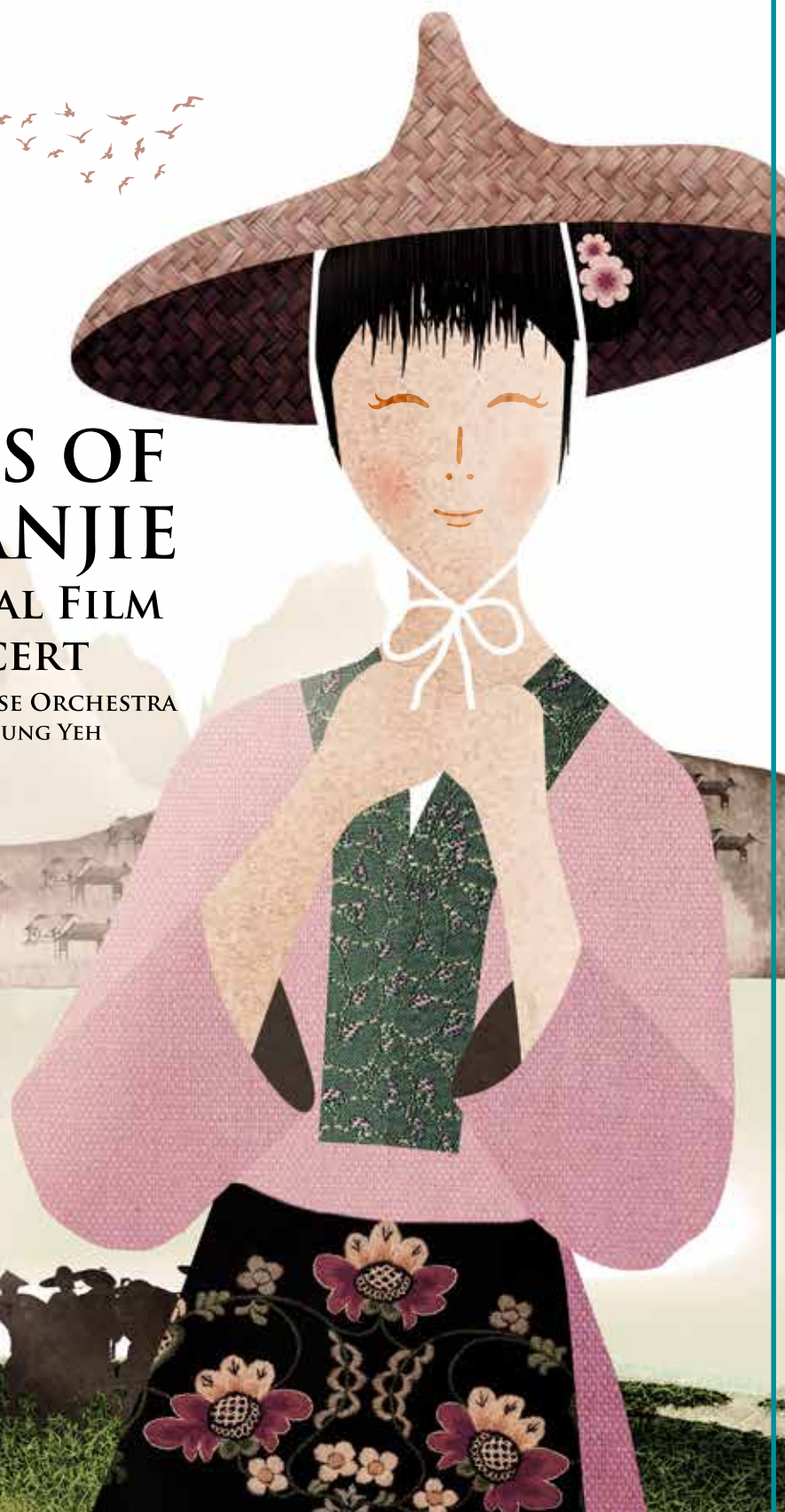
An Esplanade Co-Production
滨海艺术中心联合制作

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SONGS OF
LIU SANJIE
- A MUSICAL FILM
IN CONCERT

SINGAPORE CHINESE ORCHESTRA
MUSIC DIRECTOR: TSUNG YEH
新加坡华乐团
音乐总监: 葉聰



3 MAR 2018, SAT, 8PM
ESPLANADE CONCERT HALL

2018年3月3日, 星期六, 晚上8时
滨海艺术中心音乐厅

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre and one of the busiest arts centres in the world. Since its opening in 2002, the centre has presented more than 37,000 performances, drawing an audience of 26 million patrons and 92 million visitors. This architectural icon, with its distinctive twin shells, houses world-class performance spaces complemented by a comprehensive range of professional support services. Its two main venues are the 1,600-seat Concert Hall and a Theatre with a capacity of 2,000. In March 2014, Esplanade's Concert Hall was listed as one of the "world's 15 most beautiful concert halls" by Hamburg-based building data company Emporis.

Esplanade's vision is to be a performing arts centre for everyone and it seeks to enrich the lives of its community through the arts. The centre's programming is guided by its mission—to entertain, engage, educate and inspire. Its year-long arts calendar of about 3,000 performances presented by Esplanade, its collaboration partners and hirers cater to diverse audiences in Singapore and span different cultures, languages and genres including dance, music, theatre, and more. More than 70% of the shows that take place each year at the centre are non-ticketed. Also presented free are the extensive visual arts programmes at the centre's public spaces which allow visitors to view and explore art works in their own time.

Esplanade regularly presents world-renowned companies and artists that attract international attention and add to Singapore's cultural vibrancy. The centre is also a popular performance home for arts groups and commercial presenters who hire its venues to stage a wide range of programmes. These carefully curated presentations complement Esplanade's own diverse offerings for audiences.

Esplanade works in close partnership with local, regional and international artists to develop artistic capabilities, push artistic boundaries and engage audiences. The centre supports the creation of artistic content and develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. The Charity Council awarded TECL the Special Commendation Award – Clarity of Strategy in 2016, and the Charity Transparency Award in 2016 and 2017.

In October 2017, Esplanade launched #mydurian—a year-long celebration for its 15th anniversary—comprising programmes and activities that bring together people and stories that have helped shape the iconic arts centre fondly dubbed the Durian.

Visit www.esplanade.com for more information.

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FESTIVAL MESSAGE

Dear friends of *Huayi*,

November has become an important month for me. It is usually in November that Esplanade announces our exciting line-up of ticketed programmes for *Huayi – Chinese Festival of Arts*. After months of planning for the festival, it is almost like giving birth to our precious baby. Coincidentally, a few days before ticket sales launched for *Huayi 2018*, my wife gave birth to our second girl too!

Just as some parents are anxious whether their new born's birth date signals an auspicious start, the *Huayi* team will usually consult an almanac to find an auspicious date to launch ticket sales. Some may call this superstitious, but I think this desire for good luck is inherent in most people, or within the *Huayi* team at least! My own belief is that "good begets good". If you have a big and good heart, good things will naturally come your way. And even if misfortune visits, a good heart will always find ways to overcome.

What has this got to do with the *Huayi* festival?

A lot! All of us in the *Huayi* team need to have big, good and strong hearts to present the best line-up for the festival, and to manage all the issues and kinks that come with running a festival.

So what is this line-up we have prepared this year for all of you? Starting from the eighth day of the Lunar New Year on 23 February till 4 March 2018, we have prepared a sumptuous "feast" of new works, productions featuring well-loved Chinese artists and celebrities, and non-ticketed programmes to nourish your hearts and minds.

Huayi has always been a platform for Singapore arts companies to produce and create interesting new works. With a new waterfront theatre to be built by 2021, Esplanade has also been stepping up on its efforts to support the creation of more made-in-Singapore works, as well as to seed collaborations between Singapore and regional artists.

This year, we are proud to present a total of four commissions by Singapore artists, including the festival's first-ever commissioned work *I came at last to the seas* staged at our 2,000-seat Theatre; *Einstein in the Carpark* a site-specific theatrical experience staged at Esplanade's basement carpark, which has never been used as a performance space; *Cut Kafka!* an inter-disciplinary work by two stalwarts of the Singapore arts scene collaborating together for the first time; and *Child's Play* a children-only, immersive theatrical experience.

Cheers to all our artists who have trusted us with their open hearts and journeyed with us, working hard during the festive period to premiere their new creations at Esplanade during *Huayi*. Not forgetting our overseas Chinese artists and celebrities, many of whom we have built long-lasting relationships with, and others who are here for the first time—thank you for bringing us meaningful works that nourish our souls and hearts.

Much thanks to you, our ever-supportive audience members, sponsors and donors whose big hearts and warm souls have helped us to continually bring the best and latest works on our stages, year on year. We are extremely grateful for that.

And this is what keeps all of us going at Esplanade, striving to create an unforgettable arts experience for everyone who steps into the centre during the festival. We hope that this year's "feast" at *Huayi* will make all our hearts grow even bigger and even more connected, generating a tremendous amount of positivity such that the coming year can only be a good one for all of us.

All the best to everyone, *Huat ah!*

Yours sincerely,

Delvin Lee

Huayi – Chinese Festival of Arts

Producer

TSUNG YEH MESSAGE

The first musical feature film *Liu Sanjie* produced and directed by Su Li in 1961 was an instant hit, bringing Huang Wan Qiu's portrayal of the beautiful, brave, and quick-witted girl to international acclaim. It also introduced the scenic beauty of Guilin and Yangshuo to the world.

The idea to bring the music of this film back to life through the Singapore Chinese Orchestra arose after a talk I had with China Cultural Centre's director, Ma Hong Ying, a few years back. My longtime collaboration partner, composer Law Wai Lun, was immediately enthusiastic about the idea and with the support of *Huayi* and the Singapore Chinese Orchestra, we embarked on a pilgrimage to the place of origin for *Liu Sanjie*—Guangxi Nanning and Guilin—to experience the gorgeous charm for ourselves.

Law Wai Lun's remake of *Liu Sanjie* retains the original musical theme and storyline. His symphonic treatment of the work however expands it into a six-movement structure and adds in a large amount of choral elements. The idea of a "song" interweaves throughout the work. Two of the movements—*Prisoner Song* and *Love Song*—extends the music and delves deeply into Liu Sanjie's torment during her imprisonment and the passion of her love with Ah Niu, creating a greater dramatic contrast in the music. The orchestra is a thread that connects the entire work and together with recordings of the locale and multimedia presentation in the prelude, the beauty and charm of the scene is interweaved with the psychological drama in the character of Liu Sanjie.

"Mountain songs allude to the spring river", "sing when your heart yearns to sing". Please sit back and relax, and let the beautiful voice of Liu Sanjie take you into a charming and scenic world.

Tsung Yeh

Music Director / Conductor / Creative Conceptualisation

LAW WAI LUN MESSAGE

I was still a high school student at the conservatory when the film *Liu Sanjie* was released. I was very much taken by the simple and beautiful songs, like other people who have watched it. In addition to that however, as a composition student, I was also enamoured by the music of the composer Lei Zhen Bang. I never imagined that half a century later, I would be commissioned by Esplanade and *Huayi* to rearrange his work into a concert piece. Besides feeling proud to be able to do so, I also still retain that sense of awe for the original creation.

Upon receiving the commission, I delved right into working on it. Besides watching the original film numerous times, I also went on locale with Maestro Tsung Yeh to collect musical samples. It was a very short trip but thanks to the generous help from the local cultural groups, it proved to be very fruitful. I owe a lot to Guangxi Arts Institute for their invaluable information and advice that provided me with plenty of inspiration for the work—some parts of it can be heard in the first movement of the piece. I have also attempted to convey the background of the story and my thoughts through the music, especially in the first movement.

How can I create a work that is new, without losing its original essence? How do I create that sense of drama and story in a concert piece that is limited in dialogue and stage movement? These were some of the challenges as I started composing. I hope that the answers to these questions will be revealed at the end of the performance and that memories of the wonderful film will be rekindled. In addition to enjoying the music, I hope to be able to demonstrate the beauty of traditional art in the modern world, and the joy of music in the imagination.

Law Wai Lun

Composer / Creative Conceptualisation

CREATIVE TEAM & CAST LIST

Conductor/Creative Conceptualisation
Composer/Creative Conceptualisation
Stage Director

Tsung Yeh
Law Wai Lun
Goh Boon Teck

Liu Sanjie
Ah Niu
Old Fisherman
Zhou Mei
Mo Huai Ren
Scholar Tao / Servant A
Scholar Li / Servant B
Scholar Luo / Housekeeper
Orchestra
Choir
Chorus Mistress

Wang Qing Shuang (soprano)
Jonathan Charles Tay (tenor)
William Lim (baritone)
Peng Siran (soprano)
Alvin Chiam (actor)
Raymond Lee (tenor)
Alvin Tan (baritone)
Jeremy Koh (tenor)
Singapore Chinese Orchestra
Vocal Associates Festival Choruses
Khor Ai Ming

Set & Lighting Designer
Lighting and Media Operator
Costume Design
Makeup Artist
Hair Design
Repetituer

Tommy Wong
Low Wee Cheng
Max Tan and Yuan Zhiying, MAX.TAN
Bobbie Ng, The Make Up Room
Ashley Lim, Ashley Salon
Beatrice Lin

PROGRAMME

Liu Sanjie is a musical feature film produced by Changchun Film Group Corporation in 1961. It is based on folklore from the Zhuang people of Guangxi and tells the story of a brave and clever girl called Liu Sanjie who used her wits to defeat the evil landowner Mo Huai Ren.

The choral symphony *Liu Sanjie* is based on the music of the film and tells the story through the songs and music.

The entire work comprises six movements:

Movement 1: The Village

With folk performing styles interspersed with the orchestra, this movement depicts the charming scenery of Guangxi and introduces the musical culture and background of the story.

Movement 2: The Gathering

Starting with the lighthearted *Tea-Plucking Song*, this movement tells of the gathering of Liu Sanjie and the villagers to sing, her being threatened by Mo Huai Ren, and their decision to have a singing competition.

Movement 3: The Competition

The excitement of the crowd in the moments before the competition is reflected in this movement with its lively tempo. Mo Huai Ren's three representatives are unable to defeat Liu Sanjie with her quick-witted and humorous songs and the movement ends with the embarrassing defeat of Mo.

Movement 4: The Imprisonment

Ominous music introduces this movement, telling of a devious plot to kidnap Liu Sanjie. Fortunately, with the clever plans of Ah Niu and the help of the villagers, Liu Sanjie is rescued and Mo Huai Ren has no other choice but to give up.

Movement 5: Love Song

Going through hardships together, Liu Sanjie and Ah Niu's love for each other is kindled. A poignant love song without any accompaniment at the beginning of the movement tells of their love, and the song that they sang on the boat when they escaped Mo Huai Ren tells of their shared intentions. Finally they profess their love for each other and promise to wait for each other.

Movement 6: Music Across the Seas

Half a century ago, the songs of Liu Sanjie were known not only on the mainland but in other Chinese communities around the world. Today, stepping into Guangxi, one can still feel the familiar songs being carried on. This movement brings the audience back to charming Guangxi and its culture and traditions. In a different interpretation of the song *Mountain Songs Allude to the Spring River*, the composer reflects on his respect for the culture and traditions of the land, and his hope in its future.

(Approximately 1hr 50mins, including 20min intermission)



ABOUT LIU SANJIE

THE STORY

Liu Sanjie, a songbird by nature, often pours her heart out about the plight of the poor through her singing. Because of this, she riled Landowner Niu and ended up homeless after being framed by him. Wandering along the river, she was taken under the wing of an old fisherman and his daughter. When Liu Sanjie's family heard of her whereabouts, they went quickly to meet her.

The landowner of this region, Mo Huai Ren, heard that Liu Sanjie had been singing to the people again and decided to get three scholars to compete with her in singing, confident that they would defeat her. It turned out however, that all of them lost to Liu Sanjie after just a few songs.

Mo tried a different tactic and attempted to lure Liu Sanjie into his mansion with his riches. Failing, he locked Liu Sanjie up in a cell. With the aid of her lover Ah Niu, her family, and one of Mo's household maids, Liu Sanjie managed to escape.

After escaping, Liu Sanjie and Ah Niu declared their love for each other under a banyan tree by the river, amid the glow of the setting sun.

THE MOVIE

Based on the folktale of Liu Sanjie, the movie produced by Changchun Film Group Corporation received numerous accolades when it premiered in 1960, and its popularity spread across Asia. It was a culmination of the efforts of screenwriter Qiao Yu, director Su Li, and composer Lei Zhen Bang.

Differing from other films portraying the resistance of the people against the feudalistic society, the movie *Liu Sanjie* is infused with wit and humour. Together with delightful songs infused with folk elements and beautiful melodies, this cheerful and optimistic film is a reflection of hope and promise of the future.

THE ACTRESSES

Seventeen-year-old Huang Wan Qiu was still a student in drama school at the time of her portrayal of Liu Sanjie. Cast as Zhou Mei after the audition, it was rumoured that she was recast as the main character after the production team was dissatisfied with the performance of the original Liu Sanjie. Huang ultimately did not disappoint with her glowing performance. Fu Jin Hua, a member of an opera troupe in Guangxi, contributed her mellifluous vocals as the singing voice of Liu Sanjie.

THE YOUNG-ACTORS VERSION

With the lasting popularity of *Liu Sanjie* since the '60s, Hunan televised another remake of *Liu Sanjie* with young actors in Oct 2016. This film retained the storyline of the original, but emphasised the scenes by the river where the singing competition took place. This film was also met with resounding success.

The movie *Liu Sanjie* is a beautiful artistic creation that lives in the collective memories of a whole generation. With its unforgettable melodies, brilliant acting and engaging story, *Liu Sanjie* leaves its indelible mark on the history of film.

TSUNG YEH

Music Director
Conductor
Creative Conceptualisation



Maestro Tsung Yeh joined Singapore Chinese Orchestra (SCO) as Music Director in January 2002. Under him, the SCO has successfully expanded its repertoire with innovative works such as *Marco Polo and Princess Blue – A Symphonic Epic*, *Instant is a Millennium – A Musical Conversation with Tan Swie Hian*, *The Grandeur of Tang*, *Thunderstorm*, *Admiral of the Seven Seas* and *Awaking*. In *Awaking*, he melded Shakespeare and Tang Xianzu's plays into one, adding a new dimension to Chinese orchestral music. In 2013, Tsung Yeh was awarded the Cultural Medallion, the highest award given in the field of the arts in Singapore. He is also the advisor to the Singapore Youth Chinese Orchestra.

Tsung Yeh was the Music Director of the South Bend Symphony Orchestra (SBSO) in the United States from 1988 to 2016. In 1995, he was honoured with the ASCAP Award with the South Bend Symphony Orchestra. Upon his retirement from SBSO, Tsung Yeh was presented the "Sagamore of the Wabash Award" from the Indiana State—the highest honour given by the Indiana Governor, Mike Pence. 7 May 2016 was proclaimed "Tsung Yeh Day" by the Mayor of the South Bend City, Pete Buttigieg. Tsung Yeh is presently designated as the Conductor Laureate by the South Bend Symphony Orchestra Association.

Tsung Yeh has collaborated with reputable international orchestras including Chicago, San Francisco, Minnesota, Tucson and New Haven Symphony Orchestra; Radio France, Calgary and Rochester Philharmonic Orchestra; and orchestras in Beijing, Shanghai, Guangzhou, Shenzhen, Hong Kong, Taipei, Tokyo and Yokohama. He has also conducted orchestras in Poland, Russia and the Czech Republic. As a recording artist, Tsung Yeh has made various recordings under the HUGO, Delos and Naxos labels.

Tsung Yeh is a distinguished professor at the China Conservatory of Music and guest professor at the Shanghai Conservatory of Music. He has taught conducting workshops hosted by the Conductors Guild, The League of American Orchestras and the Musik Hochschule of Zurich and is also active in conducting masterclasses in Beijing, Shanghai, Hong Kong, Taiwan and Singapore. His new appointments in recent years include the Principal Guest Conductor of the China National Traditional Orchestra, Artistic Committee Member of the Jiangsu Centre for the Performing Arts and Senior Researcher of the He Luting Chinese Music Research Institute of the Shanghai Conservatory of Music.

SINGAPORE CHINESE ORCHESTRA

Inaugurated in 1997, Singapore Chinese Orchestra (SCO) made up of more than 80 musicians, and calls the Singapore Conference Hall home. SCO has the patronage of Prime Minister Lee Hsien Loong and is Singapore's only professional national Chinese orchestra. It takes on the twin role of preserving traditional arts and culture and establishing its unique identity through the incorporation of Southeast Asian cultural elements in its music.

Since its inception, the SCO has impressed a broadening audience base with its blockbuster presentations and is fast establishing itself around the world. In 2002, it staged a symphonic fantasy epic *Marco Polo and Princess Blue* as part of the opening festival of Esplanade – Theatres on the Bay. The following year, the SCO was part of the Singapore Arts Festival and continued the successful collaboration in 2005, 2006 and 2008. In 2004, the orchestra celebrated Singapore's National Day with a spectacular concert and so again in 2007. In August 2009, the SCO made history by becoming the first Chinese Orchestra to perform in the opening week of the Edinburgh Festival.

Well-known for its high performance standards and versatility, SCO has performed at numerous prestigious events such as the World Economic Forum and International Summit of Arts Council in 2003, and the 2006 International Monetary Fund (IMF) Annual Meeting.

The SCO also toured Beijing, Shanghai, Xiamen, Nanjing, Suzhou, Macau, Hungary and England. In May 2014, the SCO was invited to perform at the Shanghai Spring International Music Festival and in Suzhou to celebrate the Singapore-Suzhou Industrial Park's 20th anniversary. In October 2015, SCO performed two concerts in Hong Kong at the Tsuen Wan Town Hall and Hong Kong Cultural Centre. Commissioned by Ministry of Culture, Community and Youth as part of the Titian Budaya Singapore cultural season in Kuala Lumpur, SCO also held its debut concert in Malaysia at the iconic Petronas Twin Towers. These international platforms provided SCO with the opportunities to showcase its talents, propelling it to the forefront of the international music arena.

In line with its vision to be a world-renowned people's orchestra, the SCO reaches out to the masses through its outdoor concerts at national parks, schools and heartlands. The SCO also commissions its compositions and in 2006, organised its first Chinese orchestral music composition competition that featured contestants incorporating the unique Nanyang musical elements from Southeast Asia. In 2012, the SCO organised Singapore's first 23-day National Chinese Orchestra Marathon, with participation of 31 Singapore Chinese orchestras in 44 performances. On 28 June 2014, the SCO created history with the second instalment of *Our People Our Music* by breaking two Guinness World Records and three Singapore Book of Records with 4,557 performers at the National Stadium, Singapore Sports Hub.

It is with this vision that SCO continues to inspire, influence, educate and communicate through its music.



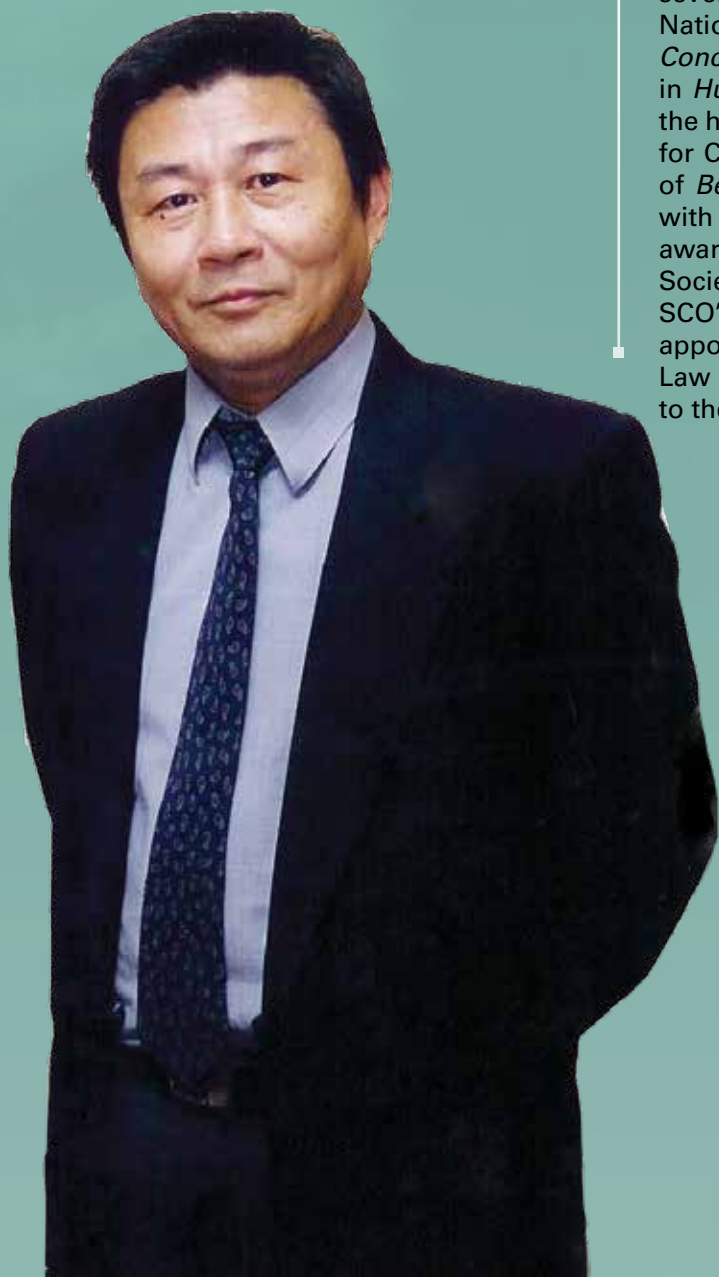
LAW WAI LUN

Composer
Creative Conceptualisation

Born in Shanghai, Law Wai Lun entered the Central Conservatory of Music in 1956, studying piano and music theory. With his exceptional results, he took undergraduate courses in the composition department a year earlier, while still in his final year of high school, learning under Su Xia. In 1962, he started his undergraduate studies, under the famous composer Du Ming Xin and graduated from the Central Conservatory of Music in 1967. It was right in the middle of the Cultural Revolution when he graduated and he became a full-time composer, first at the composition department in the Central Chinese Orchestra, working on projects such as the choral piece *Poems of Mao Zedong* and later at the Central Newsreel and Documentary Film Studio in Beijing with projects including television and film music for Mao Zedong, Zhou Enlai, Lu Xun and so on.

He joined the Chinese Musicians Association in 1980, and in the same year also received award for the best young composer in Chinese film music. He moved to Hong Kong and was later appointed a lecturer at the Hong Kong Academy for Performing Arts. It was from this time that he began composing for the Chinese orchestra. Notable works include *Dragon*, *The Legend of Madam White Snake*, *The Splendour of Dali*, *Su Wu* and *Autumn Colours of Jin Xiang*.

He migrated to Singapore in 1995 and continued to compose several major works such as *The Celestial Web*, music for the National Day Parade 2007, *Kit Chan – My Musical Journey Concert* in *Huayi* 2011 and *The Goddess – A Silent Film Concert* in *Huayi* 2014. His work, *Admiral of the Seven Seas*, received the honorary award at the Singapore International Competition for Chinese Orchestral Composition in 2006. His arrangement of *Beautiful Clouds Chasing the Moon* and joint-composition with Lincoln Lo, *The Goddess – A Silent Film Concert*, were awarded the Golden Sail Award by the Composers and Authors Society of Hong Kong in 2007 and 2016 respectively. He was SCO's composer-in-residence from 2012 to 2014 and is often appointed as a judge for various music competitions. In 2017, Law was awarded the Cultural Medallion for his contributions to the arts in Singapore.



GOH BOON TECK

Director



A distinguished Singapore-based Theatre Director, Playwright and Production Designer, Goh Boon Teck has been a prominent creative force of Asian theatre. His theatrical arts are soulful explorations of human issues treated with contemporary sensitivity. He is the Chief Artistic Director of Singapore's leading bilingual theatre company Toy Factory Productions Limited.

Goh was awarded the Elite Director Award 2014 at One Drama Awards in Shanghai. He was the Creative Director for Singapore's National Day Parade 2007, 2008 and 2017. He was also the Creative Director for Singapore Day 2011 in Shanghai. He was conferred Singapore Youth Award in 2005 and Young Artist Award in 2001.

His original play *The Crab Flower Club* is one of the most successful Singapore Arts Festival commissions. *Titoudao*, a play about his mother, is one of the most celebrated Singaporean plays. In the inaugural Life! Theatre Awards in 2001, his original work *Titoudao*, swept five out of the nine awards. He was also later awarded the Best Set Design for *Fireface* at the 2003 LIFE! Theatre Awards. He has adapted three movie scripts into musicals—*881*, *Glass Anatomy* and *Ah Boys To Men*. In 2003, Goh was commissioned by Japan's Kageboushi Theatre Company to write and direct *Prism*, a six-country collaboration. His other written works are *K*, *Deciphering The Peach Garden Oath*, *Long House*, *Posteterne*, *A Tinted Edge*, *Purple*, *White Soliloquy*, *Tin Tan and His Tembusu Tree*, *The Penis Society*, *The Eastern Line on my Palm*, etc. His directing credits include *OsEAN*, *I Have a Date with Spring*, *Mama Looking for her Cat*, *Chessmaster*, *Spirits*, *The Morning People*, *The Seventh Drawer*, *Porcelain*, *Thunderstorm* (Drama 1998, Opera 2005), *Savage Land*, *Glass Anatomy*, *881*, *Innamorati*, *Mergers and Accusations*, *A Midsummer Night's Dream*, *White Sails over the Blue Blue Sea*, *December Rains*, *Mad Phoenix*, *Beautiful Thing*, *Upstage*, etc.

His plays, musicals and operas have been performed in Russia, Philippines, Japan, China, Egypt, Malaysia, Thailand and Indonesia.

VOCALISTS AND ACTORS

WANG QING SHUANG as Liu Sanjie



Soprano Wang Qing Shuang graduated from the People's Liberation Army Academy of Art and the China Conservatory of Music Postgraduate Academy, under the tutelage of Professor Ma Qiu Hua. With her sweet voice and expressive performances, Wang Qing Shuang is one of the outstanding vocalists among China's younger generation of performers.

She has received numerous awards in recent years including the top prize for three of China's most prestigious vocal competitions. Awards include the 15th CCTV Youth Vocal Competition (Folk category), the 6th Golden Bell Vocal Competition (Folk category), the 8th Department of Culture Cultural Prize, the China Musical Festival Solo Award for best performance, the CCTV Nationwide 10 Greatest Singers Award, etc.

Her outstanding artistry has won her numerous collaborations with directors of operas and musicals and she has played the lead role in several major productions such as *Tulou* (as Yun Hua), the National Theatre adaptation of *Red Guards of Honghu* (as Han Ying), historical musical *Emperor Shun* (as Empress E), and *Tragic Dawn* (as Lin Mei).

Besides being involved in opera and musical theatre productions, she has also sung the theme songs for several well-known television serials including *Swordsmen*, *The Legend of the Peach Blossom Fan*, and *Ji Hong Chang*. In addition, she has also composed many songs: *Song of Eternal Farewell*, *The New Butterfly Lovers*, *Soul mate*, *Princess Wen Cheng*, *The Billowing Red Flag*, *Happiness Be With You*, *If You Were Here Today*; and amongst them *The New Butterfly Lovers*, for which she wrote the lyrics and performed, has been included in the curriculum materials for the Chinese vocal studies.

JONATHAN
CHARLES TAY
as Ah Niu



This season, Singaporean Tenor Jonathan Charles Tay performs the role of Ah Niu in SCO's *Songs of Liu Sanjie*, Ferrando in Mozart's *Così fan tutte* with the Esplanade, Dvorak's *Stabat Mater* with BHSO, Parpignol in Puccini's *La Bohème* with SSO and The Messenger in Verdi's *Aida* with SLO.

Previous credits include Nemorino in Donizetti's *L'elisir d'amore* with SLO, Steuermann in Singapore's first Wagner's *Der fliegende Holländer*, garnering praise from *OPERA!* as "excellent and very lyrical". Also, Orpheus in Offenbach's *Orpheus in the Underworld*, Peppe in Donizetti's *Rita*, Peter Quint in Britten's *Turn of the Screw*, Hussar in Stravinsky's *Mavra*, Astolf in Schubert's *Die Versworenen*, Edoardo in Rossini's *La cambiale di matrimonio*, Muley Graves in Ricky Ian Gordon's *Grapes of Wrath*, Laurie in Mark Adamo's *Little Women* and Ferrando in Mozart's *Così fan tutte*. Tay also performed as Re Gonzaga and L'araldo in Franco Faccio's *Amleto*. His performance with Opera Southwest was listed in *Opera News* best of 2016 recordings.

Tay attained his Bachelor of Music at the Manhattan School of Music, studying with renowned tenor Neil Rosenshein and following that, his Masters of Music at Northwestern University, studying with W. Stephen Smith. He is also a recipient of the 2013 Eckstein Merit Scholarship Award, a New Horizon Aspen Music Festival Award in 2014 and recently was awarded a scholarship to the 2017 Richard Wagner Stipendienstiftung in Bayreuth, Germany, representing the Richard Wagner Association of Singapore.

WILLIAM LIM
as Old Fisherman



Singapore-born William Lim studied with Choo Hwee Lim before advancing his studies at the Hong Kong Academy for Performing Arts studying with Michael Rippon, London's Guildhall School of Music and Drama studying with Rudolf Piernay and in Manchester at the Royal Northern College of Music with Patrick McGuigan.

He was awarded the Silver Rose Award at the Rosa Ponselle International Voice Competition, New York.

He has sung in Mozart's *Die Zauberflöte*, *Così Fan Tutte*, *Don Giovanni*, *Le Nozze di Figaro*, Handel's *Acis and Galatea*, Purcell's *Dido and Aeneas*, Puccini's *La Bohème*, *Madama Butterfly*, *Manon Lescaut*, *Turandot*, Verdi's *Ernani*, *Rigoletto*, *La Traviata*, Leoncavallo's *I Pagliacci*, Donizetti's *Lucia di Lammermoor*, *Il Campiello di Notte*, Rossini's *Il Barbiere di Siviglia*, Offenbach's *Les Contes d'Hoffmann*, Richard Strauss' *Salome*, Roth's *Arion and the Dolphin*, Kurt Weill's *Street Scenes*, *Three Penny Opera*, Britten's *Noye's Fludde*, and *The Midsummer's Night Dream*.

He has also sung in Beethoven's *9th Symphony*, *Mass in C*, Mendelssohn's *Elijah*, *St. Pauls*, Mozart's *Requiem*, Bach's *St. Matthew Passion*, *B Minor Mass*, Haydn's *Nelson Mass*, *The Creation*, Handel's *Messiah*, Poulenc's *Le Bal Masque*, Charpentier's *Te Deum*, Asian premiere of Kagel's *...den 24.XII. 1931*, in collaboration with Singapore Lyric Opera, Philharmonic Chamber Choir, Nanyang Academy for Fine Arts, The Singapore Arts Festival, The Hong Kong Oratorio Society, The Bangkok Opera and NUNI production.

PENG SIRAN
as Zhou Mei



Coloratura soprano Peng Siran was accepted into the Shanghai Conservatory of Music, Vocal department, with the best audition result in 2015 and is currently learning under the famous vocal coach and soprano, Prof Fang Qiong. Peng has performed in Fang Qiong's Teacher and Student concert *The Mayflowers*, the first major opera performance by Shanghai Conservatory of Music, *Struggles In An Ancient City*, toured several places around China with Fang Qiong's ancient poetry and songs including Shanghai, Guangzhou, Beijing, and Kaohsiung, and also toured Shanghai and Shenzhen with Shanghai Conservatory of Music's opera production of *The Spring River Flows East*. In 2017, she played the part of Jiang Rui Zhi in the production of the national opera *He Lu Ting*, and clinched the silver prize in the Chinese Vocal International Arts Festival Singapore in 2016.

ALVIN CHIAM
as Mo Huai Ren



Alvin Chiam has been actively involved in Singapore theatre for more than 15 years. For six years he has been working for The Theatre Practice, a major bilingual theatre company of Singapore, founded by the late Kuo Pao Kun, the most important figure of Singapore theatre.

Taking up many different roles in the theatre company as an actor, a director and acting coach, Chiam's theatre productions, performances and trainings have travelled to many different places including Paris, London, China, Macau, Hong Kong and Taiwan.

After working and understudying with many acclaimed directors in Asia including Stan Lai (Taiwan), Jim Chim (Hong Kong) and Fredric Mao (Hong Kong), in the year 2007, Chiam was awarded the Arts Professional Development Grant from the National Arts Council Singapore and went on to pursue his performing skills in Paris with the great master Philippe Gaulier. In 2009, Chiam graduated with distinction from E'cole Philippe Gaulier.

In 2013, Chiam was awarded the NAC Arts scholarship and graduated with a Master of Arts from Rose Bruford College of Theatre and Performance, United Kingdom.

RAYMOND LEE
as Scholar Tao / Servant A



Raymond Lee obtained his Diploma in Music Performance (Vocal Studies) at the Nanyang Academy of Fine Arts (NAFA) and Bachelor of Arts (Honours) in Music from the University of Wales (UK) under the guidance of Lim Shieh Yih. In 2015, Lee graduated a Master's Degree in Choral Conducting, under tutelage of Prof. Pedro Monteiro at the University of Saint Joseph (Macau).

Lee was the first prize winner of the 34th and 37th Malaysia National Art Song Singing Competition (2008 & 2011); The Trinity Guildhall Music Competition in Singapore (2008) and the American Protégé International Vocal Competition (2016) in Traditional Repertoire (Professional Group).

Lee has performed in Malaysia, Indonesia, China, Thailand, Macau, Hong Kong, Singapore and United States. He performed the Tenor Solo in Bach's *Motet BWV227*, *Cantata BWV24*, *Mass in B Minor*, and Beethoven's *Symphony No. 9*. He made his operatic debut in 2011 with the Singapore Lyric Opera as Second Jew in Strauss's *Salome*. In 2016, he sings as Pang in Puccini's *Turandot*.

ALVIN TAN
as Scholar Li / Servant B



Baritone Alvin Tan "was a confident and bellowing Abbot of Cockaigne, and of hearty voice" in his performance in *Carmina Burana* (*The Straits Times*). He was raved for his "rich warm baritone voice", "passionate and exciting" with "a beautiful tone that fit the work like a glove" (*The Mad Scene*).

Tan received his music degree at the San Francisco Conservatory of Music, after obtaining business-related degrees at the University of Illinois at Urbana-Champaign. He was the producer and the original founder of the company that created the *LKY Musical* staged in 2015. As a performer on the operatic stage, he has sung the roles of Podestain in *Le Docteur Miracle*, Apollo in *L'egisto*, Mr John Brooke in *Little Women*, Papageno in *Die Zauberflöte*, Demetrius in *Midsummer Night's Dream*, Le Dancairo in *Carmen*, and Discord in *Les Arts Florissants*. Tan also won Best Singaporean Artist Award and Third Prize overall in the 2016 SLO-ASEAN Voice Competition.

JEREMY KOH
as Scholar Luo /
Housekeeper



Tenor Jeremy Koh is the first Singaporean to win the Tan Ngiang Kaw/Tan Ngiang Ann Memorial Vocal Competition. He is also a bronze award and special-mention certificate recipient at the Bangkok Opera Foundation's 5th International Singing Competition (2013).

Koh's operatic endeavors include roles from *The Merry Widow* (Singapore Lyric Opera), *La Princesse Jaune* (NAFA), *George and the Music Box* (Bellepoque) and the world première of *The Kamikaze Mind* (chamber • sounds). As a concert soloist, he has sung in Beethoven's *Symphony No. 9* (Siam Philharmonic Orchestra) and the world premiere of Goh Toh Chai's *Song of the Rising Wind* (Ding Yi Music Company).

Koh holds a Bachelor of Music degree (Royal College of Music), Diploma in Music Performance (NAFA) and was named a Singapore Lyric Opera Young Artist in 2016. Together with local classical singers, Jeremy founded the Singapore Pocket Opera Theatre to become the driving force of opera outreach in Singapore.

VOCAL ASSOCIATES FESTIVAL CHORUSES



The Vocal Associates Festival Choruses (VAFC) were formed in the spring of 2014, as part of Vocal Associates Ltd, a Singapore based non-profit organisation. This was the result of the vision, passion and commitment of Artistic Director Khor Ai Ming to bring a new level of vocal artistry to the Singapore musical scene. The choristers represent multiple nations and cultures, and range in age from seven to 75. They come together with a passion for creating beautiful music across a wide range of music, including classical, choral, opera, Art Song, Musical Theatre, Pop and Jazz.

Since 2014, the VAFC have worked with many established Singapore orchestras, namely Metropolitan Festival Orchestra in *The Lord of the Rings – The Two Towers*, Singapore Chinese Orchestra in *Strings Fantasy and Flavours of Chinese Music*, Orchestra of the Music Makers in Mahler's *Symphony No. 8* and The Philharmonic Winds in the world premiere of Luis Serrano Alarcon's *Marco Polo the Trilogy*. The VAFC have been fortunate to work with many esteemed conductors, such as Justin Freer, Timothy Reynish, Tsung Yeh and Joshua Tan.

In May 2016, VAFC presented their inaugural concert, Rutter's *Mass of the Children*, which was hailed by *The Straits Times* as a "colourful and impressive debut".

KHOR AI MING Chorus Mistress



A contemporary classical soprano, Khor Ai Ming has been the recurring artiste of choice for the Singapore and world premieres of new-music works. Active in the Singapore arts scene, she has graced many large-scale celebrations and festivals as an artiste. Her vast experience with various arts fields and genres attests to her remarkable versatility as a musician. She was awarded the Compass Artistic Excellence Award 2015 for her outstanding and commendable achievements as an artiste in Singapore.

Khor is the artistic director of Vocal Associates, a dynamic non-profit arts group that reflects her trademark versatility. 23 of her solo voice students, all members of Vocal Associates, won first and second prizes at the American Protégé International Music Competition from 2013 to 2016, including three Best Performer Awards of the night. This achievement marks the first time in Asia that a group of competitors of such large size has won top prizes under the same voice teacher. Subsequently, all 23 singers were accorded the honour of performing at New York's prestigious Carnegie Hall. Khor has been the chorus mistress of both the Singapore Lyric Opera Chorus and the Singapore Lyric Opera Children's Chorus.

SCO ORCHESTRA / MUSICIAN LIST

Music Director : Tsung Yeh
Resident Conductor : Quek Ling Kiong
Assistant Conductor : Moses Gay En Hui
Composer-in-Residence : Eric James Watson

GAOHU

Li Bao Shun (Concertmaster)
Zhou Ruo Yu (GaoHu Associate Principal)
Li Yu Long
Liu Zhi Yue
She Ling
Xu Wen Jing
Yuan Qi
Zhao Li

ERHU

Zhao Jian Hua (Erhu I Principal)
Zhu Lin (Erhu II Principal)
Ling Hock Siang (Erhu Associate Principal)
Ann Hong Mui
Chen Shu Hua
Cheng Chung Hsien
Chew Keng How
Hsieh I-Chieh
Hu Chung-Chin
Qin Zi Jing
Shen Qin
Tan Man Man
Tao Kai Li
Zhang Bin

ZHONGHU

Lin Gao (Principal)
Wu Ke Fei (Associate Principal)
Goh Cher Yen
Li Yuan
Neo Yong Soon Wilson
Wang Yi Jen
Wong Qin Kai
Yan Yan

CELLO

Xu Zhong (Principal)
Tang Jia (Associate Principal)
Chen Ying Guang Helen
Huang Ting-Yu
Ji Hui Ming
Poh Yee Luh
Sim Lian Kiat Eddie
Xu Xue Na

DOUBLE BASS

Zhang Hao (Principal)
Lee Khiang
Qu Feng
Wang Lu Yao

YANGQIN

Qu Jian Qing (Principal)
Ma Huan

PIPA

Yu Jia (Principal)
Goh Yew Guan
Tan Joon Chin
Zhang Yin

LIUQIN

Seetoh Poh Lam
Zhang Li

ZHONGRUAN

Zhang Rong Hui (Principal)
Lo Chai Xia (Associate Principal)
Cheng Tzu Ting
Foong Chui San
Han Ying
Koh Min Hui

SANXIAN / ZHONGRUAN

Huang Gui Fang

DARUAN

Jing Po
Koh Kim Wah
Wu Ru-Ching

HARP / KONGHOU / GUZHENG

Ma Xiao Lan

GUZHENG / PERCUSSION

Xu Hui

QUDI

Yin Zhi Yang (*Dizi* Principal)

BANGDI

Lim Sin Yeo

BANGDI / QUDI

Zeng Zhi

XINDI

Tan Chye Tiong
Ang Ting Leong Tony*

XINDI / QUDI

Phang Thean Siong

GAOYIN SHENG

Guo Chang Suo (*Sheng* Principal)
Ong Yi Horng

ZHONGYIN SHENG

Cheng Ho Kwan Kevin
Zhong Zhi Yue

DIYIN SHENG

Lim Kiong Pin

GAOYIN SUONA

Jin Shi Yi (*Suona / Guan* Principal)
Chang Le (Associate Principal)

ZHONGYIN SUONA

Lee Heng Quee
Meng Jie

CIZHONGYIN SUONA

Boo Chin Kiah

DIYIN SUONA

Liu Jiang

GUAN

Han Lei

PERCUSSION

Xu Fan (Principal)
Tan Loke Chuah (Associate Principal)
Ngoh Kheng Seng
Shen Guo Qin
Teo Teng Tat
Wu Xiang Yang
Toh Kai Siang Eugene*

* Guest Musician

SCO MANAGEMENT AND ADMINISTRATION TEAM

MANAGEMENT

Executive Director	Ho Wee San, Terence
Director (Programmes)	Chin Woon Ying
Director (Corporate Services)	Teo Bee Lan
Director (Business Development)	Tan Bee Leng, Rosemary
Deputy Director (Finance & Accounts Management)	Chay Wai Ee, Jacelyn
Deputy Director (Artistic Administration)	Loh Mee Joon
Deputy Director (Facilities)	Tan Kok Siang, Collin
Assistant Director (Marketing Communications)	Koh Mui Leng
Assistant Director (Concert Production)	Tay Yeow Chong, Jackie

ARTISTIC ADMINISTRATION

Assistant Manager	Lum Mun Ee
Senior Executive	Shi Bei Xi
Score Librarian	Koh Li Hwang
Orchestra Librarian	Lee Yun Hong
Senior Assistant	Tan Hwee Hian

ARTISTIC PLANNING

Assistant Manager	Lim Simin, Joanna
Assistant Manager	Teo Nien Tuan, June
Assistant Manager	Teo Shu Rong

BUSINESS DEVELOPMENT

Assistant Manager	Lim Fen Ni
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CONCERT PRODUCTION

Stage Manager	Lee Chun Seng
Executive	Lee Kwang Kiat
Senior Production Crew	Ng Teng Huat
Production Crew	Joo Siang Heng
Production Crew	Lee Leng Hwee
Senior Technician	Neo Nam Woon
Technician	Lau Hui San
Technician	Tan Hong You, Benson

HUMAN RESOURCE & ADMINISTRATION

Assistant Manager (Human Resource)	Pang Qin Wei
Senior Executive (Orchestra Affairs)	Lim Wan Ying
Senior Executive (Administration)	Tan Li Min, Michelle
Senior Assistant (Human Resource)	Lim Chui Hua

FINANCE & ACCOUNTS MANAGEMENT

Assistant Manager	Wong Siew Ling
Senior Executive	Liew Wei Lee
Senior Assistant	Tan Siew Har
Senior Assistant (Procurement)	Peck Yin Ni
Senior Assistant (Procurement)	Ng Kee Yan

MARKETING COMMUNICATIONS

Senior Executive	Soon Weixuan, Valesha
Senior Assistant	Chow Koon Thai

SINGAPORE NATIONAL YOUTH CHINESE ORCHESTRA

Senior Executive	Sim Kai Yang
Senior Executive	Wong Xinrui, Jeremy

VENUE MANAGEMENT

Senior Executive	Cheow Zhi Kang, Joshua
Senior Building Specialist	Yeo Han Kiang

VENUE MARKETING

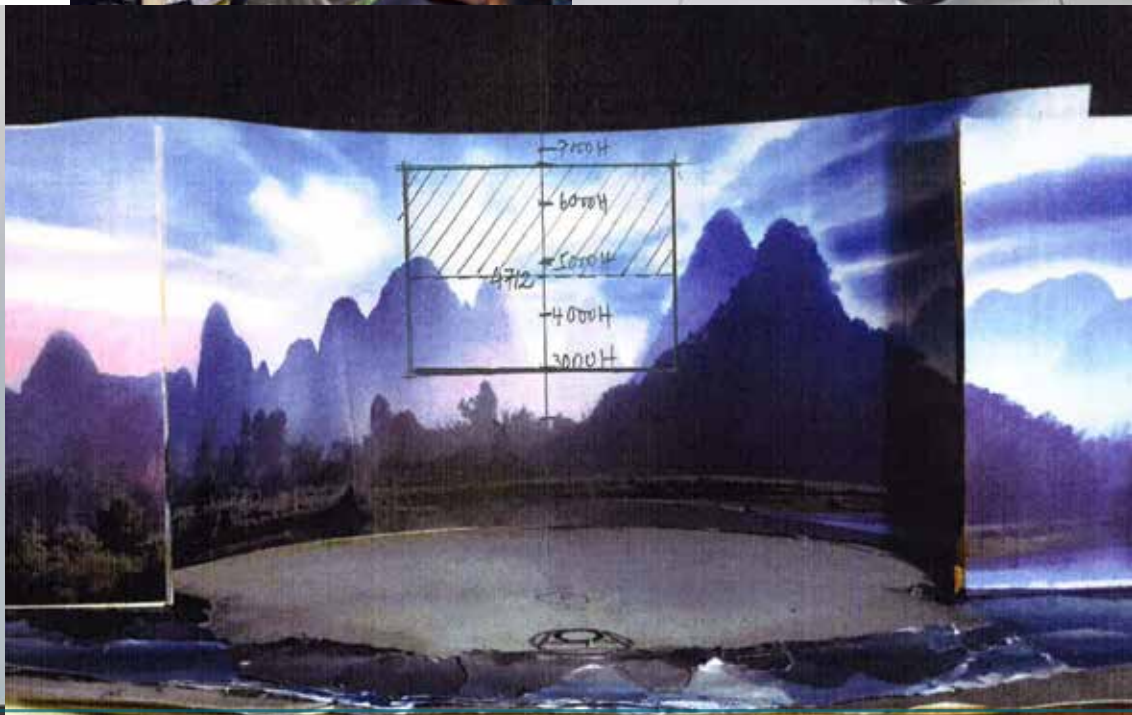
Senior Executive	Lee Poh Hui, Clement
Senior Assistant	Deng Xiuwei

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 Chu Zhuo (Resource provider)
 Yang Liucheng (Music Critic)
 Zhong Juncheng (Composer, Artistic Director of China-ASEAN Music Week)

BEHIND THE SCENES 幕后花絮





华艺术节监制的寄语

致华艺术节的朋友们——

每年11月，已成为我一年里最重要的月份。11月是滨海艺术中心发布新一年的华艺术节节目的时候，连串叫人振奋的内容，是华艺工作团队经过多个月的筹备与磨合调整的成果，满满的兴奋喜悦，就像怀胎十月终于迎来了新生儿一般。凑巧的是，华艺节门票公开发售前几天，我的第二个女儿也出世了！

正如一些父母急于知道他们新生儿的生日是否标志着一个顺遂吉祥的开始，华艺制作团队通常也会挑个良辰吉日来公开发售门票。也许，有些人会认为此为迷信之举，我却相信这种祈求好运的渴望深置于多数人心里，或至少，在我们团队成员的心中。我个人相信，只要有一个包容而善良的心，好事自然会降临在你身上。倘若遭遇厄运，善良的人总有办法战胜它。

说这些，跟华艺节又有何关系呢？

这可大有关联呢！华艺节团队必须怀抱睿智，胸怀大气，用开放包容的态度，统筹邀约确定又一届的节目，并且得以应付举办一个艺术节所可能遇到的各样问题与困局。

所以，今年我们为观众准备了哪些节目呢？从大年初八（2月23日）起到3月4日，丰盛的“艺术大餐”依序上桌，有全新的作品，有艺术界名人大咖以及观众喜爱的华人艺术家挂帅的演出，还有如甜点让人回味留香的免费节目，使你我的心灵得着艺术的滋养。

致力于支持新加坡艺术团体创作新作品是华艺节一贯的宗旨。展望2021年全新的中型剧场建成后，滨海艺术中心也会继续加大力度，于支持更多新加坡原创的作品，并为新加坡本土艺术家制造同区域艺术家合作的契机。

今年的华艺节，特别推介我们委约新加坡艺术家创作的四部作品——《六根不宁》为其一，是艺术节的本地委约作品首次在2000个座位的剧院演出；特定场域演出《爱因斯坦》，首次选在艺术中心的地下停车场演出；两个备受瞩目的艺术团首度联手的跨界之作《咔嚓卡夫卡！》；还有只允许小孩进场，专为小孩定制的《儿戏》，一台渗入式剧场体验的演出。

感谢所有以开放的胸怀给予我们信任的艺术家，感谢你们总在新年喜庆的日子里埋首努力，在艺术中心首演你们的新作；感谢来自海外，已同我们建立起不离不弃合作关系的艺术家，以及首次到访的华人艺术家，谢谢你们带来滋养心灵的作品。

对于热情的观众、慷慨的赞助商和捐献者，你们宽大的心胸和温暖的心灵，是支撑着我们年复一年把好的、新的作品不断的带到舞台上来的力量，我们心怀感恩。

这些种种，都推动着我们继续往前迈进，竭力为创造一次次难忘的艺术体验而努力。我们希望今年的华艺盛宴，能让我们大家成为更懂得包容的人，也成为彼此更加亲密的伙伴，让正能量不住放送，预告着来年将会是一个更美好的年头。

愿大家幸福安康！Huat啊！

李国铭
华艺节
节目监制

音乐总监的话

1961年由苏里执导的长春电影制片厂第一部“风光音乐故事片”“刘三姐”一炮窜红，把由黄婉秋塑造的刘三姐那种美丽、机智、勇敢的形象一举推上了世界级的舞台，也令桂林、阳朔之秀丽山水成为家喻户晓的环球性景点。

数年前与中国文化中心马红英主任的一席谈话，在我心中燃起了把此片的音乐与故事由新加坡华乐团重新推上舞台的愿望。与作曲家，我的老搭档罗伟伦兄一谈即合。在华艺节与新加坡华乐团的支持下，我们一不做二不休，立即赶去广西南宁和桂林实地考察与体验了刘三姐“产地”的山水与人文环境。

经过伟伦重新创作后的“歌乐《刘三姐》”虽音乐主题与故事主线不变，但他以交响音乐的形式把它重新结构为六个乐章，并加入大份量的合唱，题目上以“歌”字为轴线贯穿到底。其中扩大的“囚歌”与“恋歌”二乐章更着墨于描写刘三姐被囚之困苦与她和阿牛之间爱情的真切、热烈。这使整个故事更富冲突，更加感人。伟伦在这部“歌乐”中，着意让乐队起到穿针引线，推波助澜的作用。更在序曲中别具匠心让乐队与多媒体结合，现场演奏与原生态录音录像交相辉映，淋漓尽致地描绘了哺育出刘三姐传奇的秀丽人文与地理生态环境。

“山歌好比清江水”，“心想唱歌就唱歌”。让我们忘却周日工作的劳累与现代都市生活的繁忙，让刘三姐的优美歌喉，把你带入一个奇妙的山水风景世界！

葉聰

音乐总监 / 指挥 / 创意策划

创作感言

《刘三姐》电影六十年代公映时，我只是音乐学院的一名高中生。看完电影后，除了和其他观众一样，喜欢影片中优美朴实的歌曲之外，作为一名刚刚开始学习作曲的学生而言，还抱有对电影音乐作曲家雷振邦先生的羡慕与崇拜之情。没想到，半个世纪之后，一个电影院里的小观众，居然获得滨海艺术中心华艺节的委约，将这部作品改编成舞台音乐会的形式，呈现给观众。我除了感到荣幸之外，对原作仍然抱着当年那份崇敬之心。

接到委约，我一如既往地着手创作前的准备工作，除了看了N遍的当年的影片之外，还和叶聪先生远赴广西采风。采风的时间虽然非常仓促，幸运的是当地的文艺团体提供了热情的帮助，使我们获益匪浅。特别是广西艺术学院的详细介绍以及无私地提供珍贵的资料，为我的创作提供了全新的元素，观众将在第一乐章欣赏到其中的一小部分；除此之外，我也明确了创作的定位，特别是第一乐章，我将把探索《刘三姐》诞生的根源的感想，以音乐的方式告诉观众。

开始创作了，一个个难题却接踵而至。如何做到既有新意，又保持原作的精髓？如何在狭小的舞台上少对白、少动作，却能使观众感受到故事情节的戏剧性展开？亲爱的观众，当您步出音乐厅的时候，一切都已经有了答案。希望今晚的“歌乐《刘三姐》”，诚恳地带您回味了当年的美好时光；令您感受到传统文化在新时代散发的魅力；也让您在欣赏优美歌曲的同时，享受音乐给您带来无限想象空间的乐趣。

罗伟伦

作曲 / 创意策划

创意团队与演员

指挥/创意策划
作曲/创意策划
导演

葉聰
罗伟伦
吴文德

演员

王庆爽 (女高音) 饰刘三姐
郑渊智 (男高音) 饰阿牛
林伟林 (男中音) 饰老渔翁
彭熨然 (女高音) 饰舟妹
詹辉振 (演员) 饰莫怀仁
李培勤 (男高音) 饰陶秀才/家丁甲
陈德庆 (男中音) 饰李秀才/家丁乙
许智霖 (男高音) 饰罗秀才/管家

乐队
合唱团
合唱指挥

新加坡华乐团
Vocal Associates Festival Choruses
许爱敏

舞美与灯光设计
灯光与多媒体操作
服装设计
化妆师
发型设计
排练钢琴师

王志强
刘伟诚
陈书林、袁之颖 MAX.TAN
黄洲弥 The Make Up Room
林忠华 Ashley Salon
林瑞君

节目

《刘三姐》是长春电影制片厂根据广西僮族民间传说改编，于1961年摄制的一部风光音乐故事片，影片讲述了勇敢聪明的刘三姐，以山歌智斗财主莫怀仁的故事。

“歌乐”《刘三姐》根据电影歌曲改编创作，以舞台音乐会的形式，在叙述故事的同时，呈现一首首动听的歌曲。

全曲由六个乐章组成：

第一乐章：歌乡

乐曲以多变的音乐色彩，以及民间表演与乐队结合的方法，描绘广西奇特迷人的风景，介绍当地的民间音乐文化，从而说明，《刘三姐》的诞生，是广西的风土人情与丰富的民间音乐孕育下的必然产物。

第二乐章：会歌

乐曲以轻快的《采茶歌》开始，慕名而来的村民，和刘三姐相聚会歌，受到莫怀仁的阻扰，甚至要以封山来威吓村民，刘三姐和村民们一起据理力争，并决定以对歌决一胜负。

第三乐章：对歌

乐曲以热烈快速的节奏开始，表现这场山歌对决前紧张热闹的准备场面。莫怀仁选派了三位秀才与刘三姐对歌，刘三姐机智地以首首幽默动听的山歌回应，最终在热烈的歌声中，莫怀仁狼狈地落败而逃。

第四乐章：囚歌

不祥的音乐预示着一场阴谋正在酝酿。刘三姐与舟妹唱着山歌砍柴之际，遭遇绑架，刘三姐勇敢面对莫怀仁的威逼利诱，阿牛与村民们积极营救。最终，阿牛机智地凭借山歌救出刘三姐。而在莫怀仁追捕的危急关头，村民们又冷静地在江上与他周旋，使莫怀仁东走西串、不知所措、无奈而退。

第五乐章：恋歌

在同甘共苦的生活中，刘三姐与阿牛产生了恋情。乐曲开始的无伴奏合唱，诉说着两人内心的爱慕之情；一首在躲避莫怀仁追捕的小船上对唱的《刀切莲藕丝不断》，道出了两人的共同志向；最终在藤树前许下了“哪个九十七岁死，奈何桥上等三年”的爱情誓言。

第六乐章：歌海

半个世纪前，刘三姐的歌在中国家喻户晓，甚至在海外的华人中引起轰动。五十年后的今天，当你踏上广西这片土地，依然到处飘扬着那熟悉的歌声。这个乐章的开始，再次回顾广西的风土人情与民间文化，并采用不同的方法呈现主题歌《山歌好比春江水》，表达了作曲者对民间传统文化的崇敬，以及继续传承发扬光大的祝愿。

(时长约1小时50分钟，包括20分钟中场休息。)

电影《刘三姐》

故事

天生爱歌唱的刘三姐，总借着歌声唱出穷人的心里话，因而遭到地主牛员外的陷害，变得无处安身，惟有漂泊江上。一天，她被好心的老渔翁和其儿女阿牛和舟妹收留，在他们的家乡住了下来；四方乡亲（包括她的亲哥刘二）知道她的下落后，都赶来相见。

此处的地主莫怀仁听说“刁顽不逊”的刘三姐又聚众唱歌，决定和她对歌，他以为请来三个秀才就可以打败刘三姐，岂知才几首歌他们就已招架无力，莫怀仁气急败坏，一个失足跌入江中，狼狈不堪。

斗歌输了，莫怀仁差人把刘三姐挟至莫府，以荣华富贵诱惑她不成，只好把她关在牢里。爱人阿牛和众乡亲在莫府丫环的协助下救她出府并撑船离去……

“从此结交定百年，哪个九十七岁死，奈何桥上等三年”！避开莫府追捕的三姐和阿牛，在晚霞映照的江边榕树下定百年姻缘，互许誓言。

关于电影《刘三姐》

中国长春电影制片厂根据广西民间传说故事改编的电影故事片《刘三姐》，在1960年首映后引起极大的轰动，风靡全中国和东南亚地区，是编剧乔羽、导演苏里和作曲家雷振邦的心血结晶。

《刘三姐》全片洋溢着机智、诙谐、娱乐的元素，当中精彩的对歌，浓郁的民歌特点，动听的旋律，还有幽默诙谐的经典对歌唱词，均展现出轻松、乐观的基调，予人一种积极美好的盼望。

刘三姐的扮演者

主人翁刘三姐的扮演者黄婉秋当年还是个17岁的剧校学员，她在试镜后原是获得舟妹的角色，后据说剧组因为不满意刘三姐的试镜者，于是换她担纲主演，完整演绎了这位传说中的歌仙。

说《刘三姐》也要提傅锦华。她原是广西彩调剧团的演员，被选为电影中刘三姐的幕后代唱，用她天生的好嗓音为影片锦上添花，塑造了一个更有说服力的刘三姐形象。

少儿版的《刘三姐》

《刘三姐》电影热潮，从六十年代延烧到七八十年代，各大城市的先后重映，都掀起一波波的山歌热。叫人惊叹的是，2016年10月中国湖南电视频道播出由一群少儿演员演出的《小戏骨刘三姐》，该片保留了原版《刘三姐》中的故事主线，着重演绎江边对歌的情节，小演员出彩的演出赢得观众的掌声。

电影《刘三姐》是一代人的美好回忆，其脍炙人口的歌词旋律，自然流畅的演技，有条不紊的情节铺陈，都在在的成就了它的不能被忘却。

葉聰

音乐总监 / 指挥 / 创意策划



自2002年1月应邀出任新加坡华乐团的音乐总监。在他的领导下，华乐团迅速拓展演奏曲目，由他策划的大型音乐会包括交响幻想史诗《马可波罗与卜鲁罕公主》、《千年一瞬》、音乐剧史诗《海上第一人郑和》、把昆曲经典与莎翁名著融于一炉的《离梦》，以及诗乐诵歌《大唐风华》和音乐会歌剧《雷雨》与《原野》等。这些成功的制作，不但广受好评，也推高了华乐艺术的层次，更为他个人赢得我国文化界最高荣誉“新加坡文化奖”（2013）。他也现任为新加坡国家青年华乐团顾问。

葉聰自1988年至2016年担任美国南湾交响乐团音乐总监。1995年，他与南湾交响乐团更获颁美国作曲家、作家及出版商协会大奖荣衔。2016年，在葉聰指挥最后一场南湾交响乐团的音乐会上，南湾市市长Pete Buttigieg上台感谢葉聰领导指挥乐团长达28年，为纪念他的贡献，特别把5月7日定为“葉聰日”；葉聰也被授予该乐团桂冠指挥的荣誉。另外，葉聰也荣获美国印第安纳州州长Mike Pence颁发的印地安纳州最高平民奖Sagamore of the Wabash Award。

这些年来，他曾同北美多个乐团合作，包括芝加哥、明尼苏打、三藩市、塔克逊、纽黑文交响乐、卡尔加里和罗彻斯特管弦乐团等。他还经常应邀担任亚洲多个乐团的客席指挥，包括北京、上海、广州、深圳，还有香港、台北、东京、横滨等地方的乐团。欧洲方面，他指挥过巴黎2e2m合奏团、法国电台管弦乐团和波兰、俄罗斯及捷克的乐团等。

葉聰在指挥教育界也极富盛誉。他曾是捷克交响乐指挥工作坊的艺术总监，并曾在美国“指挥家联盟”与北美交响乐团联合会举办的工作坊担任讲师。他也曾到北京、上海、香港、台湾和新加坡多次举办指挥大师班。他近年来的新任命，包括中央民族乐团首席客座指挥、江苏大剧院艺术委员会委员和上海音乐学院贺绿汀中国音乐高等研究院学术委员。另外，他曾同雨果、Delos与Naxos等公司合作录制了多张音乐光碟专辑。

新加坡华乐团

拥有超过80名音乐家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。自1997年首演以来，在肩负传统文化的传承之同时，也以发展和创新为重任，不断策划与制作素质高又多元化的节目，在本区域华乐界占有一席之地；同时，更通过汲取周边国家独特的南洋文化，逐步发展成具多元文化特色的优质华乐团。

由我国李显龙总理担任乐团赞助人的华乐团，坐落于新加坡金融中心，常驻演出场地是新加坡大会堂——一座见证新加坡历史的坐标，一栋被列为国家古迹的建筑。

多年以来，华乐团不断的精进，日益扩大的观众群也亲耳聆听了华乐团一场又一场充满诚意和新意的音乐会，亲眼见证乐团的成长。2002年的滨海艺术中心开幕艺术节上，乐团为观众展示了一部富于梦幻色彩，又具真实历史故事的交响幻想史诗《马可波罗与卜鲁汉公主》，是为乐团发展进程中一个开创性的里程碑。隔年，乐团与新加坡艺术节有了首次的成功合作后，接着下来的两年和2008年，乐团仍旧是新加坡艺术节盛会的演出团体之一，曾先后同国际知名歌唱家合作演出音乐剧史诗《海上第一人—郑和》、同新加坡舞蹈剧场合作《寻觅》、与剧艺工作坊突破性合作演出，让莎士比亚名著与昆曲经典《牡丹亭》在《离梦》中相会。此外，乐团也分别在2004年与2007年的新加坡国庆庆典上呈献了精彩的演出。2009年，乐团成为历史上第一支受邀在爱丁堡艺术节开幕周演出的华乐团。

1998年乐团在北京、上海和厦门，还有2000年在台湾的演出，让亚洲地区开始注意新加坡华乐团。

2005年，新加坡华乐团首次到文化气息浓郁的匈牙利、伦敦和盖茨黑德作欧洲巡回演出，成功赢得观众与音乐评论家的一致赞赏。2007年，在北京国际音乐节和中国上海国际艺术节的邀请下，乐团配合“新加坡节”在北京与上海演出。另外，乐团也参与了澳门国际音乐节，并在广州星海音乐厅、中山市文化艺术中心及深圳音乐厅中亮相演出。2014年，乐团参与上海之春国际音乐节，以及在苏州欢庆新中苏州工业园区20周年庆典上演出。在2015年，新加坡华乐团也赴香港荃湾大会堂演奏厅和香港文化中心音乐厅演出两场音乐会。为庆祝新马建交50周年，新加坡华乐团参与了新加坡文化、社区及青年部于吉隆坡举行的“文化之桥”新加坡文化交流季，在吉隆坡呈献马来西亚首演音乐会《乐飘双峰·荟音乐融》，带领马来西亚的观众踏上新马文化交流的音乐之旅。这些海外音乐会大大提升了乐团在国际乐坛的名声，奠定了它在华乐界的领导地位。

新加坡华乐团立意通过启发、推动、影响和教育的方式来传它的音乐理念。它以“人民乐团”为宗旨，通过社区音乐会、学校艺术教育计划、户外音乐会等活动来推广华乐。为使其他种族的朋友懂得并愿意欣赏华乐，乐团在委约的作品中，以及在其主办的新加坡国际华乐作曲大赛中都注入了“南洋”元素，期望借此创立本地独有的音乐风格。乐团也于2012年主办新加坡首次长达23天的全国华乐马拉松，共计31支本地华乐团呈献了44场演出。2014年6月28日，新加坡华乐团在国家体育场，新加坡体育城再次创造历史，以4557表演者组成的最大型华族鼓乐团及3345表演者组成的最大型华乐团，打破两项健力士世界纪录，该场超大型的演出消息一经发布，立即引起瞩目，而门票也是一票难求，演出盛况空前，成绩斐然。



罗伟伦

作曲 / 创意策划

罗伟伦出生中国上海，毕业于中央音乐学院。1956年考入中央音乐学院附中，学习钢琴与音乐理论；因着成绩优异，提前在附中的最后一年开始大学作曲系的主修课程，师从苏夏；1962年直升大学作曲系，师从中国著名作曲家杜鸣心。

大学毕业时正逢文化大革命，他参加中央乐团作曲组，创作了大型音乐作品《毛泽东诗词大合唱》。1973年，他任职于中央新闻纪录电影制片厂音乐组，参与了数十部影视音乐的创作。那段时期他主要作品有毛泽东、周恩来、鲁迅等人物纪念影视片的音乐，以及毛泽东接见外宾的特定背景音乐等。

1980年加入了中国音乐家协会，同年入选中国电影音乐青年优秀作曲家。继后他移居香港，加入香港作曲家与作词家协会，并任教于香港演艺学院。自那时起，罗伟伦开始了华乐的创作，主要作品有《龙》、《白蛇传》与《大理情风》等，其中中胡与管弦乐队的《苏武》，以及柳琴与中乐队的《晋乡秋色》等，都以音乐光碟出版发行。

1995年，罗伟伦移居新加坡，其创作进入到一个更为丰盛多样化的阶段。主要作品包括《天网》、《王子与狮子》、新加坡2007国庆大型歌舞音乐，以及滨海艺术中心华艺节2011的《陈洁仪——我的音乐之旅》、新加坡艺术节的《海上第一人——郑和》等等。此外，他曾出任新加坡华乐团驻团作曲家（2012-2014）、受邀担任新加坡华乐团咨询团成员、本地华乐比赛和台湾国际作曲大赛的评委。他也曾多次获奖，作品华乐合奏《海上第一人——郑和》在新加坡华乐团主办的国际华乐作曲大赛中获荣誉奖（2006）；《彩云追月》和他与罗坚创作的影画交响乐《神女》，获颁香港作曲家与作词家协会奖项，前者为2007年最广泛演奏金帆奖，后者则获2016年最佳正统音乐作品金帆奖；他个人则获颁新加坡作曲家与作词家协会的最佳艺术家奖（2017），以及荣获新加坡文化界最高荣誉——新加坡文化奖（2017）。



吴文德

导演

被誉为亚洲剧场的重要创作力量，吴文德的作品跨越国界，吸引着来自不同文化的观众。他的作品多以人性出发、透过后现代式的敏感与对社会的关怀、把焦点放在人与道德的层面上。

南洋艺术学院毕业的文德，投身剧场超过25年，他身兼导演、剧作家和舞美等职，在美学、文学、音乐方面的敏锐眼光，使他在剧场工作上游刃有余。他能驾驶华英双语，是我国最具活力和最活跃的剧团之一TOY肥料厂的首席艺术总监。

因他在新加坡剧场发展上所作出的努力，2001年荣获国家艺术理事会颁发的青年艺术家奖，2005年荣获新加坡青年奖，为表彰他在新加坡艺术领域的耕耘和向国际推介新加坡文化的贡献。他曾经作为首名威信国际艺术奖学金得主，到伦敦攻读戏剧导演课程。此外，也考获纽约电影学院颁发的电影导演证书。

作为一名多产导演，文德编和导的作品有《剃头刀》、《海镜》、《桃园三解意》和《丁当和他的登步树》等；原创剧本有《长屋》、《白言》和《茎阴份子》；执导作品则有《我和春天有个约会》、《第七抽柜》、《寻找小猫的妈妈》、《南海十三郎》、《仲夏夜之梦》、《雷雨》、《雨季》、《881》、《搭错车》、《唯一》和《原野》等。近期力作《咏蟹花》、《雨季》和《唯一》等，不只得到观众的热烈回响也获得媒体与艺术界朋友的好评。

作品中，《剃头刀》赢得2001首届“海峡时报‘生活版’戏剧奖”九个大奖中包括最佳年度戏剧奖和最佳原创剧本等五个奖项。在2003年的同一奖项中，他设计的《焰脸》赢得最佳舞美设计奖；同年，日本影法师剧团委约他创作了由六国联合呈献的《海镜》，并由他出任导演。在日本基金赞助下，这项到多国巡演的制作，在日本东京的城市艺术空间剧场首演，并陆续到新加坡、曼谷、马尼拉、吉隆坡和雅加达演出。2014年，他获颁上海“壹戏剧五周年荣誉大赏”菁英导演奖，成为新加坡艺术家荣获此奖的第一人。

戏剧之外，文德也曾在2007、2008与2017年受邀担任新加坡国庆庆典创意总监，负责节目的构思和总体呈献。他也是2011年在上海举行的新加坡日的创意总监。



王庆爽

饰 刘三姐

青年女高音歌唱家，王庆爽嗓音圆润甜美，表演激情四溢，是中国年轻一代的优秀声乐家。她先后毕业于解放军艺术学院、中国音乐学院研究院，师从马秋华教授。

这些年来，她陆续获得诸多奖项，包括中国三大声乐比赛冠军：央视第十五届全国青年歌手电视大奖赛（民族组）、第六届中国音乐金钟奖声乐比赛（民族组）和文化部第八届文华奖；还有首届二届中国歌剧节个人单项最高奖“优秀表演奖”；中国广播电视协会全国十大金牌歌手奖等。

她的歌唱实力也获得多部歌剧导演的青睐，在多部大型歌剧中担任主角领衔演出，其中就有原创歌剧《土楼》（饰演云花）、国家大剧院版《洪湖赤卫队》（韩英）、历史歌舞剧《大舜》（娥皇）、歌剧《悲怆的黎明》（林梅）等。

音乐舞台之外，她还为中国央视版电视剧《笑傲江湖》、《桃花扇传奇》、《吉鸿昌》演唱主题曲和插曲；连续多年参与央视春晚的演出。其代表作有《千古绝唱》、《梁祝新歌》、《知己红颜》、《文成公主》、《红旗飘》、《幸福相伴》、《假如今天你还在》等歌曲，其中由她作词并演唱的《梁祝新歌》被列入中国民族声乐教科书。





郑渊智 饰 阿牛

这一季，新加坡男高音歌唱家郑渊智将先后以多个角色的演绎同观众见面：首先是在新加坡华乐团于2018年华艺术节上的《歌乐刘三姐》音乐会上饰演阿牛一角，莫扎特《女人皆如此》中演出年轻军官费南多，参与布莱德岭交响乐团的德伏夏克《圣母悼歌》、新加坡交响乐团的普契尼《波西米亚人》和新加坡歌剧团的威尔第《阿伊达》等。

曾经演出的多尼采蒂《爱情灵药》中的农村青年内蒙利诺、华格纳《漂泊的荷兰人》中的《水手歌》的演出、奥芬巴赫《天堂与地狱》的奥芬欧、多尼采蒂Rita中的Peppe、布里顿《旋螺丝》中的Peter Quint、斯特拉文斯基《Mavra》中的Hussar、舒伯特《共谋者》中的阿斯托夫、罗西尼《婚姻契约》的爱德华多、里奇歌尔登《愤怒的葡萄》的穆里格雷维斯、马克阿达莫《小妇人》的劳瑞、莫扎特《女人皆如此》的费南多和弗朗歌法西奥《阿姆雷特》等。他同美国西南歌剧团的演出被列为2016年《歌剧新闻》最佳音乐录音之一。

郑渊智毕业于曼哈顿音乐学院，师从知名男高音歌唱家尼尔·罗森圣，在考获音乐学士学位后他继续在伊利诺伊州的西北大学深造，拜师于名家史提芬·史密斯教授，并获颁音乐硕士学位。他先后在2013、2014和2017年获颁艾科斯坦优秀生奖学金、也获得了新视野阿斯本音乐节奖，最近还获得了德国拜罗伊特理查德·瓦格纳奖学金。



林伟林 饰 老渔翁

新加坡男中音林伟林，其音乐的启蒙可说是著名的朱慧林老师。及长，他先后到香港演艺学院、伦敦市政厅音乐与戏剧学院，以及曼彻斯特皇家北方音乐学院，分别拜师于聶明康、鲁道夫·皮耶乃和帕特里克·麦奎根。曾荣获美国纽约罗萨·宠赛尔国际声乐比赛银玫瑰奖。

他曾参与的歌剧作品包括莫扎特的《魔笛》、《女人皆如此》、《唐璜》和《费加罗的婚礼》；韩德尔的《阿西斯与加拉蒂亚》；普赛尔的《狄朵与埃涅阿斯》；普契尼的《波希米亚人》、《蝴蝶夫人》、《曼侬·莱斯科特》和《图兰朵》；威尔第的《埃尔纳尼》、《弄臣》、《茶花女》；莱昂卡瓦洛的《丑角》；多尼采蒂的《拉美莫尔的露琪亚》，《夜钟II》；罗西尼的《塞维利亚的理发师》；奥芬巴赫的《霍夫曼的故事》；施特劳斯的《莎乐美》；罗斯的《阿里昂和海豚》；魏尔的《街景》及《三分钱歌剧》；布里顿的《诺亚方舟》和《仲夏夜之梦》。

他还曾在多部交响合唱音乐作品中演唱，如贝多芬的《第九交响曲》和《C大调弥撒曲》；门德尔松的《以利亚》、《圣保罗》；莫扎特的《安魂曲》，巴赫《马太受难曲》和《B小调弥撒曲》；海顿的《尼尔逊弥撒曲》和《创造颂》；韩德尔的《弥赛亚》；普朗克的《随想曲-假面舞会》；夏庞蒂埃的《感恩颂》；还有卡葛的亚洲首演作品《...den 24.XII.》1931；同新加坡歌剧院、爱乐室内合唱团、南洋艺术学院、新加坡艺术节、香港圣乐团、曼谷歌剧院和NUNi制作有过合作。



彭榕然 饰 舟妹

花腔女高音彭榕然，在2015年以专业第一名的成绩考入中国上海音乐学院声乐歌剧系，师从著名声乐教育家，也是女高音歌唱家方琼教授。榕然曾经参加方琼师生音乐会“五月的鲜花”演出、上海音乐学院（上音）首排大型民族歌剧《野火春风斗古城》、方琼“古诗词长相知音乐会”上海、广州、北京和台湾高雄的巡演、上音大型原创歌剧《一江春水》在上海和深圳的演出。2017年她在上音大型原创民族歌剧《贺绿汀》中饰演贺夫人姜瑞芝。2016年她在新加坡举行的国际华人艺术节的中国声乐国际大赛中赢得本科组银奖。



詹辉振 饰 地主莫怀仁

詹辉振自1997年起，开始活跃于我国的华语剧场。这些年来，他作为演员参与了实践剧场、戏剧盒、意象剧场、海燕等人和Toy肥料厂等多个剧团的演出。

2001年，他加入我国（已故）戏剧家郭宝崑创立的实践剧场，在剧团里参与了演员、导演和戏剧导师的工作。也是在这段期间，他有机会到台湾和香港跟多位导师学习导戏和表演，导师中就有台湾表演工作坊的赖声川、香港话剧团的毛俊辉和香港剧场组合的詹瑞文等。

2007年，他远赴欧洲，在法国戏剧大师菲力普·戈利耶门下学习并完成两年的表演训练课程。

2013年，他获颁国家艺术理事会全额奖学金，到伦敦罗斯布鲁弗戏剧演艺学院修读硕士课程，并在隔年取得戏剧硕士学位。



李培勤 饰 陶秀才/家丁甲

李培勤师承我国已故男高音歌唱家林燮毅，先后在新加坡南洋艺术学院考获音乐表演（声乐）文凭，以及英国威尔斯大学音乐学士（荣誉）学位。继后到澳门圣若瑟大学拜师皮图罗·蒙特伊洛教授门下，考获合唱指挥硕士学位。

他在多项音乐赛事中赢得第一奖，包括第34届（2008）和第37届（2011）马来西亚全国艺术歌曲歌唱比赛；新加坡圣三一音乐学院（2008）和2016年美国门徒国际声乐比赛中的传统曲目（专业组别）。

李培勤在马来西亚、印度尼西亚、中国、泰国、澳门、香港、新加坡和美国的音乐舞台上，都曾见其身影。他曾担任巴哈《经文歌BWV227》、《清唱剧BWV24》、《B小调弥撒》及贝多芬《第九交响曲》的男高音独唱；近年参与新加坡歌剧院所主办的歌剧演出有2011年理查斯特劳斯的《莎乐美》（饰演2nd Jew）及2016年普契尼的《图兰多》（饰演Pang）。



陈德庆 饰 李秀才/家丁乙

男中音陈德庆在歌剧《布兰诗歌》中，“用真挚的情感和自信的演绎修道院长这个人物。”（新加坡《海峡时报》如此评说），他的嗓音“温暖而醇厚”、“深情而激动人心”，诠释人物完美吻合。（歌剧爱好者线上刊物The Mad Scene）

他在考取美国伊利诺伊大学厄巴纳-香槟分校商学士学位后，辗转在旧金山音乐学院考取音乐学位。曾经是位制作人的他，是2015年音乐剧《光耀建国路》制作公司的创办人。作为一名歌剧演员，他曾出演多部歌剧的大小角色，包括《神奇博士》的波德斯塔、《埃吉斯托》的阿波罗、《小妇人》的约翰·布鲁克、《魔笛》的巴巴吉诺、《仲夏夜之梦》的狄米特律斯、《卡门》的当卡诺，以及《为佛罗伦萨的艺术》的Discord。在2016年，他在新加坡歌剧团亚细安声乐比赛中赢得全场第三名和最佳新加坡艺术家奖。



许智霖 饰 罗秀才/管家

男高音许智霖是第一位赢得纪念陈仰厚陈仰安声乐比赛的新加坡人；2013年在曼谷歌剧基金会第五届国际歌唱比赛中，获得铜奖和特别推荐奖。

他曾参与的演出有：同新加坡歌剧团合作的《风流寡妇》、南洋艺术学院的《黄衣公主》、Bellepoque 的《乔治与音乐盒》和 chamber · sounds 的《神风心灵》。歌剧外，他也是音乐会的独唱演员，曾参与暹罗交响乐团的贝多芬《第九交响曲》的演出，还有鼎艺团的吴多才的世界首演作品《大风歌》。

他拥有英国皇家音乐学院音乐学士学位、南洋艺术学院的音乐表演文凭，并获颁2016年新加坡歌剧团青年艺术家奖。为推广新加坡歌剧文化，他在2016年同一群本地古典歌者创立了新加坡袖珍歌剧团（SPOT）。

Vocal Associates Festival Choruses 合唱团



合唱团成立于2014年春，隶属于非牟利机构Vocal Associates Ltd。因着艺术总监许爱敏对合唱艺术的热爱与委身，为了提升我国的合唱音乐艺术，她发起成立了VAFC。合唱团成员来自不同国家地区，文化背景也有所差异，团员从7岁到75岁，跨度极大！然而，就是因为对创造美丽的音乐的共同目标，对合唱艺术的热忱，把这些人给聚集起来。合唱团演唱的曲目广泛，有古典、合唱、歌剧、艺术歌曲、音乐剧场，还有流行与爵士。

2014年至今，合唱团已同数个新加坡乐团合作过，包括大都会管弦乐团的《指环王——双塔奇兵》、新加坡华乐团的《秦琴乐吕》和《乐韵中华》、创乐者交响乐团的《马勒第八交响曲》，以及爱乐管乐团的世界首演《马可波罗三部曲》（路易·塞拉诺·阿拉尔孔创作）。在合作的指挥名单中，包括备受尊崇的英国指挥家蒂姆西·瑞尼斯和葉聰，以及青年指挥家美国的贾斯汀·弗利尔和我国的陈康明等。

2016年5月，VAFC举办了首场音乐会“卢特的《儿童弥撒》”，获得《海峡时报》评论为“丰富而多彩的演出，初次登场就令人印象深刻！”



许爱敏 合唱指挥

当代古典女高音歌唱家许爱敏，一直是作曲家新作出炉的首选演唱人选。活跃于我国艺坛，经常能在大型的庆典节目和艺术节庆中听到她的歌声。与不同艺术类别艺术家的频繁合作，证明她作为音乐家的多面才华。因着她的杰出表现与成就，2015年她荣获新加坡此曲创作协会颁发的艺术卓越奖。

Vocal Associates 的23名成员是她的声乐学生，自2013年至2016年，都先后赢得美国门徒国际声乐比赛的首一二奖，包括三个最佳表演奖。在赛事的历史上，从未有过在单一导师指导下的声乐学生如此大规模的在同一赛事中赢得如此多的奖项。这23名得奖者因而获得在纽约著名的卡内基音乐厅里表演的荣誉。

许爱敏一直是新加坡歌剧团合唱团与儿童合唱团的声乐指导老师。

新加坡华乐团

音乐总监 : 葉聰
驻团指挥 : 郭勇德
助理指挥 : 倪恩辉
驻团作曲家 : 埃里克·沃森

高胡

李宝顺 (乐团首席)
周若瑜 (高胡副首席)
李玉龙
刘智乐
余伶
许文静
袁琦
赵莉

二胡

赵剑华 (二胡I首席)
朱霖 (二胡II首席)
林傅强 (二胡副首席)
翁凤玫
陈淑华
郑重贤
周经豪
谢宜洁
胡仲钦
秦子婧
沈芹
谭曼曼
陶凯莉
张彬

中胡

林杲 (首席)
吴可菲 (副首席)
吴泽源
李媛
梁永顺
王怡人

三弦/中阮

黄桂芳

大阮

景颇
许金花
吴如晴

竖琴/箜篌/古筝

马晓蓝

古筝/打击

许徽

曲笛

尹志阳 (笛子首席)

梆笛

林信有

梆笛/曲笛

曾志

新笛

陈财忠
洪鼎量*

新笛/曲笛

彭天祥

高音笙

郭长锁 (笙首席)
王奕鸿
王勤凯
闫妍

大提琴

徐忠 (首席)
汤佳 (副首席)
陈盈光
黄亭语
姬辉明
潘语录
沈廉傑
徐雪娜

低音提琴

张浩 (首席)
李翊彰
瞿峰
王璐瑶

扬琴

瞿建青 (首席)
马欢

琵琶

俞嘉 (首席)
吴友元
陈雨臻
张银

柳琴

司徒宝男
张丽

中阮

张蓉晖 (首席)
罗彩霞 (副首席)
郑芝庭
冯翠珊
韩颖
许民慧

中音笙

郑浩筠
钟之岳

低音笙

林向斌

高音唢呐

靳世义 (唢呐/管首席)
常乐 (副首席)

中音唢呐

李新桂
孟杰

次中音唢呐

巫振加

低音唢呐

刘江

管

韩雷

打击乐

徐帆 (首席)
陈乐泉 (副首席)
伍庆成
沈国钦
张腾达
伍向阳
卓开祥*

*客卿演奏家

管理层与行政部

管理层

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集群主管（节目）	陈雯音
集群主管（企业管理）	张美兰
主管（业务拓展）	陈美玲
主管（财务与会计）	谢慧儿
主管（艺术行政）	罗美云
主管（会场管理）	陈国祥
主管（行销传播）	许美玲
主管（音乐会制作）	戴瑶综

艺术行政

助理经理	林敏仪
高级执行官	施倍睇
乐谱管理员	许荔方
谱务	李韵虹
高级助理	陈惠贤

艺术策划

助理经理	林思敏
助理经理	张念端
助理经理	张淑蓉

业务拓展

助理经理	林芬妮
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音乐会制作

舞台监督	李晋丞
执行官	李光杰
高级舞台助理	黄呈发
舞台助理	俞祥兴
舞台助理	李龙辉
高级技师	梁南运
技师	刘会山
技师	陈泓佑

人力资源与行政

助理经理（人力资源）	彭勤炜
高级执行官（乐团事务）	林宛颖
高级执行官（行政）	陈琍敏
高级助理（人力资源）	林翠华

财务与会计管理

助理经理	黄秀玲
高级执行官	刘韦利
高级助理	陈秀霞
高级助理（采购）	黄芝燕
高级助理（采购）	白云妮

行销传播

高级执行官	孙玮鎧
高级助理	周冠娣

新加坡国家青年华乐团

高级执行官	沈楷扬
高级执行官	黄心锐

产业管理

高级执行官	邹志康
高级建筑维修员	杨汉强

会场行销

高级执行官	李保辉
高级助理	邓秀玮

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新加坡中国文化中心

蔡央（广西艺术学院音乐学院院长）
楚卓（档案提供）
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A Ruan & Zheng Recital

Onwards

Jonathan Rao
饶思铭

Yvonne Tay
郑怡雯



17 Apr 2018 · Tue · 7.30pm
Esplanade Recital Studio

2018年4月17日 · 星期二 · 晚上7时30分
滨海艺术中心音乐室

Showcasing the versatility of traditional Chinese plucked string instruments, *ruan* and *zheng*, this recital represents Yvonne Tay and Jonathan Rao's aspiration in musicianship. Aside from newly arranged compositions such as *Impression of Guangling*, the concert also features notable signature works and the premiere of a newly commissioned work by Phang Kok Jun.

两位青年演奏家郑怡雯和饶思铭首度合作，通过一系列优秀的作品来展现阮与箏的古朴与优雅。除了一系列的著名乐曲，他们也将演奏一首为中阮与古箏重新编配的《广陵印象》以及作曲家冯国峻为这场演出量身定做的新作品。

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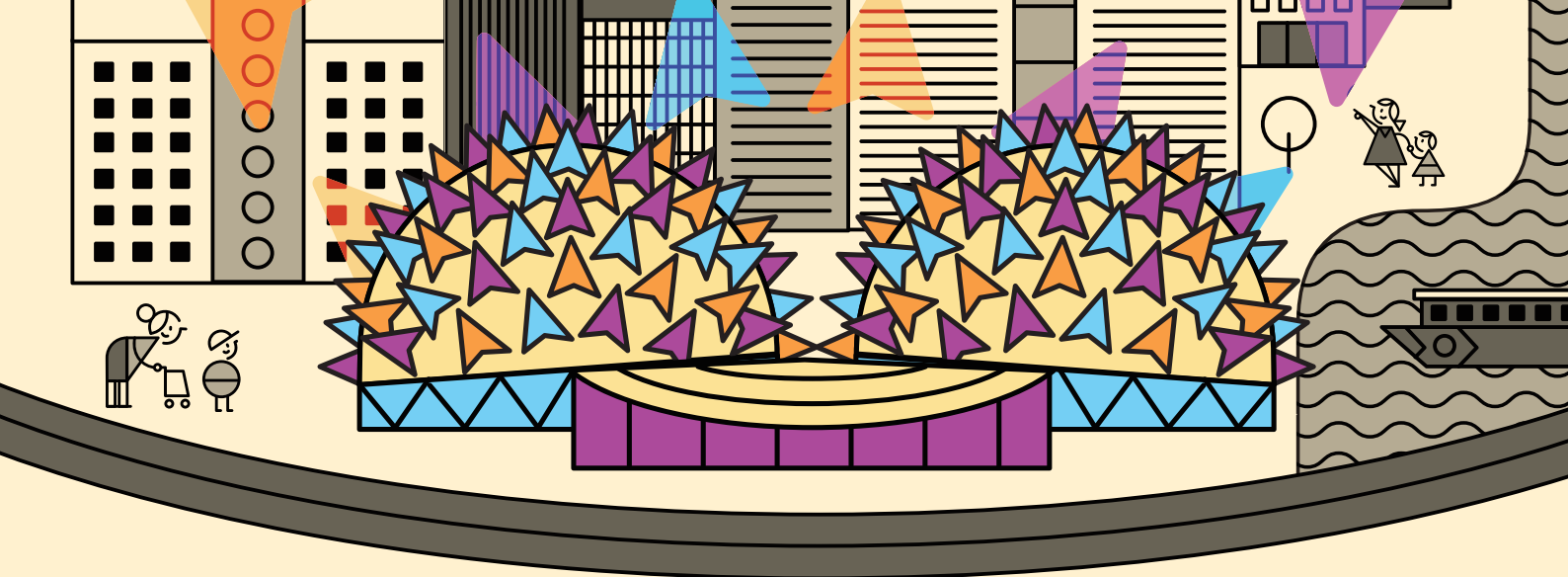
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- 滨海艺术中心音乐会参与者的感言

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We endeavour to be a centre for everyone, reaching out to as many Singaporeans as possible from all walks of life: students, young talents and artists, families and seniors, including beneficiaries of voluntary welfare organisations. The continued partnership and support of sponsors and donors is critical to our work and makes it possible for us to benefit even more people.

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