

Esplanade Presents

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HUAYI



雷雨

音乐会歌剧

THUNDERSTORM
A Concert Opera

Chinese
Festival
of Arts

11 - 20 Feb 2005

2005年2月11日-20日

2月18日
星期五
晚上7时30分
滨海艺术中心
音乐厅

18 Feb 05, Fri
Esplanade
Concert Hall

Our Vision

Esplanade – Theatres on the Bay is a performing arts centre for everyone.

We will be internationally recognised for our creativity and sense of adventure.

We will set exceptional standards of service that will position us as a world leader.

Our Mission

To entertain, engage, educate and inspire.

Board Members

Mr Edmund Cheng (Chairman)

Mr Benson Puah (Chief Executive Officer)

Mrs Theresa Foo-Yo Mie Yoen

Prof Tommy Koh

Mr Kevin Kwok Khien

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Mr Charles Lim Aeng Cheng

Mr Lim Neo Chian

Mr Lim Soo Ping

Mr Loh Ngai Seng

Ms Loh Wai Kiew

CEO's Welcome

Esplanade launches 2005 with another gem in our festive season. This celebratory time of the year began in November 2004 with Deepavali and Hari Raya and wraps up with the Lunar New Year. These cultural festivals have led to the creation of the pillars of Esplanade's annual programme, in the form of three exciting arts festivals featuring leading international artists who harness tradition and heritage while reflecting contemporary culture.

We thus take great pleasure in inviting you to immerse yourself in the third of these festivals, *Huayi - Chinese Festival of Arts 2005*. The activities begin with a brand new play, *Total Woman*, written by Taiwan's leading theatre director Stan Lai and presented by Performance Workshop. Singapore's acclaimed drama company, The Theatre Practice, will stage consecutively *Ménage à 13*, another Stan Lai creation to laugh along with. Chinese opera is then given a contemporary twist for the historic drama, *Mu Gui Ying*. Hailing from New York is the Asian debut of Shen Wei Dance Arts performing their startling double-bill, *Rite of Spring and Folding*. Music performances range from the grand gestures of the Singapore Chinese Orchestra's concert opera, *Thunderstorm*, to the intimacy of singer/songwriter Huang Shu Jun and classical guitarist Yang Xue Fei, followed by the swinging rhythms of the nostalgic showcase *All that Shanghai Jazz*, a work co-commissioned with *Hong Kong Arts Festival*. The FACE series always offers surprises and with curation by Benny Chia, Artistic Director of the Hong Kong Fringe Club, this year's focus on women unveils Hong Kong jazz chanteuse, Elain Liu, funky McMuiMui Dansemble and a touching monologue with music, *Guan Yin - Our Lady of Compassion*.

For those who like the arts outdoors under the stars, a traditional folk dance, a wide variety of Chinese music, screenings of Chinese films and a children's puppet show of *The Ugly Duckling* can be enjoyed along Esplanade's breezy waterfront promenade. We complement this with a showcase of Chinese visual arts to ensure that our audiences gather the full spectrum of the diversity and innovation motivating Chinese artists today.

Join us for *Huayi - Chinese Festival of Arts 2005* and be astounded and moved!



Benson Pua
Chief Executive Officer
The Esplanade Co Ltd

Concert Opera
Thunderstorm

18 Feb 05, Fri
Esplanade Concert Hall

Playwright Cao Yu Adaptation and Composer Mo Fan

Conductor Tsung Yeh
Director Goh Boon Teck

Main Cast

Soprano	Fan Yi	Gao Man Hua (USA)
Tenor	Zhou Ping	Wei Song (Shanghai)
Bass	Zhou Puyuan	Zhang Jian Lu (Shanghai)
Soprano	Si Feng	Wong Su Sun (Singapore)
Mezzo-Soprano	Lu Ma	Zhu Qiu Lin (Shanghai)
Tenor	Zhou Chong	Chin Yong (Malaysia)

Orchestra Singapore Chinese Orchestra
Choir Shanghai Opera House Chorus
 National University of Singapore Choir
 Victoria Chorale

Chorus Master	Nelson Kwei
Opera Consultant	Dr Wong Su Sun
Set Designer	Goh Boon Teck
Lighting Designer	Suven Chan
Costume Designer	Anthony Tan
Choreographer	Bai Ying Wen
Physical Actors	Xiao Shan, Huang Xiao Yuan, Luo Man, Xiao Jin, Zhou Xiao Min, Shi Wen Jin, Zhang Guang Yu, Cai Liang

Make-up Artists	Mr David Lim Lee and team
Hair Stylist	Mr Andy Ong (Andy Ong Hair Studio)
Wardrobe Mistress	Esther Zhou Jun

Duration 136mins with intermission

TSUNG YEH conductor

Maestro Tsung Yeh joined the Singapore Chinese Orchestra (SCO) as Music Director in January 2002. Under Yeh's vision, SCO's repertoire has undergone rapid expansion. He is credited with initiating and designing such successful productions as *Marco Polo and Princess Blue - A Symphonic Epic*, *Instant is a Millennium - A Musical Conversation with Tan Swie Hian* and *The Grandeur of Tang*. These innovative pieces have brought the Chinese orchestral music to a whole new level.




As a true orchestral builder, Yeh's persistence and hard work on the orchestra's performance quality has produced audible results in rhythm, tone quality, dynamic range and musicality. SCO will tour under Yeh's baton to Europe in March and April 2005 for concerts at the Barbican Center in London, The Sage Gateshead in New Castle and the *Budapest Spring Festival*.

Tsung Yeh is also the Music Director of the South Bend Symphony Orchestra in the USA and the Conductor Laureate in the Hong Kong Sinfonietta. He is the first conductor to be appointed as the Music Director of both a Chinese orchestra and a symphony orchestra simultaneously. In 1995, he and the South Bend Symphony Orchestra were honoured with the ASCAP Award.

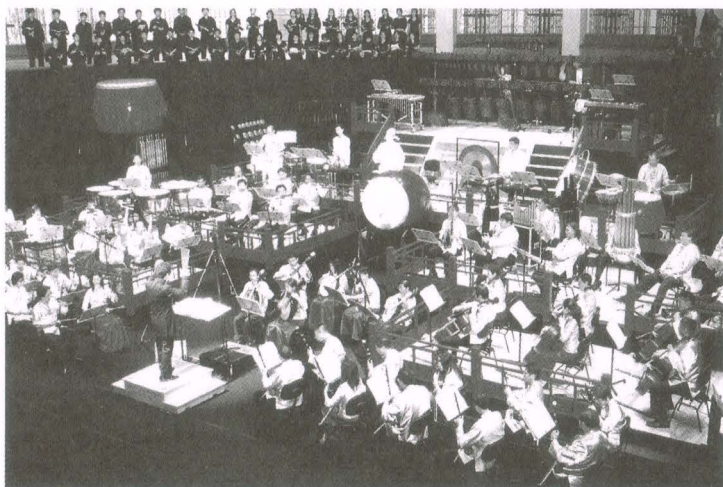
In April 1991, as part of Conductors' Mentor Programme sponsored by the Chicago Symphony Orchestra, Yeh worked closely with Music Director Daniel Barenboim and Principal Guest Conductor Pierre Boulez. He led the Chicago Symphony successfully replacing the indisposed Barenboim at short notice. He was the former Music Director of the Northwest Indiana Symphony Orchestra and Exxon/Arts Endowment Conductor of the Saint Louis Symphony Orchestra. He served as Resident Conductor of Florida Orchestra and was also the Principal Guest Conductor of Albany Symphony Orchestra of New York. He has been the Principal Conductor of the Hua Xia Ensemble in Beijing and one of the founders of the Shanghai New Ensemble.

Having studied piano since the age of five, Tsung Yeh began to learn conducting in 1979 at the Shanghai Conservatory of Music and won a full scholarship to the Mannes College of Music in New York in 1981. Upon graduation he received the school's Academic Excellence Award. In 1983, he began to work towards a master degree at Yale University under Otto Werner-Mueller. He also studied conducting with Max Rudolf, Leonard Slatkin, Murry Sidlin, Sidney Harth, Han Zhong Jie, Huang Yi Jun and Cao Peng.



Tsung Yeh's past engagements in North America include: San Francisco, Tucson and New Haven Symphonies, Calgary and Rochester Philharmonics. He is also a frequent guest conductor for orchestras throughout China, Taiwan and Hong Kong. In Europe, he conducted Ensemble 2e2m and Orchestre Philharmonique de Radio France, and orchestras in Poland, Russia and the Czech Republic. Tsung Yeh was engaged to conduct the Shinsei Symphony Orchestra in Japan. In May 2001, he conducted the *Paris-Shanghai Duplex Concert* with the French National Symphony Orchestra and Shanghai Broadcasting Orchestra, which was broadcast to millions of viewers in Europe and Asia.

With a growing reputation in the conducting teaching field, he has been one of the Artistic Directors of the Symphonic Workshop Ltd in the Czech Republic since 1992. He has also taught the Conductors Guild Workshops in Chicago and Indianapolis. Yeh teaches frequently at the Musik Hochschule in Zurich Switzerland. He has also made various recordings under Hugo and Delos.



SINGAPORE CHINESE ORCHESTRA

The Singapore Chinese Orchestra (SCO) is Singapore's only professional Chinese orchestra. Formerly a performing unit of the People's Association Cultural Troupe, the Orchestra was inaugurated in 1996 at the initiative of Senior Minister Goh Chok Tong. This inception has been instrumental to the Orchestra's elevation in its artistic pursuits, warranting it a national orchestra.

As the flagship of local performing arts groups, the SCO has the patronage of Prime Minister Lee Hsien Loong. It is also the proud resident orchestra

of the refurbished Singapore Conference Hall. Under the baton of charismatic music director, Tsung Yeh, the 70-strong orchestra aspires to introduce Chinese orchestral music to an ever-broadening audience.

With its aim in becoming a people's orchestra, SCO has also greatly reached out through its Community Series concerts in the heartlands, Arts Education Programmes at schools and Outdoor Concerts at national parks. In 2004, it launched its Caring and MUSICare Series to bring Chinese orchestral music to the less privileged.

SCO spares no effort in promoting Chinese orchestral music. For instance, SCO gathered over 1,400 music enthusiasts from various Chinese orchestras across Singapore in a mega concert to welcome the new millennium in 2000. To develop Singaporean talents, the Orchestra began its Arranger - In - Residence and Conducting Assistant programmes in 2003.

The former recognises the efforts of local musicians who have rearranged a number of works for the Orchestra, while the latter is a conducting mentorship for prospective local musicians. It has also set up a youth wing orchestra, the Singapore Youth Chinese Orchestra in 2003, to nurture young talents into professional musicians.

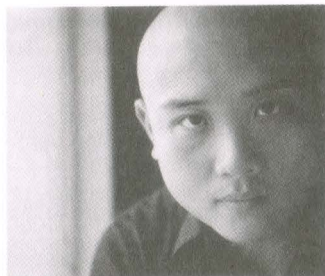
Aside from its regular concerts, the orchestra performed a symphonic fantasy epic, *Marco Polo and Princess Blue*, as part of the *Opening Festival of Esplanade – Theatres on the Bay* in November 2002. This spectacular work featured not only the orchestra but also a chorus performing in Chinese and Mongolian and was a resounding success. A year later, the orchestra staged a musical and visual conversation with Singapore's most celebrated multi-disciplinary artist, Mr Tan Swie Hian, at the *2003 Singapore Arts Festival*. This was yet another watershed in the Chinese orchestral genre. Its invited performances both at the *World Economic Forum* in October and the *International Summit of Art Councils* in November 2003 were also well received. Last year, SCO celebrated the nation's 39th birthday by staging a spectacular concert featuring 2,300 performers titled *SCO National Day Concert – Our People, Our Music* at the Singapore Indoor Stadium.

It has also recently launched two albums, *Tsung Yeh & the Singapore Chinese Orchestra* and *A Glimpse Of Singapore* under Tsung Yeh. This event that is set to be repeated regularly as the orchestra plans to release up to four new albums a year. This year, SCO has been invited on a European concert tour to the Barbican Centre in London, The Sage Gateshead in New Castle and *Budapest Spring Festival*. Looking ahead, the SCO is poised to explore new frontiers as it strengthens its position as one of the leading professional orchestras in the Chinese orchestral world and beyond.



GOH BOON TECK director

Recognised as a prominent creative force in Asian theatre, Goh Boon Teck's works are crossing national borders and enthralling audiences of different cultures. His works are showcases of humanity handled with post-modern sensitivity, throwing the focus on profound human issues and morality, beautifully woven as socially conscious messages.



A professional theatre director, playwright and production designer for more than a decade, Goh Boon Teck is the first recipient of the VISA International Arts Scholarship to pursue a Masters in Theatre Directing in London, UK.

A graduate of Nanyang Academy of Fine Arts, Singapore, with a string of merit awards, he has a strong creative sense for aesthetics, words, sound and visuals. Goh Boon Teck is effectively bilingual in English and Mandarin. Presently, he is Artistic Director of one of Singapore's most vibrant and productive theatre companies, Toy Factory Theatre Ensemble.

Titoudao, a play written and directed by Goh Boon Teck, won five out of nine awards at the inaugural *LIFE! Theatre Awards 2001*, including: Best Play of the Year, Best Original Script, Best Production Design, Best Actress and Best Supporting Actor. *Titoudao* has toured Cairo, Shanghai, Beijing and Hangzhou. That year Goh received the prestigious National Arts Council Young Artist Award for his contribution to the development of Singaporean theatre.

In year 2003, he was commissioned by Japan's Kageboushi Theatre Company to write and direct a six-country collaboration *Prism*, funded by The Japan Foundation. This touring production premiered in Tokyo Metropolitan Art Space Theatre and toured to Singapore, Bangkok, Manila, Kuala Lumpur and Jakarta. The same year he was awarded Best Set Design for *Fireface* in the *LIFE! Theatre Awards 2003*.

A prolific director, Boon Teck's works include *Posteterne*, *Osean*, *I Have a Date With Spring*, *Purple*, *K*, *Mama Looking For Her Cat*, *Storm*, *Under*, *Guys and Dolls*, *A Midsummer Night's Dream*, *White Sails Over Blue Blue Sea*, *A Tinted Edge*, *The Eastern Line On My Palm*, *The Seventh Drawer*, *Beautiful Thing*, *The Morning People*, *Chessmaster*, *Oleanna*, *Mee Pok Man*, *Mad Phoenix*, *Prism* and *Mergers & Accusations*.

His recent stage design credits include *Shopping and F***Ing*, *Mr Beng*, *The Eastern Line On My Palm*, *The Seventh Drawer*, *A Right Ritual*, *Beautiful Thing*, *K*, *The Morning People*, *Stop Kiss*, *Bent*, *Fireface*, *Chessmaster*, *East Side Story*, *Opium* and *Mergers & Wills*.

MO FAN composer

A National Class One Composer and a member of the Chinese Musicians' Association, Mo Fan was born in Hangzhou in 1949. In 1969, he was assigned to work in Heilongjiang, where he learnt to compose through self-study. In 1979, he was admitted into the Department of Theory and Composition in Folk Music of the Shanghai Conservatory of Music. In 1984, he joined the National Broadcasting Performance Troupe in Beijing, which he has been working with ever since. Large-scale compositions include opera *Thunderstorm*, the dance drama *Reflection of the Moon on the Winter*, the secular cantata *The Lady of the River Luo*, the symphonic poem *Pine, Bamboo and Plum*, and others. Mo's works have been performed in Germany, France, Switzerland, Singapore, Taiwan, Hong Kong and Macau, to great critical acclaim. His works *Drift*, *Serenade* and *Oasis* have won him awards in China. In 1993, a chamber music concert was given in Beijing to highlight his works.



Message by Mo Fan

I have dreamt of writing an opera out of Cao Yu's *Thunderstorm* ever since I was a student. I have admired the playwright master for a long time and his touching work has remained a favourite of mine. After 18 years, I embarked on an arduous journey to realise this dream backed by a hard-earned foundation in writing. For four years, I worked on it intermittently in loneliness and surrounded by doubts. It was as if my work had gone through a stormy test as I took it into the new millennium. Finally, the rainbow appeared: the opera won rave reviews during three public performances in Shanghai in 2001.

It is destined that I would be put to the test. My work should have been refined with frequent performances, however... When I was stuck in yet another bottleneck, the Singapore Chinese Orchestra in 2004 warmly invited me to adapt the opera for Chinese orchestra performance. This was an opportunity for me to revise and improve my work. I believe that this version not only contains more Chinese characteristics, but also more tragic and dramatic elements. I wish to thank Singapore, Esplanade – Theatres on the Bay, Singapore Chinese Orchestra, Mr Yeh Tsung and all who have shown their support for the opera.

Friends, as we try to comprehend the characters' display of love at its most cruel and hatred at its most heart-wrenching, let us also become aware of life, taste the fickleness of human relationships, and understand freedom and love with our hearts. May we feel as if we have been washed and cleansed of our worldliness by this thunderstorm.

22 December 2004



THUNDERSTORM - the concert opera

This opera is adapted from renowned Chinese playwright Cao Yu's famous work *Thunderstorm*. It tells the tragic tale of a woman seeking freedom and love while oppressed by feudal practices. Cao Yu empathised with women of that era, as can be seen from the lead character Fan Yi, who is caught in an emotional tangle between her husband and stepson. Humiliated, broken and feeling cheated, she hopes that her stepson, Zhou Ping, can take her away from her autocratic husband, Zhou Puyuan. However, this fantasy brings her only disappointment. Finally, her volatile character unveils itself as she takes revenge on her unfaithful lover. During one stormy night, she reveals the scandal which leads to another secret hidden for 30 years. It turns out that Mrs Lu is the birth mother of Zhou Ping, which makes her daughter Sifeng, also Zhou Ping's love, the half-sister of Zhou Ping. This tragedy is like a thunderstorm hitting out at the filthy world.

While this opera does not contain the full version of the original play, we can still see how composer Mo Fan displays his ingenuity in this work, as well as how he focuses on the fate of the characters. He reduces the original complex four-act play to a two-act opera by restructuring the most distinctive parts which are also most suitable for operatic performance. The opera focuses on Fan Yi's emotional journey as shown from her connections and conflicts with the other characters which make up the climaxes in the opera. The characters are also fleshed out through the bold use of different singing forms to reveal their psychology. The composer makes full use of the choir and orchestra too, so as to bring out the tumultuous madness of that tragic era.

The Singapore Chinese Orchestra, conducted by its music director Yeh Tsung, will provide live accompaniment for this opera at Esplanade's *Huayi – Chinese Festival of Arts*. Outstanding artists from China, USA, Malaysia and Singapore play the main characters while Toy Factory Theatre Ensemble's Artistic Director Goh Boon Teck directs this opera.

BIOGRAPHIES

GAO MAN HUA soprano

Gao Man Hua is a celebrated soprano on the global opera scene. Her voice is crystal clear and sweet with a wide range. Her singing displays a bright tone, encompasses wonderful techniques, and is full of expressiveness and emotions.

In 1990, Gao performed in Italian opera *Lucia di Lammermoor*. Her brilliant rendition of the role has garnered praises both as an "excellent musician" with "on-button technique and tone", and as a performer showing "world-class qualities with her artistry, intelligence and musicality". Since then, she has gained recognition on the international opera scene. She has performed in the San Francisco Opera Company, Houston Grand Opera, Hawaii Opera Theater, Apollo Opera, Shanghai Opera House, and other European and American opera houses. Her repertoire includes *La Traviata*, *The Magic Flute*, *Madama Butterfly*, *L'Elisir d'Amore*, *Turandot*, *Othello*, *Carmen*, *Il Trovatore*, *I Puritani* and *Thunderstorm*. Her performances have received high accolades from the major media. Other than performing in more than 30 states in the USA, she has also been invited to perform in Vienna, Hungary, Canada, Japan, Singapore, Thailand, Indonesia, Hong Kong, and Macau, and has worked with many world famous conductors and symphony orchestras. Other than opera performances, Gao has also performed Beethoven's *Ninth Symphony*, Britten's *War Requiem*, and Mozart's *Exultate Jubilate* in many highly acclaimed world music festivals. She has also been invited to participate in concerts held in the world famous Carnegie Music Hall and Lincoln Center.



Gao was a soloist at The National Song and Dance Troupe of China. During her stint at Shanghai Conservatory of Music, she was a student under famous female soprano Zhou Xiao Yan. After her studies in the USA, she was awarded a certificate for Performing Arts by the University of Boston. She has performed with many world famous vocalists, and has bagged awards in various vocal competitions held in China, USA, Europe and other countries. Gao has been the recipient of numerous awards, including first place in the *North America Opera Singing Competition* and the *Schwabacher Vocal Competition's* grand award.

WEI SONG tenor

Wei Song is now one of China's top singers. He graduated from the vocal department of the Shanghai Conservatory of Music, after studying under the famous Chinese opera professors Zhou Xiao Yan, Wang Weide, Li Wei Bo and others. From 1999 to 2000, Wong was invited to Paris for a singing exchange programme and to hold concerts.



Wei Song is a tenor of Lyric Spinto-Dramatic. He has a wonderful voice and perfect timbre, while his singing was praised as "the typical Belcanto" and of being the "world first standard" by Sherill Milnes. He has been invited to perform in France, Italy, Switzerland, Germany, Japan, Korea, Indonesia, Hong Kong, and Taiwan.

He has sung in many operas and concerts as Cavaradossi in *Tosca*, Zhang sheng in *West Chamber*, Liangxing in *Yue Fei*, Dar land in *Torch of Paris*, Turridu in *Cavalleria Rusticana*, Calaf in *Turandot*, Leinsky in *Eugene onegin*, Xiang yu in *King of Chu*, Shangcheng in *Singing Phantom of the night*, Don Jose in *Carmen*, Alfredo in *La Traviata*, Zhouping in *Thunderstorm*, and *Requiem* by Verdi and *Ninth Symphony* by Beethoven.

Wei Song has won numerous prizes: Best Co-Star of the 5th Shanghai Stage Performance Prize for singing Leinsky in *Eugene Onegin* in 1994; the prize of classical music issued by Baosteel in 1993; First Prize in the China Vocal Competition in 1992; The Best Performance Prize of Shanghai Spring Music Festival in 1990 and 1992.

He is the vice-chairman of Shanghai Youth Art Association, a member of Shanghai People's Political Consultative Conference, and a judge of national vocal competitions.

ZHANG JIAN LU bass



Zhang Jian Lu was a student of the famous professor Madame Zhou Xiao Yan.

He graduated from the Shanghai Conservatory Zhou Xiao Yan Opera Centre in 1998. In the same year, he joined Shanghai Opera House. He took further studies at the Israel International Vocal Arts Institute in 1999.

His voice is wide and strong with a full range of emotions. He has successfully played major roles in many operas: *Carmen*, *Aida*, *Madama Butterfly*, *La Boheme* and *Thunderstorm*. He has also sung in the leading choruses in Verdi's *Requiem* and Beethoven's *Ninth Symphony*. He has been invited to perform in overseas concerts, where he received high praise. His near-to-perfect technique and passionate performances signal his unique style.

DR WONG SU SAN soprano

Wong Su Sun is a Singaporean who has gained the respect and recognition of great singers and audiences at competitions and performances around the world. Wong's extensive solo performing career included recitals, concerts and oratorios in Canada, Singapore, Malaysia, England, Italy, and all over the USA. Among these concerts were triumphal collaborations with



well-known American violist Paul Naubauer at the *International Viola Congress* (1997), pianist Gregory Allen, David Garvey, Baroque soprano Juliana Baird, and composer Bright Sheng in the USA. More recently, her haunting vocal interpretation was heard by millions of viewers on Channel 5's movie series, *The War Diary* and at the *Singapore Youth Festival Opening Ceremony* at the Singapore Indoor Stadium.

Highlights of Wong's professional opera and concert engagements include the Austin Lyric Opera, Texas Opera Theater, *Amherst Baroque Early Music Festival*, *RoundTop Music Festival*, Bergamo Opera House, Organizza L'associazione Gavazzeni-Mayr, Schreiner Opera Ensemble, The Austin Gilbert/Sullivan Opera Society, Singapore Lyric Theatre, Penang Arts Council, Singapore Symphony Orchestra, Singapore Chinese Orchestra, Singapore Arts Council and Singapore Dance Theatre. Her impressive interpretation as Rosina (*Il Barbiere di Siviglia*), Adina (*L'Elisir d'Amore*), Yum Yum (*Mikado*), Adele (*Die Fledermaus*), Princess Mi (*The Land of Smile*), Princess Siroe (*Siroe*) and Lucy (*The Telephone*) were received with great reviews.

1998, Wong was the soprano category winner of the *Donizetti International Opera Competition* at Bergamo, Italy - a competition led by an impressive panel of jury including the Legendary Italian soprano Renata Tebaldi. In 2002, she received a Special Jury Award from the jury at *The International French Songs Competition* in France. Other awards including the winner of Austin Lyric Opera Young Artists of the Year; *NATS Vocal Competition* division winner; *San Angelo Young Artists Competition*; *Southeast Asia Vocal Competition*; *Singapore and Malaysia Vocal Competition*; and *Singapore Music Competition*.

Wong studied and worked as a singer for many years in the UK, USA and Italy before returning to Singapore. She graduated with a Doctorate degree from The University of Austin, in Texas. Her teachers were noted French baritone Gerard Souzay, Lilian Watson, Choo Tai Li, and Choo Lin Mui.

Dr Wong is currently a board member and the Artistic Director of Singapore Lyric Opera.

ZHU QIULING mezzo-soprano

Zhu Qiuling graduated from the Shanghai Conservatory of Music with a Bachelor of Arts in 1990 and began to work in the Shanghai Opera house. During the period, she sang leading parts in Beethoven's *Ninth Symphony* and Mahler's *Second Symphony*. Her lead roles in opera include Olga in *Eugene Onegin*, Lu Zhi in the Chinese opera *The King of Chu*, Stephano in *Romeo et Juliette*, Lora in *Cavalleria Rusticana*, Carmen in *Carmen*, and Yu Shu in the Chinese opera, *Farewell to my Concubine*.



A former member of the Shanghai Conservatory of Music Opera Center, from 1996 to 1999 under the tutelage of Madame Zhou Xiao Yan, she won Best Soloist in the *Shanghai Spring Arts Festival* in 1997 and became a winner of *Chinese-French Competition for Vocal Arts*.

In 1999, she went to the USA as a member of the young artist programme of Opera Colorado where she played Suzuki in *Madama Butterfly*, Cecilia in *Bohemios*, and Orphee in *Orphee et Euridice*. She won Second Prize in the *Denver Lyric Opera Guild's Competition* and was a Regional Finalist in the *Metropolitan Opera National Council Audition* in 2001. In the same year, she enrolled in the Mannes College of Music on a full scholarship and received her Professional Study Diploma from the College in 2003.



CHIN YONG tenor

A graduate from the Malaysian Institute of Arts, Chin Yong majored in vocal music. In 1985, he took up advanced vocal studies in Italy under the tenor Angelo Marenzi. At the same time, he also studied operatic stage performance and won the appreciation of his teacher. In 1988, he entered the Austrian National Vienna Academy of Music and Performing Arts, to study vocal music and operatic stage performance under Prof. Ralf Doring. From 1990 to 1992, he was employed at Dresden National Opera House.

During his years in Europe, Chin Yong participated in eight international singing contests and won many prizes, to name two: First Runner-up in the *4th Ismaele Voltolini International Singing Contest* in Italy and First Runner-up in the *1st Bilbao International Singing Contest* in Spain. After one of the contests, a critic of *La Gazzetta* pointed out that when performing the works of Donizetti and Cilea, he had such an artistic way of controlling the dynamics that it was very close to perfection.

Not only did he win many prizes in international singing contests, he also received high-praise for his operatic performances. In 1987, after a performance of the one-act opera *Gianni Schicchi* by Puccini in La Nuove Fenice Opera House in Osimo, Italy, the local press *Il Messaggeri* hailed him as "the most outstanding young tenor in Italy".

Chin Yong has always been actively involved in concert, oratorio and opera performances, both in Europe and in Asia. He was invited to join *Wexford Music Festival 1989* in Ireland. After his recital in Taipei, he won much admiration from the audience, demonstrating the charisma of a world-famous vocalist. For his performance of the Duke in Verdi's opera, *Rigoletto*, he was praised by audiences and critics. In 1994, he was invited to sing Handel's *Messiah* in Shanghai and Beethovens *Symphony No.9* in Hong Kong. He was invited to participate in the *1995 Taipei Charity Concert by Mirella Freni and Nicolai Ghiaurov* and subsequently invited to sing the encore piece, *Libiamo*, with Mirella Freni. In 1996, he was invited to Osaka to sing as the soloist in the grand production, Beethoven's *9th with a Cast of 10,000*. He has also had successful performances of Wagner's *Der fliegende Holländer* as Steersman and Puccini's *La Boheme* as Rodolfo in Taipei in 1997. In 1999, he was invited to sing *La Boheme* as Rodolfo around Taiwan. His solo recital in Taipei in 2000 was also a great success.

NELSON KWEI **choral director**

Nelson Kwei, the premier choral director in Singapore, is an accomplished conductor, music arranger and vocal tutor in the music scene. Trained in the demanding art of vocal music since the age of eight, Nelson Kwei has a Licentiate in Singing from the Guildhall School of Music. He also won the coveted title of Most Promising Singer in an *Asian Art Song Competition* at the age of 20.



A familiar figure in the local choral scene, Nelson Kwei started conducting at the tender age of 10 when he was selected to direct his school harmonica band, symphonic band and choir. He went on to conduct and sing for the Anglican High School Choir, the Temasek Junior College Choir and the National University of Singapore Choir. Upon graduation in 1985, he founded and conducted the Victoria Junior College (VJC) Choir and Varsity Choral Ensemble.

In 1990, the VJC Choir made history in the local music scene by being the first school choir to win an international choir competition at the *Welsh Eisteddfod*. Since then, he had led the Victoria Chorale, the Tampines Junior College Choir, The Amadeus Choral Society, the Victoria School



Choir, the Catholic High School Choir and the Dunman High School Choir to clinch top prizes at international choral competitions such as *Bournemouth Musicmakers International Competition Festival*; *Riva Del Garda Concorso Corale Internazionale*; *Llangollen International Musical Eisteddfod*; *International Choral Competition*, Germany; *Mendelssohn Bartholdy International Choral Competition*, Germany; *Choir Olympic 2000*, Austria; *Hawaii International Choir Competition Festival*; and *Pacific Basin Music Festival*.

Nelson Kwei was the first choral scholar from Singapore. He was awarded a prestigious scholarship in 1990 by the Ministry of Education resulting in a Certificate of Advanced Studies in Choral Conducting Studies for the Post-Graduate from the Royal Academy of Music in London. Upon his return, he was appointed as a Choral Project Officer with the ECA Centre, Ministry of Education. During his service with the Ministry of Education, Nelson Kwei conducted many choral workshops for choir teachers and took charge of many national projects.

Besides conducting and singing, Nelson Kwei also composes and arranges songs. He won Fifth Prize in the *Asian Song Writing Contest* in 1981. He was also the winner of the *National Anti-Drug Campaign Song Writing Competition* in 1980 and 1981. In 1993, Nelson Kwei was honoured with the National Youth Service Award, the highest youth award in Singapore, in recognition of his significant contribution to the field of choral art. In 1996, Nelson Kwei was invited to be the Chorus Master for the international grand opera production of *Aida*.

In 1998, Nelson Kwei won the prestigious Outstanding Choral Director Award at the *3rd International Choral Competition* in Germany.

In 1999, Nelson Kwei was awarded the Culture Award by the Japanese Chamber of Commerce and Industry. He later won his second international award, Outstanding Conductor Prize, at the *2nd International Mendelssohn-Bartholdy Choir Competition* in Germany. With this international recognition he was given membership to the Artistic Advisory Committee of the first *Choir Olympic 2000* in Austria, at which three of his choirs captured two Gold Medals and four Silver Medals. He is also a member of the Artistic Committee for the *First Asia-Pacific Choral Symposium 2001*.

In 2001, six of his choirs were awarded the *Ambassador of the Arts Award* for their outstanding achievement in international choral competitions. In 2002, two of his choirs received Gold Diplomas from the *Petr Eben Advent International Choir Competition* in Prague, where Victoria Junior College won the Grand Prize and the Prize of Petr Eben and Nelson Kwei won the Best Conductor Prize.

In 2003, he organised the *21st Century International Choral Festival* in Malaysia; the first international choral competition to be held in Southeast

Asia, attracting more than 2,000 competitors. In 2004, he led Victoria Chorale and Victoria Junior College Choir to five Gold Medals at the *3rd Choir Olympic in Bremen*, Germany. VJC Choir also won the Olympic Champion Title – the most prestigious award for choirs in the world. Later that year, the Catholic High School Choir won a Gold Diploma as well as the Overall Champion at the *Petr Eben Advent International Choir Competition* in Prague under the baton of Nelson Kwei where he won his fourth international Best Conductor prize.

At present, Nelson Kwei works as a freelance choral director, gives workshops and keynote lectures at international choral festivals/conventions, as well as adjudicating in international choral competitions. All of his choirs have been awarded Gold Diplomas in the biennial *Singapore Youth Festival Choral Competition* and *Central Judging* since 1987.

Nelson Kwei is a member of the National Arts Council Advisory Board for Choral Development in Singapore and Chairman of the Choral Directors Association (Singapore). He is also the First Vice-Chairman of the Asian Youth Choir Council, an international federation for choirs and conductors.



SHANGHAI OPERA HOUSE CHORUS

The Shanghai Opera House Chorus (SOHC) is proud of its long history, with a repertoire of over 1,000 works in opera, oratorio, symphonic chorus, a cappella, solo and ensemble. Among its classic repertoire with internationally renowned singers are *Romeo et Juliet*, *Die Fledermaus*, *Carmen*, *Aida*, *Faust*, *La Boheme*, Beethoven's *Ninth Symphony*, Mahler's *Eighth Symphony*, *Messiah*, *Carmina Burana*, Verdi's *Requiem*, *Rossini Stabat Mater* and *The Yellow River Cantata*. SOHC also gave a stadium performance of *Aida*, performed in the spectacle *Chinese Royal Ladies*, and a cultural gala for *APEC 2001*.

The SOHC has participated in the *Singapore Asian Arts Festival*, *Brisbane International Music Festival*, *Saarbruecken Opera Festival* (Germany), *Macao International Music Festival*, *Hong Kong Arts Festival*, *Beijing International Music Festival* and *Shanghai International Music Festival*. SOHC has also paid visits to more than 30 countries and regions, promoting international artistic and cultural exchange.

Tenor

Tang Wei Ping
Lian Long Hai

Tang Hong Hai

Wang Ren Liang

Baritone

Zhou Xiao Lei
Xu Min Gang

Chen Hui Min

Wang Da Gen

Soprano

Liu Hua
Sun Xiang Qin

Tang Wei Qing

Qu Zong An

Mezzo-Soprano

Zhao Qing
Lu Xiao Yan

Xu Yi Yun

Fang Jia Lu



NATIONAL UNIVERSITY OF SINGAPORE CHOIR

Formed in 1980, the NUS Choir comprises more than 70 undergraduates, staff and alumni members from the various faculties of the National University of Singapore. Under the baton of Nelson Kwei, Singapore's premier choral director, and the guidance of voice tutors, Mary Tan and Reuben Lai, the NUS Choir strives to be outstanding on its journey of diverse and challenging choral music.

Varsity Voices, the annual NUS Choir concert, showcases the strength of the group and its broad repertoire, with choral works in various languages from various periods spanning the 16th century through to the avant-garde works of the today's composers, both local and overseas, covering sacred and secular pieces, traditional folk tunes, as well as lighter works in jazz and popular styles. *Varsity Voices 2001* was a collaborative effort with the NUS Symphony Orchestra and NUS Society as well as London-based Soprano Ee Ping. Under the leadership of Maestro Lim Soon Lee, this group put up the entire seven movements of English composer John Rutter's *Magnificat*.

An active participant in international competitions, the Choir won the Silver Award for Choral Excellence at the 6th Annual World Projects International Music Festival in Australia, in 1995. At the 27th Florilege Vocal de Tours (1998) in France, it was one of the only two Asian choirs at the gathering. The Choir has also toured to Canada, the USA and Europe. In 2001, the NUS Choir represented Singapore in the 3rd ASEAN Universities Arts Festival: "RASA ASEAN". The NUS Choir also took part in the International Choral Festival in Malaysia in 2003, winning Gold Medals in all categories participated in and making it to the Grand Finals, where it was awarded the Best Interpretation prize.

The Choir participates in workshops and masterclasses and choral exchange programmes with international choirs. Apart from the annual *Varsity Voices*, the Choir participates in on-campus performances, at schools under the National Arts Council's Arts Education Programme and for various public, educational and charity functions. This year, it was selected to perform at the PAP's 50th Anniversary Gala Dinner.

In 2004, it sang for Franz Lehár's *The Merry Widow*, produced by the Singapore Lyric Opera and NUS Society.

VICTORIA CHORALE

Started by Nelson Kwei in 1988, Victoria Chorale is one of Singapore's top semi-professional choirs. Comprising graduates of Victoria School and Victoria Junior College, the choir performs a repertoire ranging from sacred Latin works to contemporary Asian songs and light jazz.

The choir has been actively involved in the local and international choral scene. Besides staging annual concerts locally and carolling every Christmas season at hotels and venues, it has established a tradition of travelling extensively for performances and competitions. From Wales, to Germany and England, it has won numerous prizes at many prestigious international competitions, including the inaugural *Choir Olympics in Linz*, Austria in 2000.

More recently, Victoria Chorale performed alongside the Singapore Chinese Orchestra in multi-disciplinary artist Tan Swie Hian's *Instant is a Millennium*, the opening gala of the 2003 Singapore Arts Festival.





Victoria Chorale made its debut at Esplanade's Concert Hall with *In Song 2003: Across Ages, Crossing Cultures*, singing Handel's magnum opus, *Dixit Dominus*, complete with string orchestra. Local composers Phoon Yew Tien and Zechariah Goh Toh Chai were also featured in the Asian segment of the performance.

The choir has just returned from the *Choir Olympics 2004* held in Bremen, Germany. Their second and third positions in the Folklore A Cappella and Mixed Youth Choirs finals, respectively, garnered them two Gold Medals.

SUVEN CHAN lighting designer

After graduating from the Hong Kong Baptist College (Major in English Language & Literature) and the Hong Kong Academy for Performing Arts (Major in Technical Arts), Suven Chan came to Singapore in 1990, employed by The Substation as the Technical Manager. She also worked in the International Theme Park (Haw Par Villa) and Malay Village as production executive and manager of Entertainment Department before she started to focus on lighting design in 1995.



Suven's lighting design credits include: *Animal Farm* by Wild Rice for New Zealand Arts Festival; *For the Pleasure of Seeing Her Again*; *The Lover & The Dumb Waiter* and *Sound of A Voice & House of Sleeping Beauties* by Luna-id; *The Odd Couple* and *The Good Citizen* by Singapore Repertory Theatre; *Hansel & Gretel* by Singapore Lyric Opera; *Mergers & Wills* by Toy Factory Theatre Ensemble; *Men In Glass*, *Passion*, *Love and V* by Odyssey Dance Theatre; *Dance With Dragons* and *Magic Paint Brush* with I-Theatre; and *How the Other Half Loves* by The British Theatre Playhouse.

Suven also received a Honourable Mention for Special Achievement in Lighting Design for *Revelations* by the Necessary Stage (2003) at the 4th Straits Times Life! Theatre Awards.



ANTHONY TAN costume designer

After graduating from National Institute of Education (Singapore) Anthony Tan went on to receive his Bachelor of Arts (Hons) in Design Technology for the Fashion Industry from London College of Fashion.

He has been a freelance costume designer since 1993 and a lecturer at LASALLE-SIA College Of The Arts in the School of Fashion Design since 2000. His costume design credits include: *NUS*

Dance Ensemble Concert (1993 - 1997, 2000 - 2004); *Purple* (1995), *K* (1996), *Storm* (1998), *A Tinted Edge* (2000) for which he received a nomination for Best Production Design in the *Life! Theatre Awards*, *Seventh Drawer* (2001), and *Chess Master* (2002) all by Toy Factory Theatre Ensemble; *On Mercury's Wings* (1999) and *My Lonely Tarts* (1999) by TheatreWorks; *Mr Beng* (2000) by Drama Box; *Madam What's Next?* by The Etceteras for *Singapore Chinese Culture Festival 2000*; *Accidental Death of an Anarchist* (2000), *Cat City* (2000), and *Sampek & Engtay* (2000) by The Theatre Practice; *One Breath Left* (2001) by Theatre Ox for their European tour and the *Singapore Arts Festival*; *One Hundred Years In Waiting* (2001) by The Necessary Stage and The Theatre Practice; *Iron* (2003) by Action Theatre.

ESTHER ZHOU JUN wardrobe mistress

Esther Zhou Jun is a theatre freelancer who graduated from Nanyang Academy of Fine Arts in 2003, majoring in Theatre. Her theatre credits include *The Iron Man*, *The Merry Widow*, *Magic of Love*, *Land of Joy*, *Tosca*, *Hansel & Gretel*, *Carmen*, *Mad Phoenix* and *Rain of Grace Comes at the Right Time*.



Singapore Chinese Orchestra Musician's List

Music Director :

Tsung Yeh

Assistant Conductor :

Quek Ling Kiong

Gaohu

Li Bao Shun (Concert Master)
Chiang Kum Mun

Wong Sun Tat (Gaohu Associate Principal)
Low Cher Yong Xu Wen Jing

Gaohu/Banhu

Tao Kai Li

Erhu

Zhao Jian Hua (Erhu/Principal) Zhu Lin (Erhu II/Principal)
Ling Hock Siang (Erhu Associate Principal)

Ann Hong Mui

Chen Shu Hua

Cheng Chung Hsien

Chew Keng How

Goh Cher Yen

She Ling

Shen Qin

Tan Kim Lian

Zhang Bin

Zhonghu

Sun Huang (Principal)
Sim Boon Yew
Xin Zong Hua, Darrel *^

Chuan Joon Hee
Wang Yi Jen
Neo Yong Soon #

Ng Boon Chai
Tan Jia Bin *

Cello

Xu Zhong (Principal)
Lee Khiok Hua

Chen Yang Guang
Li Hua

Ji Hui Ming
Poh Yee Luh

Double Bass

Wang Meng Ngee (Principal)

Lee Khiang

Qu Feng

Yangqin

Qu Jian Qing (Principal)

Li Xiao Yuan

Pipa

Yu Jia (Principal)
Tan Joon Chin

Goh Yew Guan

Hou Yue Hua

Liuqin

Seetoh Poh Lam

Zhongruan

Zhang Rong Hui (Principal)
Yeo Puay Hian

Foong Chui San

Ling Hwee Loong

Sanxian/Zhongruan

Huang Gui Fang

Daruan

Koh Kim Wah
Guzheng/Percussion

Konghou/Guzheng
Xu Hui

Ma Xiao Lan

Qudi

Yin Zhi Yang (Dizi Principal)

Bangdi

Lim Sin Yeo

Bangdi/Qudi

Phang Thean Siong

Xindi

Tan Chye Tiong

Xindi/Qudi

See Seow Pang

Gaoyin Sheng

Guo Chang Suo (Sheng Principal)

Ong Yi Horng

Zhongyin Sheng

Seah Kar Wee

Tan Eng Kiat

Diyin Sheng

Lim Kiong Pin

Gaoyin Suona

Jin Shi Yi (Suona/Guan Principal)

Lee Heng Quee

Zhongyin Suona

Yong Phew Kheng

Zhongyin and Diyin Suona

Liu Jiang

Cizhongyin Suona

Boo Chin Kiah

Percussion

Quek Ling Kiong (Acting Associate Principal)

Ngoh Kheng Seng

Shen Guo Qin

Tan Loke Chuah

Teo Teng Tat

Wu Xiang Yang

Yeo Sin Hua*

* Contract Musician

Freelance Musician

^ Not in concert

All musicians' names (except principal & associate principal) are listed according to alphabetical order.

Conducting Assistant

Lim Kiong Pin

Low Cher Yong

Arranger-in-Residence

Chuan Joon Hee

Lim Kiong Pin

Sim Boon Yew

Yeo Puay Hian

Sectional Coordinator

Lee Khiang (Bowed String)

Tan Chye Tiong (Woodwind/Percussion/Plucked String)

Concert Management Team 音乐会管理人员

行政总监
张振源

Executive Director
Ken Chang Chin Yuen

经理
何伟山
梁碧云

Manager
Terence Ho
Neo Phaik Hoon

助理经理
张雨琴 (财务与行政)
陈添华 (产业管理)
张美兰 (乐团事务与教育管理)

Assistant Manager
Madeleine Chong Yeu Chyn (Finance & Administration)
Edmund Tan Tian Wah (Venue Management)
Teo Bee Lan (Orchestra Affairs & Education Management)

高级执行员
李俊成 (产业管理)
罗美云 (音乐事务)
杨方仪 (观众拓展)

Senior Executive
Lee Chun Seng (Venue Management)
Loh Mee Joon (Artistic Affairs)
Elaine Yeoh Hong Ghee (Audience Development)

执行员
谢毓淋 (财务)
陈雯音 (行销传播)
林敏仪 (教育管理)
吴家玲 (产业管理)
黄晓慧 (业务发展)
王志宏 (资料业务)
白俊明 (内部审查/成本分析)
尹伟凌 (行政)
姚美莲 (会场行销)

Executive
Angie Chia Giat Leng (Finance)
Chin Woon Ying (Marketing Communications)
Lum Mun Ee (Education Management)
Grace Ng Jia Ling (Venue Management)
Sylvia Ng Siow-Hui (Business Development)
Calvin Ong Chee Hong (Resource Services)
Peh Toon Meng (Internal Audit/Cost Analysis)
Lisa Wan Wei Ling (Administration)
Jascinta Yew May Lynn (Venue Marketing)

资料管理
吴奕明 (资料业务)
许荔方 (资料业务)

Librarian
Goh Ek Meng (Resource Services)
Koh Li Hwang (Resource Services)

Stage and Technical Team 舞台与技术人员

杨汉强
李友忠
丘宗华
温昇祥
黄呈发
华平
杨来成
李龙祥

Yeo Han Kiang
Lee Yew Tong
Khiew Chung Wah
Won Sheng Siong
Anthony Ng Teng Huat
Wah Peng
Jimmy Yeo Lye Seng
Lee Leng Hwee

Acknowledgement 致谢

上海歌剧院
TOY 肥料厂
新加坡歌剧院

Shanghai Opera House
Toy Factory Theatre Ensemble
The Singapore Lyric Opera

献词

滨海艺术中心2005年又迎来了佳节的缤纷亮丽！这份延自2004年11月屠妖节与开斋节的精彩，将在这农历新年期间举行的华艺节继续燃烧。这三大配合节庆的艺术节，可说是我们常年节目的重点，给大家介绍的都是既善于利用传统，又懂得创新、能反映出当代文化风貌的国际知名艺术家。

我们以无比欣喜的心情，邀请您到来参与这个节日喜庆——2005年华艺节。为您掀开帷幕的是一部崭新的相声剧《这一夜，Women说相声》，由台湾名剧作家赖声川创作，表演工作坊呈献。新加坡的实践剧场将相继演出同样出自赖声川之手的轻松喜剧《十三角关系》。而改革戏曲新编历史剧《穆桂英》则将给传统戏曲艺术注入一股当代新风。享誉国际舞坛并以纽约为基地的沈伟舞蹈艺术，将作其亚洲首演，带来叫人惊叹的双舞码《春之祭》和《声啼》。音乐会的排场则有气势辉宏的新加坡华乐团之音乐会歌剧《雷雨》、有台湾歌手兼创作人黄舒俊的心灵小憩轻松说唱会、有年轻古典吉他演奏家杨雪霏，还有同香港艺术节联合委制的怀旧金曲爵士演绎之《今夜歌舞升平》。一直以来，《脸》系列总叫人惊喜。今年，在香港艺穗会艺术总监谢俊兴的策划下，《脸》聚焦于女性，给您介绍香港爵士女歌手廖绮玲、诙谐感人的双妹唛舞蹈剧场，以及结合说书、录像、形体动作、爵士乐与雅乐的独脚戏。

喜爱在星光下的户外欣赏演出的朋友，今年我们准备了一台传统民间木偶舞蹈、一台新年怀旧歌曲大会串、还有儿童木偶剧《丑小鸭》，老少咸宜，阖府统请；爱看电影的朋友，也可在夜幕低垂之际，出席在星空下的艺术电影放映会。此外，一系列的视觉艺术展也在艺术中心里外举行。我们期望观众们能够一览今日华人艺术家的多元与创新。

感谢您的出席。祝愿2005年的华艺节带给您无比的惊叹与感动！



潘传顺
总裁
滨海艺术中心

音乐会歌剧

雷雨

日期：2005年2月18日 (星期五)

时间：晚上7时30分

地点：滨海艺术中心音乐厅

原著：曹禺 改编：莫凡 作曲：莫凡

指挥：叶聪

导演：吴文德

主要演员：

(女高) 繁漪	： 高曼华 (美国)
(男高) 周萍	： 魏松 (上海)
(男低) 周朴园	： 张建鲁 (上海)
(女高) 四凤	： 王素珊 (新加坡)
(女中) 鲁妈	： 朱秋玲 (上海)
(男高) 周冲	： 陈容 (马来西亚)

乐团	： 新加坡华乐团
合唱团	： 上海歌剧院合唱团 新加坡国立大学合唱团 维多利亚合唱团

合唱指导	： 桂乃舜
歌剧顾问	： 王素珊博士
舞美设计	： 吴文德
灯光设计	： 陈有容
服装设计	： Anthony Tan
舞蹈设计	： 白映文
肢体演员	： 苏珊、黄晓媛、罗曼、肖静、 周晓敏、施雯静、张广宇、蔡亮
化妆	： 林李与他的组员
发饰	： Andy Ong (Andy Ong Hair Studio)
服装管理	： 周隽

音乐会时长136分钟

叶聪 音乐总监

叶聪于2002年1月应邀出任新加坡华乐团的音乐总监。在叶聪的领导下，新加坡华乐团的演奏曲目迅速扩展开来。他策划的大型音乐会包括了交响史诗《马可波罗与卜鲁罕公主》、《千年一瞬 - 与陈瑞献的音乐对话》及《大唐风华》等。这些成功的制作不但广受好评，也把华乐艺术推向了另一层次。

身为一个真正的乐团建筑师，叶聪在音乐上的坚持与努力让乐团达到韵律、音色、扩张及音乐性的优质的音响效果。今年的三、四月，叶聪更将带领新加坡华乐团远涉伦敦、纽卡素及布达佩斯春季艺术节，进行一系列的欧洲巡回演出。

叶聪亦同时担任美国南湾交响乐团音乐总监及香港小交响乐团的桂冠指挥。这使他成为世界上第一位同时担任华乐与西乐团音乐总监的指挥。1995年，叶聪与南湾交响乐团更获颁美国作曲家、作家及出版家协会大奖荣衔。

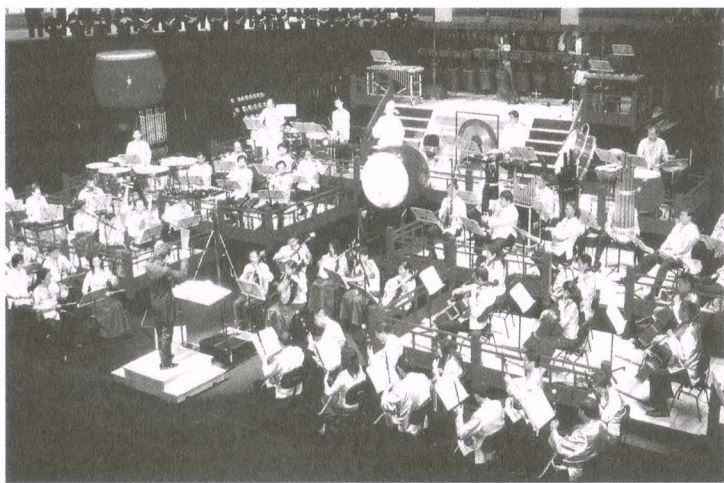
1991年4月，叶聪在芝加哥交响乐团赞助的“指挥家深造计划”中，与其音乐总监巴伦邦及首席客席指挥布莱兹紧密合作。随后，他代替抱恙的巴伦邦指挥一场音乐会，成功领导芝加哥交响乐团演出。叶聪曾担任西北印第安那州交响乐团音乐总监、圣路易交响乐团埃克森能源艺术赞助指挥、佛罗里达州管弦乐团的驻团指挥、纽约奥尔班尼交响乐团的首席客席指挥。叶聪亦是北京华夏艺术团的首席指挥，并是上海新小合奏的发起人之一。

5岁开始学习钢琴的叶聪于1979年在上海音乐学院攻读指挥，并获纽约曼恩斯音乐学院颁赠全期奖学金往该校进修音乐学位课程。毕业时更获得学术优异奖。1983年，他赴耶鲁大学攻读硕士课程，随梅勒学艺，亦曾跟随鲁道夫、史勒坚及薛林、韩中杰、黄贻钧及曹鹏深造指挥。

叶聪曾与北美州多个乐团合作，计有三藩市、塔克逊、纽黑文交响乐；卡尔加里及罗切斯特管弦乐团等。他也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、台北和台中等地的乐团。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。叶聪亦曾赴日本，指挥新星交响乐团。2001年5月，他应邀指挥了巴黎-上海卫星双向电视传播音乐会，法国国家交响乐团与上海广播交响乐团联合呈献演出，透过卫星电视转播，吸引了欧洲与亚洲上亿观众。

叶聪在指挥教育界声誉日隆。自1992年起，他已是捷克交响乐指挥工作坊的艺术总监，并曾数次在美国“指挥家联盟”工作坊担任讲员。他时常应邀到瑞士举行的国际现代音乐指挥大师班担任主讲。目前，他已在雨果及Delos标签下灌录了不少专辑。





新加坡华乐团

新加坡华乐团是新加坡唯一的专业华乐艺术团体。它的前身是人民协社会文工团属下的一个演出单位。1996年在现任国务资政吴作栋的建议下，把新加坡华乐团提升为一支具有国际水平的国家华乐团。这项举动，大大提高了华乐团在艺术表现上的追求，奠定了其国家乐队的地位。

作为本地旗舰艺术表演团体，新加坡华乐团于2001年正式迁入修建后的新加坡大会堂，其赞助人为李显龙总理。在音乐总监叶聪的领导下，拥有70位专业演奏家的华乐团更极力发掘新领域，从而把华乐介绍给各个阶层的群众。

以“人民乐团”为努力目标，新加坡华乐团通过社区音乐会、学校艺术教育计划、户外音乐会等来推广及普及华乐。2004年，华乐团更推出了关怀系列及MusiCARE系列音乐会，把音乐带入医院及让社会上较不幸的一群能欣赏到华乐。

在推广华乐方面，新加坡华乐团可说是不遗余力。2000年，新加坡华乐团呈献一场由1400多名演奏家的“千禧千人大乐”音乐会来迎接千禧年。除此之外，华乐团也扮演伯乐的角色，希望借驻团编曲及指挥助理计划提拔本地音乐人才。前者肯定了长为华乐团编曲，并为作品注入新生命的编曲家；后者则在指挥方面有潜力的演奏家们提供专业的指挥训练。其附属的新加坡青年华乐团，亦是為了培养年轻杰出音乐员成为专业演奏家而于2003年成立的。

除了例常音乐会外，新加坡华乐团在2002年的滨海艺术中心开幕艺术节上，带给观众一场富有梦幻色彩，同时具有真实历史事迹的交响幻想史诗《马可波罗与卜鲁罕公主》，为新加坡华乐团发展历史上的又一个里程碑。华乐团与本地杰出多元艺术家陈瑞献先生于一年后的新加坡艺术节上，一同呈献了别开生面的音乐会《千年一瞬》，突破了单一艺术呈献形式。2003年10月举行的世界经济论坛和11月举行的国际艺术理事研讨会，都不约而同邀请

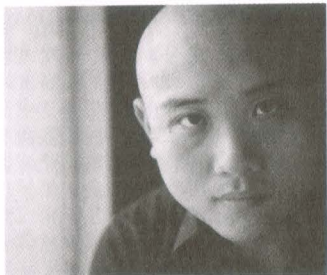
了新加坡华乐团呈献节目。华乐团耳目一新的演出获得在场观众的一致赞赏。去年，在庆祝国家建国39年之际，华乐团更号召了2300名表演者，呈献了有史以来最庞大的华乐演出“全民共乐”，为国家庆生。

新加坡华乐团在2004年推出了《叶聪与新加坡华乐团》及《狮城掠影》两张音乐光碟。随后，华乐团计划每年推出四张唱片。2005年3月至4月，华乐团也应邀作欧洲巡回演出，先后到伦敦、纽卡塞尔和布达佩斯春季艺术节。展望未来，新加坡华乐团立志开拓音乐新领域，巩固自己在华乐界及音乐界的领导地位。

吴文德 导演

被誉为亚洲剧场中的重要创作力量，吴文德的作品跨越国家疆界，吸引了来自不同文化的观众。他的作品多以人性为出发，透过后现代式的敏感，对社会的关怀，把焦点放在人与道德的层面上。

投身剧场超过十五年的文德，身兼导演、剧作家和舞美多职，他曾荣获威信国际艺术奖奖学金，到伦敦攻读剧场导演硕士学位。



毕业于南洋艺术学院的文德，在校期间已获奖连连，他在美学、文学、音乐方面的敏锐眼光，使他在剧场工作上更是如虎添翼。能驾驭华英双语的文德，目前是新加坡最具活力与最活跃剧团之一，TOY肥料厂的首席艺术总监。

在文德所创作的剧本中，《剃头刀》为他赢得了2001年《海峡时报“生活”戏剧奖》首届剧场大奖九个大奖中的五个奖项。这五个奖项包括：最佳年度戏剧奖、最佳原创剧本奖、最佳舞美、最佳女主角和最佳男配角。此剧曾先后到开罗、上海、北京和杭州巡演。

同年，文德获得由国家艺术理事会颁发的青年艺术家奖，奖励他在新加坡剧场发展上所作出的贡献。在2003年《海峡时报“生活”戏剧奖》的剧场大奖上，他设计的《焰脸》赢得了最佳舞美设计奖。

2003年，文德应日本影法師剧团之委约，创作了六国联手呈献的《海镜》，同时出任此剧导演。该剧获得日本基金会资助。这项多国巡回演出的制作，在日本东京的城市艺术空间剧场首演，之后到新加坡、泰国曼谷、菲律宾马尼拉、马来西亚吉隆坡和印尼雅加达演出。

一位多产的导演，文德的作品包括《我和春天有个约会》、《寻找小猫的妈妈》、《仲夏夜之梦》、《面薄仔》、《棋人》、《南海十三郎》、《第七抽柜》、《雷雨》、《白帆》等。而他负责舞美的作品则包括《明先生》、《停止接吻》、《大烟》、《东域传记》等。

莫凡 作曲

莫凡，国家一级作曲家，中国音乐家协会会员。1949年出生于杭州。1969年到黑龙江插队并自学作曲。1979年考入上海音乐学院民族音乐理论作曲系本科。1984年到北京中国广播艺术团工作至今。



多年来，莫凡致力于严肃音乐创作，涉猎的创作领域较广，至今已积累了上百部不同类型的作品。其中主要的大型作品有：歌剧《雷雨》、舞剧《二泉映月》、歌舞剧《清明上河图》、音乐剧《五姑娘》、清唱剧《洛神赋》、交响诗《松·竹·梅》、合唱音诗《昭君出塞》、交响合唱《华夏写意》、管乐协奏曲《敦煌印象》、琵琶协奏曲《长恨歌》、胡琴协奏曲《京风》、民族管弦乐曲《彝山歌荟》、二胡协奏曲《云的传说》等。一些作品在德国、法国、荷兰、瑞士、美国、日本、新加坡和台湾、香港、澳门等国家地区公演，受到好评。作品《漂》、《夜曲》、《绿洲》等在国内音乐比赛中获奖。1993年在北京成功举办了个人室内乐作品音乐会。

我写《雷雨》

当我在学生期间就曾有一个梦想，希望有朝一日把《雷雨》谱成歌剧。我对曹禺大师的崇拜与仰慕，对《雷雨》的深爱与感动，由来已久！十八年后，当我有了辛勤笔耕后的充分准备，即踏上了为实现歌剧理想而跋涉的坎坷之路。没有支助，没有信赖，只有寂寞，只有质疑，断断续续四年，一项跨世纪的工程，犹如经历了一场雷雨的精神洗礼。终于，在迎来新世纪曙光时刻，我见到了风雨后的彩虹。2001年，《雷雨》在上海三度公演，赢得了观众感情的共鸣。

搞歌剧注定是要历经磨难。刚把一部原创歌剧立起来，理应精益求精，常演常新，但，当我又一次陷入困惑与无奈之时，2004年，新加坡华乐团热情邀请我将《雷雨》改编成华乐版再度搬上舞台，这给了我进一步修改提高的机会。我相信，华乐版会更富有中国民族特色，更有悲剧意味和戏剧特征。在此，我要感谢新加坡，感谢滨海艺术中心和新加坡华乐团，感谢叶聪先生，感谢所有为《雷雨》倾注热情的人们！

亲爱的朋友，当我们试着去读懂剧中人物最残酷的爱与最不忍的恨，让我们一同用心去感悟人生，体味世态炎凉，理解自由与爱情。经过一场雷雨的冲刷与洗涤，愿你我感同身受，超凡脱俗！

莫凡

2004年12月22日

音乐会歌剧《雷雨》

根据曹禺同名剧作《雷雨》改编。故事讲述一个被封建势力压迫的女子追求人性自由与爱情的悲剧故事。繁漪，作者寄予无限同情与怜悯的旧社会女性，在同周家两代男人，即周朴园和周萍的感情纠葛中，被侮辱、被损害、被欺骗。她在难以忍受周朴园的专制蛮横之时，期盼着周萍能够带给她远离桎梏的生活希望。为了这爱情梦幻，她尝尽了失望的痛苦。终于，她内心具有的雷电性格喷发，为了报复负心的情人，在一个凄惨的雷雨之夜，无情的掀开周家的疮疤，无意中揭示了隐藏30年的秘密：周萍的生母是鲁妈，而他倾注以爱的四风竟然是胞妹！一幕人生悲剧，就象霹雳发出控诉与呐喊，无情命运的雷雨冲刷着肮脏的世界！

这部音乐会歌剧《雷雨》，虽非全本《雷雨》，但仍可窥见作曲家莫凡在创作上的独具匠心、对剧中人物命运的关注。他在原剧纷繁复杂的戏剧线索上抽取了最为鲜明，也最具歌剧表现力的线索进行戏剧的再结构，将四幕戏缩减为两幕，从而留出更多的时间与空间来发挥歌剧的音乐功能。此外，全剧着重繁漪的心理轨迹，十分强烈的通过展示她同周萍、周朴园、四风、鲁妈和周冲等个别人物的关系与命运的冲突，构成了戏剧跌宕和情感起伏，进行音乐的能动性展现，大胆动用多种形式的重唱揭示心理活动，使各个人物显得细腻精致，丰富饱满。歌剧中的合唱与交响乐部分，作曲家也极尽的发挥了它们的功能，使那个悲剧时代迅雷暴雨般的疯狂得以淋漓尽致般的揭示。

这回在新加坡华艺节上的演出，将由新加坡华乐团现场演奏，指挥是乐团总监叶聪；并由多位来自中国、美国、马来西亚与新加坡的优秀演唱家演绎剧中主要人物；而执导的则为新加坡多才多艺的青年导演，TOY肥料厂的艺术总监吴文德。

演唱家简介：

高曼华 繁漪 女高音

高曼华是活跃于当今国际歌剧界的著名华人歌唱家。她声音甜美纯正、音域宽广，声音明亮、技艺精湛，具有丰富的表现力和强烈的感染力。

1990年，高曼华在世界著名梅洛拉歌剧节中演出意大利歌剧《拉美莫的鲁齐雅》中的女主角鲁齐雅，她精湛的演绎获得如雪花纷飞的赞誉，如“演出精彩绝伦”、“表演光芒四射”、“世界一流歌唱家的演唱”等。此后，她日益为国际歌剧界所重视，先后同旧金山歌剧院、休士顿歌剧院、西方歌剧院、夏威夷歌剧院、阿波罗歌剧院、上海歌剧院，以及其他欧美歌剧院合作。担纲主演的剧目包括《茶花女》、《魔笛》、《蝴蝶夫人》、《图的兰朵》、《奥赛罗》、《卡门》、《游吟诗人》、《清教徒》和《雷雨》等二十多部经典歌剧，她的演出都受到各大媒体的高度评价。除在美国国内三十多个州市参加演出外，高曼华还应邀到维也纳、匈牙利、加拿大、日本、新加坡、



泰国、印尼、香港、澳门等地演出，并与众多世界著名指挥家和著名交响乐团合作。除了歌剧演出外，高曼华也在多个享有盛誉的世界音乐节中成功演唱了贝多芬的《第九交响曲》、布里顿的《战争安魂曲》、莫扎特的《欢乐颂》等世界名曲，并多次应邀参加在世界著名的纽约卡内基音乐厅及林肯中心音乐厅举行的音乐会。

高曼华曾担任中国东方歌舞团的独唱演员，在上海音乐学院学习期间，从师于著名女高音歌唱家周小燕教授。赴美留学后，获美国波士顿大学授予的艺术家证书。曾与多位世界著名声乐家合作同台演出；并在中国、美国、欧洲各地的国际声乐比赛中屡获殊荣，如美国海格拉歌剧节声乐比赛大奖、北美歌剧演唱比赛第一名、史瓦巴科声乐比赛大奖及普瑞馬拉比赛特别奖等。



魏松 周萍 男高音

魏松是当今中国最著名的戏剧男高音歌唱家之一。毕业于上海音乐学院声乐系的他，先后师从周小燕、王维德、李维渤等多位教授。曾在《奥赛罗》、《图兰多》、《托斯卡》、《仰天长啸》、《乡村骑士》、《巴黎的火炬》、《茶花女》、《奥涅金》、《楚霸王》、《卡门》、《雷雨》、《蝴蝶夫人》、《苍原》等多部中外歌剧中扮演男主角。

魏松的演唱被誉为具有金属般的穿透力，他的音色浑厚圆润，为乐评家推崇备至，誉为“最具卡鲁索气质的男高音”、“声音里充满情感”。美国大都歌剧院声乐大师谢里尔·米尔恩斯更是惊叹其“具有世界级的演唱水平”。

2003年魏松两度赴美国举行独唱音乐会，并演出歌剧《弄臣》中的男主角曼图亚公爵，被当地媒体评价为：“他那富有力度的声音，运用自如，是典型的意大利美声唱法”，“当今世界最优秀的男高音”。2004年，在上海大剧院成功扮演了奥赛罗这一最具挑战性的男高音角色，被推举为当今世界上最优秀的奥赛罗之一。

魏松曾荣获辽宁省电视大赛美声唱法第一名；第十四、十五届“上海之春”优秀表演奖；全国少数民族声乐大赛美声唱法第一名；宝钢高雅艺术奖；第五届“白玉兰戏剧表演艺术奖”等奖项。并曾出访美国、日本、韩国、朝鲜、德国、法国、意大利、瑞士、台北等国家地区；1999至2000年，他在巴黎进修并考察歌剧期间，也在法国举行了多场音乐会。

魏松现任上海歌剧院副院长、上海青年文联副主席，上海市政协委员并担任国家级声乐比赛评委、法国巴黎国际声乐比赛评委等职。



张建鲁 周朴园 男低音

张建鲁，上海歌剧院青年男低音，师从周小燕教授，1998年毕业于上海音乐学院周小燕歌剧中心，同年进入上海歌剧院，曾被选送到以色列国际声乐艺术学院深造。他的音色醇厚，音域宽广，负有感染力和穿透力。张建鲁曾主演大型歌剧《卡门》、《阿伊达》、《蝴蝶夫人》、《波西米亚人》，以及原创歌剧《雷雨》、《江姐》、《孔子》等，并在清唱剧，威尔第的《安魂曲》和贝多芬的《第九交响曲》担任领唱，此外，他也经常受邀出国演出，他的优秀表现与出色的演绎，获得观众的赞赏。年轻的他，演唱技巧因频繁的演出而得到磨练，各类歌剧作品与人物，

到他手上都能得到成熟而细腻的演绎。多年下来，张建鲁已建立起自己的风格，是不可多得的一位男低音歌唱家。

王素珊博士 四凤 女高音

王素珊是新加坡著名女高音。在英、美、意深造多年并在1995年考获美国德州奥斯丁大学声乐博士学位。在这旅居国外期间，曾多次在加、美、意、英、马、新等国与名家、交响乐合唱团合作，演出大型音乐会及室内乐。



王素珊歌剧演艺经验丰富，曾经与多个歌剧团体，包括意大利贝加默歌剧院、槟城艺理会、新加坡艺理会，以及美国奥斯丁歌剧团合作演出歌剧如《塞维利亚的理发师》、《米加多》、《强尼·史基基》、《蝙蝠》、《电话三角恋》、《韩塞尔与格雷特》、《笑之王国》。1998年，素珊以冷马姿态，勇夺多尼采蒂国际歌剧比赛《爱情的灵药》女主角奖大奖，受到由世界著名女高音蕾娜塔(Renata Tebaldi)所带领的评审团的肯定。

2002年，她继续荣获在法国举办的法国艺术歌曲国际比赛特别奖，以及诸多其他奖项，当中包括东南亚声乐大赛、新马声乐大赛、美国青年艺术家声乐比赛、美国教师协会声乐比赛等等。

曾先后师从声乐家朱林妹、丽莲·瓦尔森(Lilian Watson)、伊丽莎白·曼尼安(Elizabeth Mannion)、罗斯·泰勒(Rose Taylor)和杰拉德·苏哉(Gerard Souzay)的王博士，在密集频繁的演出之同时，也肩负新加坡歌剧院的艺术总监兼合唱指挥的重任。

朱秋玲 鲁妈 女中音

朱秋玲，女中音歌唱家。毕业于上海音乐学院声乐系本科，获颁学士学位。1990年，她进入上海歌剧院工作，曾在贝多芬的第九交响曲《欢乐颂》和马勒的《第二交响曲》中担任领唱。此外，她曾主演多部大型歌剧，包括《奥涅金》、《乡村骑士》、《卡门》、《罗密欧与朱丽叶》，以及原创歌剧《楚霸王》和《霸王别姬》。1996年至1999年，她在周小燕歌剧中心学习，1997年获颁“上海之春”音乐表演奖，并赢得中法声乐比赛奖项。1999年至2001年，她成为科罗拉多歌剧院青年艺术家中心的成员，并在歌剧《蝴蝶夫人》中饰演铃木、《波西米亚人》中饰演切契利亚、《奥菲欧》中饰演奥菲欧，此外，她也在丹佛的抒情歌剧比赛中赢得第二奖。2001年，因着她的杰出表现，获颁纽约曼纳斯音乐学院的全额奖学金，并在2003年以优异的成绩毕业并获得艺术家文凭。



陈容 周冲 男高音



1983年毕业于马来西亚艺术学院的陈容，1985年远赴意大利罗马深造，追随意大利著名男高音安杰罗·马伦齐学习声乐。在意大利学习初期，他便在意大利欧西摩的国际歌唱比赛中崭露锋芒，在第六届伊斯玛尔沃托利尼国际歌唱比赛中荣获第二奖。当地报章LaGazzetta在一篇评论中指出：陈容“在唱出契雷亚和董尼采帝的作品时，独具特色的音量控制技巧近乎完美”。

陈容不仅在国际歌唱比赛中获得骄人的表现，在歌剧演出中也赢得极佳评语。1987年，在意大利奥西蒙的La Nuove Fenice歌剧院演唱普契尼的独幕剧《强尼·斯基基》中的贵族青年李努乔，当地歌剧研究院的马利欧·曼拉尼教授在《使者日报》中，推崇陈容为意大利目前最优秀的年轻男高音。同年，陈容受邀前往西班牙毕尔包演唱贝里尼的歌剧《梦游女》，同样获得好评。

1988年，这位年轻的男高音离开意大利，前往音乐之都维也纳音乐与表演艺术学院，攻读歌剧表演课程，以及选修声乐，师从拉弗·德林教授。在维也纳先后参加Förderungspreis für Sanger和Belvedere国际歌唱比赛，分别夺得第一和第二大奖。1990年至1992年，他以杰出的意大利式男高音受聘于德国德雷斯頓国际歌剧院。

在欧洲期间，以及在回返亚洲后的陈容，一直都活跃于音乐会、神剧和歌剧的演出。这些年来，他先后受邀在爱尔兰的威斯福德音乐节、新加坡演唱韦耳第的歌剧《弄臣》、上海演唱韩德尔《弥撒亚》、香港演唱贝多芬《第九交响曲》，以及在1995年同著名女高音芙蕾妮同台演唱并二重唱，极受芙蕾妮赞赏。此外，1996年12月，他受邀往日本大阪城，在声势浩大的“第十四届桑多里万人合唱之贝多芬第九交响曲”中担任独唱，均赢得佳评如潮。

桂乃舜 合唱指导

桂乃舜，新加坡最重要的合唱指导之一，也是一位杰出的指挥家、编曲家和歌唱导师。自8岁起就开始接受声乐训练的他，获吉尔德音乐学院授予的歌唱专业证书。在他20岁时，就在亚洲艺术歌曲比赛中获颁“最有潜质歌手”奖。

新加坡合唱界一个大家熟悉的名字。桂乃舜早在10岁时就担任学校口琴队、交响管乐团与合唱团的指挥。那是他日后全情投入音乐的前奏。在圣公会中学、淡马锡初级学院和国立大学时，他参与学校和大学的合唱团活动，并继续指挥的学习。1985年毕业后，他成立了维多利亚初级学院合唱团与大学合唱小组，并担任两团的合唱指挥。

这些年来，桂乃舜把他所领导的合唱团带出国外参加诸多国际性的合唱比赛，包括伯恩茅斯音乐人国际比赛、德国国际合唱大赛、孟德尔逊波特国际合唱比赛、奥地利2000合唱奥林匹克大奖赛，以及太平洋盆地音乐节等重要节日与赛事，频频为国家捎来得奖的喜讯。他个人的指挥风格与对音乐的诠释，也先后赢得多个赛项评审的青睐，四次赢得“杰出合唱指导奖”的荣誉。1996年，他受邀担任国际大型歌剧制作《阿依达》的合唱指导，是次合唱队绚烂夺目的表现，赢得众人的高度评价。

除了指挥与演唱，桂乃舜也作曲编曲。目前，他是一位自由人，经常应邀主持讲座与工作坊、在诸多国际合唱节与会议上发表相关课题的演说，也不时应邀出任国际合唱比赛的评审。此外，他也是国家艺术理事会“新加坡的合唱艺术发展”的咨询团成员、新加坡合唱指导协会的会长，以及亚洲青年合唱理事会的副主席。

上海歌剧院合唱团

上海歌剧院合唱团是一个历史悠久的音乐表演团体。数十年来，该团在歌剧、音乐剧、清唱剧、交响合唱、无伴奏合唱、独唱与重唱等各种声乐表演形式方面，积累了千余部剧（节）目。近年来与世界著名艺术家合作的经典歌剧有：

《罗密欧与朱丽叶》、《蝙蝠》、《卡门》、《阿依达》、《浮士德》、《波西米亚人》；交响合唱有：《黄河大合唱》、《贝多芬第九交响曲》、《马勒第八交响曲》、《弥赛亚》、《布朗寺院之歌》、《安魂曲》（威尔第）、《圣母悼歌》（罗西尼）以及根据中国民歌改编的合唱曲。还参加了大型景观歌剧《阿依达》与《中国贵妃》，以及2001年的“亚太经合组织APEC文艺晚会”等。

具有鲜明艺术风格的上海歌剧院合唱团，曾应邀参加众多国内外艺术节演出，例如：新加坡亚洲艺术节、澳洲布里斯本国际音乐节、德国萨布吕肯歌剧院、澳门国际音乐节、北京国际音乐节和上海国际音乐节等。

上海歌剧院合唱团曾先后出访五大洲三十多个国家和地区，促进了中外文化艺术的交流。





男高音

唐卫平 唐鸿孩 王仁亮 连龙海

男中音

周小雷 陈惠民 王达根 许敏刚

女高音

刘华 唐卫青 曲宗安 孙祥琴

女中音

赵庆 许依芸 方佳璐 陆小燕



新加坡国大合唱团

成立于1980年的国大合唱团，共有超过70名成员，包括在籍大学生、老师和毕业生，由桂乃舜担任合唱指导，Mary Tan与Reuben Lai担任声乐指导。

国大合唱团常年音乐会“大学之声”，是展现合唱团潜能的舞台，团员能够以不同的语言演唱远自16世纪的合唱作品，到前卫的当代作品，无论

是本地或国外作曲家的作品、是宗教性或世俗的曲子、是传统名歌或是爵士乐风或流行音乐，都是合唱团可以轻易驾驭的。2001年，合唱团也跟国大交响乐团和国大会合作，同旅英的本地女高音余伊冰同台演出，在乐团指挥林顺利的指挥下，演唱英国作曲家约翰鲁特的完整七乐章作品《圣母颂》。

同维多利亚合唱团一样，国大合唱团也是国际合唱比赛的常客。1995年在澳洲悉尼举行的第6届国际音乐节上荣获银奖，1998年在法国举行的第27届繁花歌唱节上，国大合唱团是受邀的仅两支亚洲合唱团之一，2001年则代表新加坡出席第3届亚细安大学艺术节，2003年出席在马来西亚云顶举行的国际合唱节，并赢得多项金奖与最佳演绎大奖。此外，合唱团也积极参与相关的工作坊、大师班，以及同国际合唱团的合唱音乐交流计划，并曾出访加拿大、美国和欧洲。

过去一年即2004年，国大合唱团跟新加坡歌剧团与国大会合作，成功演出了列哈的经典歌剧《风流寡妇》。



维多利亚合唱团

桂乃舜于1988年成立的合唱团，是新加坡最优秀的半职业合唱团之一。团员由维多利亚中学与维多利亚初级学院的毕业生组成，目前有33名团员，储备曲目范畴宽广，从宗教的拉丁作品到当代歌曲和轻爵士曲，都是团员们可以驾驭的。

合唱团活跃于本地与国际的合唱舞台上，除了常年合唱音乐会，以及每年圣诞节期间在多间酒店和演出地点唱圣歌报佳音之外，合唱团把巡回演出与参加比赛列为发展的重要事项。这些年来，合唱在国外的多个国际性大型合唱比赛中都表现出色，赢得大大小小多个奖项。在这当中，包括了在2000年7月于奥地利林兹举行的首届合唱奥林匹克大奖赛的荣誉。

2003年新加坡艺术节上，合唱团受邀同新加坡华乐团与陈瑞献合作呈献的《千年一瞬》音乐会，该节目是艺术节的开幕盛典演出。同年8月，合唱团呈献了第一场该团在新加坡的滨海艺术中心音乐厅举行的音乐会“2003年的歌：跨世纪跨文化”上，同弦乐团演唱韩德尔的力作《主所说的》。

新加坡作曲家潘耀田和吴多才的作品也在该音乐会上的亚洲部分呈献。

在2004年7月于德国不莱梅举办的“第三届合唱奥林匹克大赛”中，合唱团分别在民谣清唱和混声青年合唱组别中获得第二与第三名。



陈有容 灯光设计

陈有容毕业自香港浸会学院英国语言文学系，以及香港演艺学院舞台科艺系。她在1990年来到新加坡，出任电力站的技术经理。

陈有容在1995年投身于灯光设计的工作之前，也曾是国际主题公园（虎豹别墅）和马来村的制作执行人员兼消闲部门经理。

2004年，她担任下列多个表演团的灯光设计：野米剧团在纽西兰艺术节演出的《动物农场》与《有幸再与她见面》；Luna-id的《情人与呆侍者》、《语言之声》和《睡美人之家》；新加坡专业剧团的《好公民》和《怪夫妻》；新加坡歌剧团的《韩塞尔与格雷特》；TOY肥料厂的“Merges & Wills”；Odyssey舞团的《玻璃内的男人》、《热情·爱》和《V》；I剧场的《魔术画笔》与《与龙共舞》等。

同年，她也为大学院校的多部制作设计灯光，其中包括：新加坡管理大学的《赤脚走在公园内》；美以美女中的“Making the Grade”；实龙岗初级学院15周年戏剧演出；安德逊初级学院20周年音乐会；莱佛士书院的《唱到天明时》、加东女子中学的常年戏剧演出；南洋艺术学院表演艺术系的《黎明破晓前的寂静》。

陈有容因必要剧场2003年的作品《启示》，赢得了第四届《海峡时报》生活版剧场大奖的灯光设计优异奖。

Anthony Tan 服装设计

Anthony毕业自新加坡国立教育学院，也是英国伦敦时装学院的荣誉生。自1993年起，他便以自由人的身份专事服装设计。2000年起，他也兼在拉萨尔—新航艺术学院担任讲师。

这些年来，Anthony参与众多演出的服装设计工作，累积了难能可贵的经验，使他在自己专事的艺术领域里日益成熟。他曾参与的舞台演出包括：2004年在赞美广场举行的“时尚服装秀”、在Zouk举行的! Nuovi春夏美容秀、美以美女中和圣安德烈初级学院的舞蹈晚会。过去十年来，他所参与的活动节目有：战备军协的妆艺游行节目、淡马锡初级学院于新加坡青年节的舞蹈表演、国立大学文化中心的舞蹈晚会、必要剧场与实践剧场在2001年新加坡艺术节上的演出《百年的等待》、老牛剧场在艺术节与欧洲巡回演出的



《苟延残喘》、戏剧盒的《明先生》、海燕等人的“Madam Whats' Next?”、实践剧场的《一个无政府主义者的意外死亡》、TOY肥料厂的《雷雨》和《紫色》、国立大学舞蹈团演出等等。

周隽 服装管理

2003年毕业于南洋艺术学院戏剧系的周隽，是位剧场自由人，她主要从事服装管理、造型、舞台监督助理，以及舞台表演。曾参与的主要制作有：芦苇艺术团契的《铁人》、《十字架下的眼泪》和《恩雨来得正是时候》；新加坡歌剧院的《风流寡妇》、《托斯卡》、《卡门》、《韩塞尔与格雷特》，以及多场音乐会；此外，还有TOY肥料厂的《南海十三郎》、《快乐天堂》和《神奇的爱》，并为《神气的爱》华文版的歌曲作词，以及参与剧本的翻译和整理工作。



新加坡华乐团2月18日音乐会编制

音乐总监：叶聪

助理指挥：郭令强

高胡：

李宝顺(乐团首席)	黄晨达(高胡副首席)	
郑景文	刘慈勇	许文静

高胡兼板胡：

陶凯莉

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)	
翁凤梅	陈淑华	郑重贤
周经豪	吴泽源	余伶
沈芹	陈金练	张彬

中胡：

孙凰(首席)	全运驹	黄文财
沈文友	王怡人	陈家彬*
辛宗桦*^	梁永顺#	

大提琴：

徐忠(首席)	陈仰光	姬辉明
李克华	李华	潘语录

低音大提琴：

袁明仪(首席)	李翊彰	瞿峰
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扬琴：

瞿建青(首席)	李晓元	
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琵琶：

俞嘉(首席)	吴友元	侯跃华
陈运珍		

柳琴：

司徒宝男

中阮：

张蓉晖(首席)	冯翠珊	林惠龙
杨培贤		

三弦兼中阮：

黄桂芳

大阮：

许金花

箜篌兼古筝：

马晓蓝

古筝兼打击：

许徽

曲笛:

尹志阳(笛子首席)

梆笛:

林信有

梆笛/曲笛:

彭天祥

新笛:

陈财忠

新笛/曲笛:

徐小鹏

高音笙:

郭长锁(笙首席) 王毅鸿

中音笙:

谢傢辉 陈英杰

低音笙:

林向斌

高音唢呐:

靳世义(唢呐兼管首席) 李新桂

中音唢呐:

杨标敬

中音兼低音唢呐:

刘江

次中音唢呐:

巫振加

打击乐:

郭令强	伍庆成	沈国钦
陈乐泉	张腾达	伍向阳
杨星华*		

* 合约演奏家

客卿演奏家

^ 没参与演出

所有演奏家(除声部首席与副首席)名字依英文字母顺序排列

指挥助理:

林向斌 刘慈勇

驻团编曲:

全运驹	林向斌	沈文友
杨培贤		

声部协调:

李翊彰(弦乐) 陈财忠(管乐/打击乐/弹拨)

Esplanade Presents

今夜歌舞升平

上海★爵士★老歌
All That
Shanghai Jazz

此番来新演出的上海爵士乐手，将与知名上海爵士乐歌手赵可及李悦君演绎首首经典老歌，如白光的《等着你回来》、周璇的《夜上海》和张露的《给我一个吻》等。此外，新晋香港女歌手郑融也将参与其盛。老旧情怀与时尚新风完美结合，势必让褪色的旧上海爵士乐拥有新生命，重现上海当年歌舞升平的热闹景象。

All That Shanghai Jazz invites you to relive the rise of this romantic city with sassy jazz singers Coco Zhao, Erica Le and Hong Kong guest singer Stephanie Cheng. For an evening of jazz that is poignant, sentimental and often sultry, performed against a backdrop of exotic mood lighting and video projections, the night promises to be an unforgettable trip filled with seductive dance moves and everlasting tunes.

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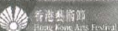


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