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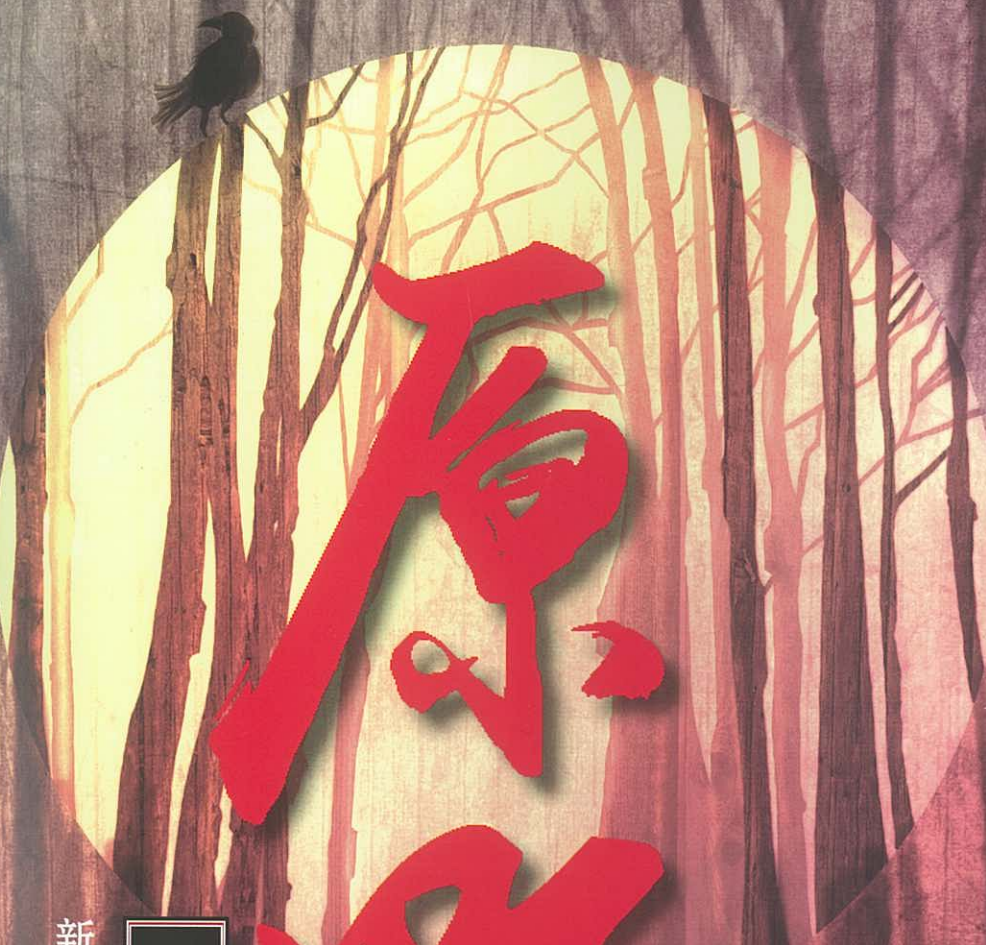
Lianhe Zaobao

Another *Esplanade Presents* Programme
滨海艺术中心呈献的另一项节目

Esplanade Presents

Chinese Festival of Arts 2015
20 Feb - 1 Mar
2月20日 - 3月1日

华艺



歌剧音乐会

新加坡华乐团 (新加坡/中国)

SAVAGE LAND

An Opera in Concert

Singapore Chinese Orchestra

Singapore/China

28 Feb 2015 Sat, 7.30pm

Esplanade Concert Hall

2015年2月28日 星期六, 晚上7时30分

滨海艺术中心音乐厅

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theatres on the bay
singapore

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Esplanade is Singapore's national performing arts centre. Its vision is to bring the arts to everyone, and through it, enrich the lives of its multicultural community. With an annual roster of 15 festivals and 19 programme series, its programming is guided by its mission to entertain, engage, educate and inspire. The centre's year-long calendar of ticketed and non-ticketed programmes features a diverse range of dance, music and theatre performances, visual arts exhibitions, and more.

Esplanade is operated by The Esplanade Co Ltd which is a not-for-profit organisation, a registered Charity and an Institution of Public Character.

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CEO'S MESSAGE

Welcome to the 13th edition of *Huayi – Chinese Festival of Arts*.

It is our nation's 50th year, and we invite you to celebrate with us this significant milestone and the Chinese New Year season with performances that will inspire you to live life to the fullest, with meaning and a renewed purpose.

We mark the occasion by bringing together Singapore artists and their international counterparts to collaborate on creating two special concert experiences. We are happy to present the Singapore Chinese Orchestra led by Music Director Tsung Yeh, theatre director Goh Boon Teck and inspiring opera singers from Singapore and China in a concert adaptation of the classic Chinese play *Savage Land*. Renowned composer and conductor Tan Dun leads our very own Metropolitan Festival Orchestra for *Nu Shu*, a composition close to his heart that celebrates this fast-disappearing language. This is a work that speaks of the precious relationship between mothers, daughters and sisters, and between a culture's past and future.

We also mark the occasion by participating in the season's spirit of reunion. We see the homecoming of musicians such as Olivia Ong, Ling Kai and Hanjin, who have made Singapore proud as they chart their careers in the region. We are also delighted that other longtime friends and collaborators such as Edward Lam and Lin Hwai-min have chosen to spend their Chinese New Year with *Huayi* with their latest creations.

Whether you have been with us from the start or this is your first visit to the festival, this occasion would not be complete without your support in making this year's *Huayi* a memorable one. And as we look back on our 50-year journey as a people, may your experiences at *Huayi* inspire you to look forward to a new year of fresh possibilities and meaningful relationships.

Benson Puah
Chief Executive Officer
The Esplanade Co Ltd

CREATIVE TEAM & CAST LIST

Conductor: Tsung Yeh
Director & Set Designer: Goh Boon Teck
Original Playwright: Cao Yu
Libretto: Adapted by Wan Fang from Cao Yu's play, *The Wilderness*
Composer: Jin Xiang
Music Adaptation: Phoon Yew Tien

Cast

Baritone	Chou Hu	Zhang Feng (China)
Soprano	Jin Zi	Li Jing Jing (China)
Tenor	Jiao Da Xing	Zhang Ya Lin (China)
Alto	Jiao's Mother	Zhu Hui Ling (China)
Baritone	Chang Wu	William Lim (Singapore)
Tenor	Bai Shazi	Melvin F Tan (Singapore)

Chou Hu's Father	Xu Teng
Chou Hu's Sister	Pei Lingyu
Villain 1	Kong Xiangchi
Villain 2	Lei Jian
Villain 3	Tang Ximing
Villain 4	Xie Yixuan

Orchestra	Singapore Chinese Orchestra
Choir	NUSChoir
Chorus Master	Nelson Kwei
Lighting Designer & Set Execution	Tommy Wong & Low Wee Cheng
Costume Designer	Anthony Tan
Hair Designer	Ashley Lim, Ashley Salon
Make-up Artist	Bobbie Ng, The Make Up Room
Repetiteur	Beatrice Lin

Co-produced by Esplanade – Theatres on the Bay and
Singapore Chinese Orchestra

SCO
新加坡华乐团

SYNOPSIS



Prelude

Act 1

Chou Hu breaks out of the prison after being incarcerated for eight years, and returns to his hometown to seek revenge on the one who destroyed his life and family—Jiao Yan. Upon reaching home, he is shocked to find out that his archenemy is now dead, and that his fiancé Jin Zi is now married to his enemy's son Jiao Da Xing. Oppressed and bullied, Jin Zi seeks solace through her aria. It is at this moment that Chou Hu appears before her.

Act 2

Jin Zi and Chou Hu spend ten blissful days in each other's arms. However, Jiao's mother, who is blind, senses that there is someone else in the house. She arranges for someone to bring home Da Xing, and at the same time asks Chang Wu and Bai Shazi to find out who the mysterious intruder is. Faced with the verbal abuse by Jiao's mother and Da Xing's whip, Jin Zi decides to fight back. Suddenly, Chou Hu appears at the door.

— Intermission —

Act 3

Chou Hu remains resolute in making Da Xing pay for his father's wrongdoings, despite all efforts by Jiao's mother. Jin Zi however, takes pity on the cowardly Da Xing. After an intense physical and emotional struggle, Chou Hu finally kills Da Xing, and accidentally causes Jiao's mother to kill the only heir of the family—Little Heizi, Da Xing's son. Chou Hu flees the scene with Jin Zi.

Act 4

Chou Hu and Jin Zi flees in search of a better future, but soon get lost in the dark forest. Under pressure and crushed by the guilt of killing an innocent, Chou Hu suffers a meltdown. As dawn breaks, they hear the hopeful sound of the train. Unfortunately, the guards have also caught up with them. Faced with the inevitable, Chou Hu tells Jin Zi "give birth to our child and take revenge for me" before chasing her off hurriedly, facing death alone.

(3hrs, including 20min intermission.
Performed in Mandarin with English and Chinese surtitles.)

Interview with Tsung Yeh and Goh Boon Teck on *Savage Land - An Opera in Concert*

1 How and when was this performance conceptualised?

Goh: After our previous collaboration on *Thunderstorm*, we talked about staging another of Cao Yu's plays. One thing led to another, and voilà, *Savage Land - An Opera in Concert* was born.

Yeh: Yes! I watched the opera version of *Savage Land* in China in the early 1990s. Later on, when I was in the United States, I found out that it was the first opera that was composed in the Western operatic style but sung entirely in Chinese, and that it received rave reviews in the West. Considering the strong dramatic elements in the original script and its great artistic value, the two of us hit it off on the idea and decided to stage our own production of *Savage Land*.

Goh: To top it off, Professor Jin Xiang composed the music and Cao Yu's daughter, Wan Fang, personally adapted the libretto from the original play.

Yeh: Wan Fang's adaptation added an element of love to Cao Yu's original script, which was more stark and gory. Jin Xiang's music expressed the drama in Italian opera and added many modern dissonant harmonies so as to heighten the tension and conflict in the work. This has given the director a lot of creative space to play with.

Goh: A big playground, indeed!

2 Having worked on this production, what are some of your insights on the play?

Goh: To be honest, when I first read this play in my secondary school days, I did not really understand the work. I only felt that this play was very exaggerated. As I re-read the play for this opera, I thought to myself that this play is so amazing, and there is so much drama in it that we seldom explore.

Yeh: The story took place in the late Qing Dynasty. The Western powers had invaded China, followed by the Japanese, coupled with rampant corruption throughout the country as warlords fought with each other for dominion. Extreme social inequality had brought on widespread poverty and people found it hard to make a living. Our younger generation in Singapore needs to understand why their forefathers left their homeland at that time to head south.

Goh: Also, Cao Yu created characters that encompassed the extremities of humanity—from the noblest to the wicked. His plays exposed the complexity and duplicity of human nature.

Yeh: Yes, indeed. Take the character Chou Hu. You feel sorry for him because he was persecuted unjustly and the love of his life was forced to marry someone else while he was imprisoned. Yet, what happened in the end? He committed a fatal mistake—he killed an innocent person. And even though he managed to escape from his enemy's house with his lover, he was so remorseful and guilty that he lost his mind in the end.

Goh: Amidst all these drama, Cao Yu wrote that Jin Zi was pregnant, and we see the twists and turns from between the lines. Just when you thought all hope was lost, he gives you a glimmer of it. That, I think, is the work of a true master.

3 What challenges did you face in the production of this opera concert?

Goh: The scale of this production is huge, with more than 80 Chinese orchestra musicians, a 60-strong choir, and 12 actors! I am fortunate to have Maestro Yeh's guidance and unfailing support, so no matter how pressured we are, our confidence never wavered from the planning stage till now.

Yeh: As this is an opera presented in the format of a concert, the difficulty lies in the very limited amount of space on stage, as the entire orchestra will be up there with the actors as they sing and move about.

Goh: *Savage Land*, as a stage play, gives actors a lot of flexibility and room to play with their movements and positions. With this in mind, I was pondering over this question as I listened to the music: just how much movement is sufficient? For now, I am very inclined towards getting the actors to use fewer movements but to connect and touch the audience through their singing and emotions. In other words—to play up a lot more on their emotions.

This opera demands a great deal from the singers. Not only do they need to sing, they have to act as well. Furthermore, our younger generation is unfamiliar with the historical backdrop of *Savage Land*. Hence, during rehearsals, we have to keep reminding ourselves how things were like in that era, as well as the temperament and psyche of the characters. Only when they fully comprehend and internalise these details can they sing with greater understanding and emote more accurately.

ABOUT CAO YU

Cao Yu (1910–1996) was a prestigious Chinese playwright and theatre educator who shot to fame after publishing his first play, *The Thunderstorm*, as a 23-year-old undergraduate from Qinghua University. Fondly regarded as the "Shakespeare of China", his subsequent works *Sunrise*, *The Wilderness*, and *Men of Beijing*, were not only widely acclaimed but were subjects of scholastic research, performed in various art forms and translated into many other languages. His other representative works include *Transformation*, *Home* (an adaptation of Ba Jin's works), *Bright Sunny Day* (a film script) and *Lady Wang Zhaojun*, as well as a translation of Shakespeare's *Romeo and Juliet*.

ABOUT THE WILDERNESS

The Wilderness is considered to be one of the most profound as well as controversial works by Chinese playwright Cao Yu. The play is strongly expressionistic and highly symbolic, which is a departure from the realism of his other two seminal works *The Thunderstorm* and *Sunrise*. In *The Wilderness*, Cao Yu has successfully applied techniques of Western expressionism into his script to give the play much more room for reflection and exploration.

Cao Yu completed *The Wilderness* in 1937. He meticulously endowed each character with defined emotions and temperaments as he weaved together a storyline that is unambiguous, tight and gripping. Of special note is his depiction of a human soul under unseen repression, which critics have described as of a totally different league from the definite shackles of a "family", something found in his previous play, *The Thunderstorm*. As the story unfolds, the author leaves no stone unturned in his elaborate weaving of the plot and the spot-on treatment of the tragedies faced by the characters.

Whenever *The Wilderness* is discussed, attention is always drawn to the extremes of love and hate between the characters. Perhaps, to a certain extent, this play served as an emotional outlet for the young Cao Yu to process his own feelings and experiences. Born and raised in an aristocratic family, Cao Yu grew up amongst people of power and wealth. However, his nanny, who came from rural China, opened his eyes to the different world and life of the common people. The sudden death of his father and the decline of the family fortune made him realise the cruelty of life, which also made his life more colourful and real. The challenges that he faced, coupled with his love for Chinese and Western literature, had helped him develop a unique artistic style.

The Wilderness has since been presented on the stage in various other forms besides the original dramatic staging, including film, folk opera, ballet, Peking Opera, Jinzhou's Flower Drum Opera, and even as a piano concerto.

WAN FANG Libretto

The third daughter of famous playwright Cao Yu, Wan Fang is the incumbent playwright with the China National Opera House. Her major novels include *Plainly*, *Charming Aroma*, *Flying with Angels*, *No Bullets*, and *You are an apple, I am a pear*. Major films include *Sunrise*, which was adapted from her father's classic play and won the Golden Rooster Award for Best Screenplay in 1986, as well as *Black Eyes*, which won the 1998 Government Award for Outstanding Movie and China Movie Awards. Major TV Dramas include *Niu Yuqin's Tree*, winner of the 33rd Asia-Pacific Broadcasting Union Special Award and the first prize in the 1996 Outstanding TV Drama Apsara Award, and *Empty Mirror*, which won the 2002 Outstanding TV Drama Golden Eagle Award and Apsara Award. She was also co-writer for *How Steel is Forged*, winner of the 2000 Outstanding TV Drama Golden Eagle Award. Major TV Serials include *Through Happiness*, *Sunrise* and *Empty House*. Major stage production include *Savage Land* (opera) which was adapted from another of her father's works, and which won the Wenhua Award issued by the China Ministry of Culture for Best Playwright.



JIN XIANG Composer

A famous Chinese composer, conductor, musicologist and educator, Jin Xiang is currently a professor at the China Conservatory of Music, and a doctorate-mentor at the Chinese National Academy of Arts.

Jin Xiang has composed and presented close to a hundred compositions in a wide variety of genres and styles including operas, symphonies, concertos, cantatas, chamber music and film music. His work is widely appreciated for its distinctiveness, marriage of contemporary aesthetics with Oriental traditions, as well as combining a wide variety of modern Western music techniques.



His major works include: *Savage Land* (opera), *The King of Chu*, *Rubab Song of Love*, symphonic chorus *Ode to Jinling*, symphonic song suite *Five Poems from Shijing*, sinfonietta *Witchcraft*, symphonic film score *Sketches of Taklamakan*, symphonic poem *Cao Xueqin*, pipa concertos *Qin, Se, Po, The Sky - One of Three Symphonic Pieces*, *Musical Essays Compilation 1 - Reflections of a Composer*, and *Musical Essays Compilation 2 - Investigating Infinity*.

PHOON YEW TIEN Music Adaptation / Composer-in-Residence

In 1996, Phoon Yew Tien was awarded the Cultural Medallion, the highest award given in the field of the arts in Singapore. He was Head of Music (1993-1996) at the Nanyang Academy of Fine Arts, where he lectured from 1984-1999. He has also previously served as an Arts Advisor to the National Arts Council (NAC). Phoon's compositions and arrangements have been performed and recorded by many orchestras in Singapore, Russia, Sweden, Shanghai, Hong Kong and Taiwan. In 2000, he was also appointed by the Singapore government to rearrange the national anthem.



Phoon won the prestigious Yoshiro Irino Memorial Prize for Composition in 1984, one of the highest awards to be given to a young Asian composer. In 1996, 1997, 2001 and 2004, he was awarded the Top Local Serious Music Award by the Composers and Authors Society of Singapore. He was also commissioned by the NAC to compose a large scale work (*Confucius - A Secular Cantata*) for the Singapore Arts Festival 2001.

On 12 October 2000, the Beijing China Film Orchestra performed works by Phoon in his solo composition concert in Beijing Concert Hall. The concert was jointly presented by the government of the People's Republic of China and the National Arts Council of Singapore.

TSUNG YEH Music Director / Conductor

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. His perseverance and diligence have brought the SCO's performances to new heights, both musically and technically. In 2013, Tsung Yeh was awarded the Cultural Medallion, the highest award given in the field of the arts in Singapore.

Tsung Yeh is also Music Director of the South Bend Symphony Orchestra in the United States. He is Principal Conductor of the Hua Xia Ensemble in Beijing and is one of the founders of the Shanghai New Ensemble. He was also former Music Director of the Northwest Indiana Symphony Orchestra and Hong Kong Sinfonietta, and the Exxon/Arts Endowment Conductor of the Saint Louis Symphony Orchestra. In addition, he served as Resident Conductor of the Florida Orchestra and was Principal Guest Conductor of the Albany Symphony Orchestra, New York.

His other previous engagements include the Chicago, Minnesota, San Francisco, Tucson and New Haven Symphonies; Radio France; Calgary and Rochester Philharmonic; and orchestras from Guangzhou, Shenzhen, Taipei, Taichung, Japan, France, Poland, Russia and Czech Republic.

With his growing reputation as a teacher of conducting, Tsung Yeh is currently Guest Professor at both the China and Shanghai Conservatories of Music. He has been one of the Artistic Directors of the Symphonic Workshop Ltd in the Czech Republic since 1992, and has also taught at the Conductors Guild Workshops in Chicago and Indianapolis. He has also made various recordings under the HUGO, Delos and Naxos labels.



GOH BOON TECK

Director and Set Designer

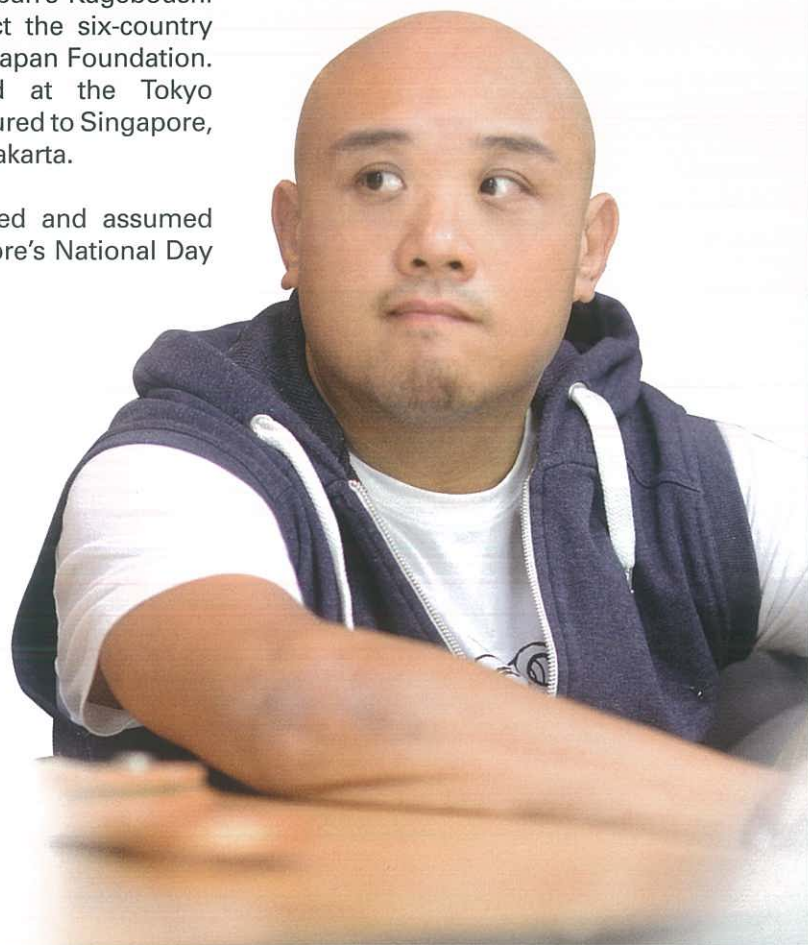
Goh Boon Teck is praised as a prominent creative force of Asian theatre. His works cross borders and enthrall audiences of different cultures, and are showcases of humanity dealt with postmodern sensitivity, focusing on profound human issues and morality.

A professional theatre director, playwright and production designer for two decades, Goh is the first recipient of the VISA International Arts Scholarship to study Theatre Directing in London, UK. He graduated from the Nanyang Academy of Fine Arts, Singapore, with a string of merit awards. Not only does he have a strong sense for aesthetics, words, sound and visuals, Goh is effectively bilingual in English and Mandarin. Presently, he leads one of Singapore's most vibrant and productive theatre companies, Toy Factory Productions Ltd.

TITOU DAO, a play written and directed by Goh, won five out of nine awards at the inaugural Life! Theatre Awards in 2001. He also received the prestigious National Arts Council Young Artist Award that same year for his contribution to the development of Singapore theatre. He was also awarded Best Set Design for *FIREFACE* at the Life! Theatre Awards in 2003.

In 2003, he was commissioned by Japan's Kageboushi Theatre Company to write and direct the six-country collaboration *PRISM*, funded by The Japan Foundation. This touring production premiered at the Tokyo Metropolitan Art Space Theatre and toured to Singapore, Bangkok, Manila, Kuala Lumpur and Jakarta.

Beyond theatre, Goh was also invited and assumed the role of artistic director for Singapore's National Day Parade in 2007 and 2008.



SINGAPORE CHINESE ORCHESTRA

Inaugurated in 1997, the 85-strong Singapore Chinese Orchestra (SCO) has the patronage of Prime Minister Lee Hsien Loong and calls the Singapore Conference Hall home. It is also Singapore's only professional Chinese orchestra as well as a flagship Singapore arts group.

Since its inception, the SCO has impressed a broadening audience base with its blockbuster presentations and is fast establishing itself among its counterparts in 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 did 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.

The SCO also toured Beijing, Shanghai and Xiamen in 1998 and Taiwan in 2000. In 2005, it performed at Budapest Spring Festival, the Singapore Season in London and Gateshead.

In October 2007, the SCO performed at the Beijing Music Festival, as well as in Shanghai, as part of the Singapore Season in the China Shanghai International Arts Festival. It was also invited to perform at the Macau International Music Festival, as well as at major concert halls in Guangzhou, Zhongshan and Shenzhen. 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. These international platforms provided the 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 own 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.



CAST

ZHANG FENG / Chou Hu

Zhang Feng is the lead baritone at the Shanghai Opera House and has studied under famous opera educator Zhou Xiaoyan, Professor Xu Yi as well as renowned soprano Mirella Freni. In 1998 and 2000, he won the First Prize at the Budapest International Singing Competition. For his outstanding achievements and contributions to the art of bel canto, the President of Italy, Giorgio Napolitano, knighted Zhang with Italy's most honoured title "Cavaliere" in 2011.

Zhang has performed on well-known opera stages such as the Hungarian State Opera House, Mannheim Opera House, Kiev Opera House, and NCPA China. He has performed more than 20 leading roles of opera, including Figaro in *Il Barbiere di Siviglia* conducted by Roberto Zedda, Marcello in *La Bohème* directed by De Bosio, the lead role in *Don Giovanni* at the open air theatre of Bos'art Festival, and also in *Rigoletto*, *Tosca*, *Otello*, *La Traviata*, *Gianni Schicchi*, *Carmen*, and as Chou Hu in *Savage Land*.

He has performed solo recitals at Carnegie Hall (2001), the open-air theatre of Bos'art (2006) and Shanghai Music Hall to tremendous success. In 2007, he performed in The Golden Hall of Vienna, and performed three solo concerts in Rome and Sardinia, which were extensively covered by local publication *La Repubblica* and described by *La Nuova Sardegna* as "a prestigious recital". Other performances include Beethoven's *Ninth Symphony* conducted by Justus Frantz, accompanied by the German International Philharmonic Orchestra, and numerous concerts accompanied by the Metropolitan Opera Orchestra and the Symphony Orchestra of Italy.



LI JING JING / Jin Zi

Li Jing Jing studied under famous vocal music educator Guo Shu Zhen at the Central Conservatory of Music before going abroad to study under vocal professor Claudia Visca at the Vienna University of Music and Performing Arts. She graduated with a double master's degree in Art Song and Oratorio, and Stage Performance (Opera and Musical Drama) in 2010. She was also conferred the Outstanding Achievement Award by the University for her excellent results, and was the first student from China to receive this honour.

Li also studied under renowned vocalists Mirella Freni, Francisco Araiza and Ann Murray who were full of praise for her. She won First Prize at the 22nd Nico Dostal International Operetta Competition in Austria and the Second Prize at the inaugural Bulgarian International Art Songs Competition. She is the first Chinese singer to win awards across the genres of opera, operetta and art songs.

When she returned to China in 2010, she auditioned successfully with the China National Opera House and became its soloist. She has taken on numerous lead roles in various opera productions, and has also conducted well-received talks organised by the National Centre for the Performing Arts on the various musical arts.



ZHANG YA LIN / Jiao Da Xing

Zhang Ya Lin is hailed as a world-class tenor. He has performed with some of the most prestigious opera companies in the world such as the Vienna State Opera, Dresden State Opera, Berlin State Opera, Opera House Linz, Zürich Opera House, Canadian Opera Company, Hamburg State Opera, Royal Danish Opera and Prague State Opera. His performances are charismatic and moving, while his high registers are rich, smooth yet blessed with a metallic sheen.

Having graduated from the London Royal School of Music, Zhang has won awards at the Operalia (a World Opera Competition founded by Plácido Domingo) and the Metropolitan Opera National Council Auditions. He has played the roles of Manrico and Don Carlos in Verdi's *Il Trovatore* and *Don Carlos* respectively, and Calaf in Puccini's *Turandot*, and has been hailed by the media as "an operatic genius in possession of a voice that can convey both the lyrical romantic colours and the heroic brilliance". Zhang has also appeared in the lead role of Don Jose in Bizet's *Carmen*, Cavaradossi and Rodolfo in Puccini's *Tosca* and *La Bohème* respectively, Radames and Don Alvaro in Verdi's *Aida* and *La Forza del Destino* respectively, and Hoffman in Offenbach's *The Tales of Hoffmann*.

He sang as the tenor soloist in Beethoven's *Symphony No. 9* and Mozart's *Requiem* with the London Philharmonic Orchestra and the Toronto Symphony Orchestra, and has held many solo concerts. He is currently the only tenor from China, performing actively on Europe and America stages.



ZHU HUI LING / Jiao's Mother

Born in Shanghai, the young Chinese mezzo-soprano studied under Professor Bian Jingzu in a middle school affiliated to the Shanghai Conservatory of Music before commencing vocal training in Europe. She attended the Hochschule für Musik und Theater Hamburg. There, she earned her bachelor's and master's degree in lieder (solo), oratorio (large scale musical composition) and opera with a First Outstanding Award. In 2011, she received her doctorate in opera performance and sang at the Hochschule für Musik Stuttgart. During her study, Zhu participated in numerous singing masterclasses by Madame Zhou Xiaoyan, Ileana Cotrubas, Wen Kezheng, Mirella Freni and Francisco Araiza, as well as those organised by the Metropolitan Opera and the La Scala.

She has won competitions around the world such as the Elise-Meyer Vocal Competition and Timmendorfer Strand Music Festival Singing Competition in Germany, Nagasaki Music Competition in Japan, and Klaudia Taev Opera Competition in Estonia.

Zhu's past performances include amongst many, Lauretta in Puccini's opera *Gianni Schicchi*, Pamina in Mozart's *The Magic Flute* and as Desdemona in Verdi's *Othello*. After becoming a mezzo-soprano, she made her mezzo debut in 2007 in the title role in Bizet's *Carmen*. Since 2008, she has been the artistic director of the charitable foundation Stiftung Chinesische Nachwuchskünstler e. V. in Hamburg (Germany).



WILLIAM LIM / Chang Wu

Singapore-born William Lim studied with Singapore opera icon Choo Hwee Lim before advancing his studies at the Hong Kong Academy for Performing Arts, studying with Michael Rippon. He then attended London's Guildhall School of Music and Drama, studying with Rudolf Piernay and Manchester's Royal Northern College of Music, studying with Patrick McGuigan. He was awarded the Silver Rose Award at the Rosa Ponselle International Voice Competition, New York.

He has sung in operas such as Mozart's *Die Zauberflöte*, *Così fan tutte*, *Don Giovanni* and *Le Nozze di Figaro*; Handel's *Acis and Galatea*; Purcell's *Dido and Aeneas*; Puccini's *La Bohème*, *Madama Butterfly*, *Manon Lescaut* and *Turandot*; Verdi's *Ernani*, *Rigoletto* and *La Traviata*; and Britten's *Noye's Fludde* and *A Midsummer Night's Dream*.

He has also sung in Beethoven's *9th Symphony*, *Mass in C*; Mendelssohn's *Elijah* and *St. Paul*; Mozart's *Requiem*; Bach's *St. Matthew Passion* and *B Minor Mass*; Haydn's *Nelson Mass* and *The Creation*; Handel's *Messiah*; Poulenc's *Le Bal Masqué*; Charpentier's *Te Deum*, and the Asian premiere of Kagel's *...den 24.XII.1931* in collaboration with Singapore Lyric Opera, Singapore Symphony Orchestra, Singapore Arts Festival, Philharmonic Chamber Choir, Nanyang Academy of Fine Arts, the Hong Kong Oratorio Society, the Bangkok Opera and NUNi (Never Underestimate New Ideas) Productions.



MELVIN TAN / Bai Shazi

Described by *The Oxford Times* as the "star of the evening... a naturally gifted tenor with a gloriously rich and musical voice", Singapore-born Melvin Tan studied at the Royal Academy of Music in London on a National Arts Council bursary and was awarded the Ethel Bilsland graduation prize. Tan has participated in masterclasses with Ioan Hollander, Robert Tear, Philip Langridge, Ryland Davies, Joan Rodgers, and Malcolm Martineau.

In the 2009/2010 season, Melvin joined the Flanders Opera Studio (Belgium), performing Oronte in Handel's *Alcina* and creating multiple roles in Joachim Brackx's opera *La mort au Bal Masqué* (world premiere). Other roles that he has assumed include amongst others, Ottavio (Mozart's *Don Giovanni*), Edgardo (Puccini's *Manon Lescaut*), Lionel (Flotow's *Martha*) and Pang (Puccini's *Turandot*). Tan was heard most recently in the production of *The Merry Widow*. He has appeared on stage numerous times with the Singapore Lyric Opera, Northampton Festival Opera, Opera South (UK), Garsington Opera, Grange Park Opera, Clonter Opera, Guildford Opera, and Opera Holland Park.

Tan was the only Singapore finalist at the 1st Singapore International Vocal Competition. At the Royal Academy of Music, he won 2nd prize at the Ludmilla Andrew Russian Song Competition adjudicated by Simon Keenlyside. With the Orchestra of the East Indies, he sang the tenor solo in Handel's *Messiah* at The Arts House in 2011 and Bach's *Magnificat* in 2012. He has also performed as tenor soloist in Beethoven's *Symphony No. 9* at the World Expo 2010 in Shanghai.



NELSON KWEI Chorus Director-in-Residence

Nelson Kwei is an accomplished conductor, music arranger and vocal coach. He attained a Licentiate in Singing from the Guildhall School of Music. In 1993, Kwei was honoured with the National Youth Service Award in recognition of his contribution to choral art. In 1999, he was awarded the Culture Award by the Japanese Chamber of Commerce and Industry. In 2001, the Rotary Club honoured him as an Ambassador of the Arts for Singapore.



Kwei won the prestigious Outstanding Choral Director Award at the International Choral Competition in Germany in 1998 and 1999; and the Best Conductor Award at the Petr Eben International Choral Competition in Prague in 2002 and 2004. His choir was also the first Asian choir to win the Grand Prize and Audience Prize at the prestigious Concorso Corale Internazionale held in Riva Del Garda, Italy.

Kwei is currently an executive member of the National Arts Council's Advisory Board for Choral Development in Singapore, the Honorary Chairman of the Choral Directors' Association (Singapore) and the President of the Singapore Federation for Choral Music. He is the first Vice-Chairman of the Asian Youth Choir Council as well as the Artistic Director of *A Voyage of Songs* and *Concentus Orientale*. Kwei is also the instructor and conductor for many schools and professional choral groups in Singapore.

NUSCHOIR

Formed in 1980, the NUSChoir, a member of the National University of Singapore Centre For the Arts, comprises over 70 students and alumni from various NUS faculties who share a common passion for singing and choral music. The choir aims to promote choral music excellence within the campus and to external audiences through its performances. Aside from its annual concert *Varsity Voices*, the choir performs for Singapore audiences outside NUS and showcases a repertoire of Christmas carols every December at numerous hotels, high society clubs and shopping centres.



The choir also takes part in international competitions overseas and has garnered many awards, such as the Gold Award with Perfect Scores in Open Mixed and Jazz categories at Fiesta Choralis, Slovakia, 2010. In 2014, the NUSChoir participated in the World Choir Games, a world-renowned choir competition, in Riga, Latvia. They successfully clinched three gold medals in the categories of Musica Sacra (Sacred Music), Musica Contemporanea (Contemporary Music) and Folklore.

Under the baton of Nelson Kwei, The NUSChoir continues to expand its repertoire to encompass even more diverse and challenging choral music.

STUDENTS FROM NANYANG ACADEMY OF FINE ARTS THEATRE DEPARTMENT

Determined to realise their dreams, Pei Lingyu, Lei Jian, Tang Ximing, Xie Yixuan, Kong Xiangchi and Xu Teng came to Singapore to pursue theatre studies at the Nanyang Academy of Fine Arts Theatre Department.



Passionate about singing and dancing since young, they have participated in various performances and competitions, and have accumulated much valuable stage experience. The theatre stage is a magical realm to them, for they firmly believe that it is where they can fulfil their dreams. They are filled with an unquenchable hope and a passion for life and the stage, and they hope that they can continue to grow through practising their art at any given opportunity and learning from their experiences. One day, this group of talented youngsters will surely come into their own and light up the stage with their best.

SCO MUSICIANS

Music Director : Tsung Yeh
Resident Conductor : Quek Ling Kiong
Assistant Conductor : Moses Gay En Hui
Composer-in-Residence : Phoon Yew Tien
Chorus Director-in-Residence : Nelson Kwei

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
 Qin Zi Jing
 Shen Qin
 Tan Man Man
 Zhang Bin

Erhu / Banhu
 Tao Kai Li

Zhonghu
 Wu Ke Fei
 (Associate Principal)
 Chuan Joon Hee
 Goh Cher Yen
 Li Yuan
 Lin Gao
 Neo Yong Soon Wilson
 Sim Boon Yew
 Wang Yi Jen

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

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
 Hou Yue Hua
 Tan Joon Chin
 Zhang Yin

Liuqin
 Seetoh Poh Lam

Liuqin / Zhongruan
 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
 Koh Kim Wah

Daruan / Zhongruan
 Jing Po

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

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
 Duan Fei
 (Associate Principal)
 Tan Loke Chuah
 (Associate Principal)
 Ngoh Kheng Seng
 Shen Guo Qin
 Teo Teng Tat
 Wu Xiang Yang
 Xu Fan
 Goh Ek Jun*
 Sng Yiang Shan*

Piano
 Clarence Lee Zheng Le*

PRODUCTION TEAM

Stage Manager : Lee Chun Seng
Technical Manager : Tay Yeow Chong Jackie
Assistant Stage Manager : Lee Kwang Kiat
Artistic Affairs : Loh Mee Joon, Teo Shu Rong & Yew Jie En
Technicians (Sound & Lighting) : Neo Nam Woon Paul & Lau Hui San Vincent
Production Assistants : Joo Siang Heng, Lee Leng Hwee, Ng Teng Huat Anthony
 Tan Hong You Benson
Artist Liaison Officers : Charlotte Sarah Lim, Lim Fen Ni, Lim Hui Min, Lim Simin Joanna,
 Lum Mun Ee, Shi Tian Chan, Tan Bee Tong Abbie

SCO ADMINISTRATION TEAM

Management
 Executive Director
 Ho Wee San Terence

 Senior Manager
 (Venue & Concert
 Production)
 Tai Kwok Kong Dominic

 Senior Manager
 (Corporate Services)
 Teo Bee Lan

 Manager
 (Finance & Accounts
 Management)
 Chay Wai Ee Jacelyn

 Manager
 (Artistic Administration)
 Chin Woon Ying

 Manager
 (Artistic Affairs &
 Resource Services)
 Loh Mee Joon

 Assistant Manager
 (Marketing
 Communications)
 Koh Mui Leng

Administration
 Executive
 Tan Li Min Michelle

 Assistant
 Ng Kee Yan Keleen

Artistic Affairs
 Executive
 Teo Shu Rong

 Assistant
 Yew Jie En

Business Development
 Senior Executive
 Lim Fen Ni

Concert Production
 Stage Manager
 Lee Chun Seng

 Technical Manager
 Tay Yeow Chong Jackie

 Assistant Stage Manager
 Lee Kwang Kiat

 Technician
 (Sound & Lighting)
 Lau Hui San Vincent
 Neo Nam Woon Paul

 Production Assistant
 Joo Siang Heng
 Lee Leng Hwee
 Ng Teng Huat Anthony
 Tan Hong You Benson

Education & Outreach
 Senior Executive
 Lim Hui Min

 Executive
 Lim Simin Joanna

Finance & Accounts Management
 Senior Executive
 Wong Siew Ling

 Executive
 Li Fei

 Assistant
 Wei Ying

Human Resource
 Executive
 Pang Qin Wei

 Senior Assistant
 Tan Bee Tong Abbie

 Assistant
 Chng Sze Yin Rebecca

Marketing Communications
 Executive
 Pang Ze Shuen
 Toi Liang Shing

 Assistant
 Gao Shihui

 Box Office Assistant
 Chow Koon Thai

Procurement
 Assistant
 Peck Yin Ni Jessica

Resource Services
 Senior Executive
 Lum Mun Ee

 Executive
 Shi Tian Chan

 Librarian (Music Score)
 Koh Li Hwang

Venue Management
 Executive
 Teo Jie Kai Gerald

 Senior Building Specialist
 Yeo Han Kiang

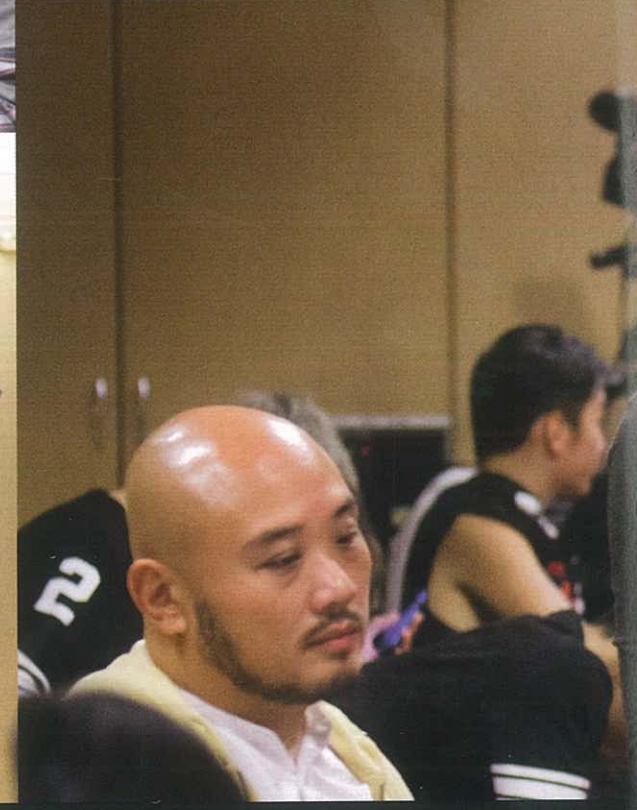
Venue Marketing
 Executive
 Cai Simin

 Assistant
 Koh Yong Cheng Keith

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

* Guest musician

BEHIND THE SCENES 幕后花絮



欢迎来到第13届华艺节。

今年是我国建国50年庆，我们邀请大家和我们一起欢庆这个重要的里程碑年以及农历新年，并让华艺节精心筹划的作品，启迪大家的思维，活出丰盛的生命。

今年的华艺节，特别呈献由新加坡艺术家和国际艺坛名家共同打造的两台音乐会。首先是新加坡华乐团音乐总监葉聰和剧场导演吴文德，借由经典舞台剧《原野》的剧情铺陈，与多位新中歌唱家合力演绎一台深刻感人的歌剧音乐会；再有国际知名作曲家兼指挥家谭盾领导我们新加坡的大都会管弦乐团，演奏他历时五年写成的《女书》，一部承载过去与喻示未来，描绘母女与姐妹情的作品，也是作曲家把自己心中不舍并极欲保留的珍贵文化“女书”谱写成隽永美丽的交响曲。

新春的华艺节，也是团圆的好时光。三位红遍亚洲地区的新加坡歌手：王俪婷、铃凯和陈奕仁，将在华艺节舞台上同歌迷共度春节，分享好歌好曲。此外，我们还要欢迎熟悉的老朋友：香港剧场鬼才导演林奕华和台湾舞蹈大师林怀民的到来，一同欣赏他们带来的全新创作。

无论您是华艺节的常客或是首次来访，我们都期待您的莅临，因为，惟有您的支持和鼓励，今年的华艺节才算得上圆满，称得上值得纪念。当我们回首50年的旅程之际，愿华艺节所给予您的体验，在新的一年里，为您带来崭新的意义和无限的精彩。



潘传顺
总裁
滨海艺术中心

指挥：葉聰
导演与舞美设计：吴文德
话剧原著：曹禺
歌剧唱词：万方根据曹禺同名话剧改编
歌剧作曲：金湘
华乐移植：潘耀田

演员

仇虎	张峰 饰 (中国 男中音)
金子	李晶晶 饰 (中国 女高音)
焦大星	张亚林 饰 (中国 男高音)
焦母	朱慧玲 饰 (中国 女中音)
常五	林伟林 饰 (新加坡 男中音)
白傻子	陈方贤 饰 (新加坡 男高音)

仇虎父亲	许腾 饰
仇虎妹妹	裴羚毓 饰
焦阎王的凶徒1	孔祥池 饰
焦阎王的凶徒2	雷健 饰
焦阎王的凶徒3	汤希铭 饰
焦阎王的凶徒4	谢逸轩 饰

乐队	新加坡华乐团
合唱团	新加坡国立大学合唱团
合唱导师	桂乃舜
灯光设计与舞美执行	王志强, 刘伟诚
服装设计	陈安东尼
发型设计	林忠华, Ashley Salon
化妆师	黄洲弥, The Make Up Room
排练钢琴师	林瑞君

滨海艺术中心与新加坡华乐团联合制作

SCO
新加坡华乐团

原野

序幕

第一幕

仇虎逃出蹲了八年的牢狱，他砸碎身上的锁链，回来寻找害他家破人亡的焦阎王复仇。谁知焦阎王已死，其子焦大星又娶了仇虎的青梅竹马恋人金子为妻。金子在焦家被压抑得几乎窒息，她唱起了咏叹调《哦，天又黑了》，渴望能像鸟一样自由飞翔……就在此时，仇虎出现在她的面前。

第二幕

金子与仇虎重叙旧情，两人度过了十天甜蜜的爱情生活，不料，被瞎眼的焦母发现家中多了一人。她一边安排常五爷和白傻子一探究竟，一边差人把焦大星给叫回来。在焦母的淫威与大星的皮鞭下，金子奋起反抗。仇虎突然从门外叫门。

—— 中场休息 ——

第三幕

焦母使用种种手段都不能动摇仇虎“父债子还”的复仇决心，金子却可怜懦弱的大星。经过内外交织的激烈冲突，仇虎终于杀死了大星，并在无心之中，让焦母亲手杀害了焦家唯一的后代——大星的儿子小黑子。仇虎赶紧带着金子离去。

第四幕

仇虎与金子逃向那“金子铺地”的美好地方，却在黑暗的林子里迷失了方向，而仇虎也因杀害无辜而精神崩溃。漫长的黑夜终于过去，当他们听到充满希望的火车声时，侦缉队却围了上来。仇虎嘱咐金子“生下孩子为我报仇”，匆匆把她赶走，独自面对死亡……

(时长约3小时，包括20分钟中场休息。华语演出，附中文字幕。)

葉聰与吴文德 谈歌剧音乐会《原野》

1 请问当初为何会想到合作这台演出？演出是如何构思酝酿成型的？

文德：之前合作了舞台剧《雷雨》后，我们就说是否能再做曹禺的戏，于是《原野》就出现了。

葉聰：是啊！90年代初就在中国看过了《原野》歌剧演出，之后在美国也听说这是第一部以西方歌剧形式，使用中文演唱的歌剧，而且还好评如潮！想到这原著剧本的故事性很强，艺术性高，于是我们一拍即合，决定以《原野》做一台演出。

文德：加上有金湘老师的曲，和曹禺的女儿万方亲自改编的剧本，可说是如虎添翼。

葉聰：万方的改编和曹禺的原版有所不同，她的不光是“赤裸裸、血淋淋”，还多了“爱”。至于金湘的音乐，既展现出意大利歌剧的戏剧性，又借助许多现代的不协和的和声以突显剧里的矛盾与冲突，给导演创造了一个很大的空间。

文德：一个很大的乐园。

2 在进行这部歌剧的制作后，你们对原著有什么理解和想法？

文德：中学时首次看这部作品，其实不怎么看得懂，只觉得这戏很夸张；如今再看，却是看出了“这戏原来是那么精彩”，当中的戏剧性是我们很少去探索的。

葉聰：故事就发生在晚清时期，西方列强侵入，紧接着日军侵华，加上国家的腐败，军阀横行，社会的不平等，就引发民不聊生。我们新加坡的年轻一代有必要了解他们的上一代或是上上一代人为何离乡背井南来。

文德：而且曹禺的剧本写得蛮两极的，从最善到最恶的，都会看得到。他的剧作，使人看到人性的复杂与多面性。

葉聰：的确是。像仇虎这个人物，你很同情他，因为他遭受迫害，爱人被抢走，无缘无故的被关在牢里，可后来怎样？他犯了一个致命的错误，他杀害了一个无辜的人，所以他最后因为自责内疚，虽然带着爱人逃离了仇人的家，但他倒疯了。

文德：在这当中，曹禺又写说金子有孕了，让我们在文字中看到戏剧的起承转合，在极悲之际，又给你一点点的希望。我觉得这就是大师的手笔。

3 要把这台歌剧音乐会搬上舞台，你们面对哪些挑战？

文德：这台歌剧音乐会的阵容算满大的：华乐团有80多人，合唱团有60人，演员12人！幸好有葉老师不断的扶持与指导，因此尽管工作多压力大，但我们从开始策划到现在都是信心满满的。

葉聰：这回的难度在于这是一个音乐会形式的演出，乐队会摆在台上，演员走动的空间就相对少了……

文德：话剧《原野》对演员的台位调度是有很大的空间的，有了这个认知后，我就一边听着音乐，一边思想这个问题——到底我需要演员动多少才够？如今的我已蛮倾向不要让他们动太多，而是透过歌声，借由感情去演戏，去感动观众，也就是说，要他们内心的情绪动得比较多。

另外，这个戏其实对歌唱家的要求蛮高的，他们不仅要唱，他们还要演，而且《原野》的时代背景又似乎离我们较年轻的一辈有点远，所以在排练时就要一直去重复地让他们了解那个时代的情况，剧中人物的性格与心态，惟有让他们知道这些人物细节后，他们对歌词的诠释也会比较完整，感情的投入也会更加精准。

关于

曹禺

曹禺(1910-1996),中国著名剧作家、戏剧教育家,有“中国的莎士比亚”之称。当他还是个23岁的清华大学生时,就以彗星之姿出现在文坛上:处女作《雷雨》犹如平地一声雷,使他一举成名。之后创作的《日出》、《原野》和《北京人》等剧作蜚声海内外,奠定了他在中国话剧发展史上的地位,而当代剧坛对他的作品也进行不断的研究、翻译与改编,并先后以多种语言和艺术形式同观众见面。曹禺的代表作品还有《蜕变》、《家》(根据巴金同名小说改编)、《艳阳天》(电影剧本)和《王昭君》,以及莎翁名著《罗密欧与朱丽叶》的翻译本等。

关于

原野

《原野》可说是曹禺最富深意、争议最多的作品,具有强烈的表现主义和象征主义的风格,同其现实主义的代表作《雷雨》和《日出》明显有别。《原野》成功借鉴了西方的表现主义手法,给剧作文本新添了更多的探索空间。

创作于1937年,曹禺赋予每个角色人物丰富细腻的情感,他清楚塑造各人的性格,故事主线清晰,结构紧凑,情节曲折,尤其是写人心理无形压抑这方面,剧评家形容为远远超出了其前部剧作《雷雨》中有形的“家”的禁锢。全剧发展下来,总能在大小处窥见作家的精心布局,恰如其分地表现出人物的悲剧色彩。

人们谈论他的《原野》时,直指里头所描写的人与人的极爱和极恨的感情,在某种程度上而言,说不定是曹禺作为一个青年人抒发自己所经历的一种情感的宣泄。曹禺出身官宦之家,家里人结交的都是权贵之士,不过,因着他的奶妈的缘故(他奶妈来自农村),让他知道富贵之外另一个截然不同的世界与生活。随着他父亲的突然辞世,以致家道中落,让他领略到世态炎凉的况境,使他的人生阅历和体验更见丰富和实在。他所经历的种种生活历练,还有他自身在中外文学等多方面的爱好与汲取,遂成就了他独特的艺术风格。

至今,《原野》已先后以不同形式搬上舞台,除了话剧外,还有电影、民族歌剧、芭蕾舞剧、京剧,以及荆州花鼓戏,甚至还有钢琴协奏曲的诞生。

万方 歌剧 唱词

万方,中国著名剧作家曹禺的三女儿,现为中央歌剧院编剧。主要作品有小说类:长篇《明明白白》、《香气迷人》、中篇《和天使一起飞翔》、《没有子弹》、《你是苹果我是梨》等;电影类:《日出》,改编自其父的经典名剧,获1986年中国电影金鸡奖最佳编剧奖、《黑眼睛》,获1998年中国优秀电影政府奖和华表奖;电视类:《牛玉琴的树》,获第33届亚太广播联盟特别奖和1996年中国优秀电视剧“飞天奖”一等奖、《空镜子》,获2002年中国优秀电视剧“金鹰奖”和“飞天奖”、《钢铁是怎样炼成的》(编剧之一),获2000年“金鹰奖”;创作并播映的电视连续剧还有《走过幸福》、《日出》、《空房子》等;舞台剧类则有:歌剧《原野》,改编自其父的又一经典名剧,获中国文化部优秀剧目“文华奖”最佳编剧奖。



金湘 歌剧 作曲

金湘,中国著名作曲家、指挥家、音乐理论家、音乐教育家。现任中国音乐学院教授、中国艺术研究院博士生导师。

金湘的作品体裁广泛,风格多样,包括大型歌剧、交响乐、协奏曲、大合唱、室内乐,以及影视音乐,共近百部作品问世。他的作品以其鲜明的个性,强烈的当代审美意识,还有优秀的东方美学传统,以及西方近现代作曲技法的多样结合,赢得广大观众的赞赏。

其主要代表作有:歌剧《原野》、《楚霸王》、《热瓦普恋歌》,交响大合唱《金陵祭》,交响组歌《诗经五首》,小交响曲《巫》,交响音画《塔克拉玛干掠影》,音诗《曹雪芹》,琵琶协奏曲《琴、瑟、破》,《天——交响三部曲之一》;以及音乐论文集之一《困惑与求索——一个作曲家的思考》、音乐论文集之二《探究无垠》等。



潘耀田 华乐 移植/ 驻团 作曲家

1996年获颁象征最高荣誉的新加坡国家文化奖。潘耀田曾任南洋艺术学院音乐系主任、国家艺术理事会艺术顾问、新加坡华乐团以及香港中乐团的声部首席及乐员考核委员,和新加坡交响乐团驻团作曲家。

以作曲及长笛演奏双学位毕业于澳洲昆士兰音乐学院的潘耀田,是我国一位多产作曲家,他的作品有交响乐、华乐、中西室内乐,还有电视电影音乐《阿公肉骨茶》(1997),二十余部话剧配乐:《乌拉世界》、《老九》、《黄昏上山》、《灵戏》和《郑和的后代》等,和舞剧/舞蹈音乐:《女娲》、《唐璜》、《傩舞》和《疯人院》等。2000年,我国政府特别委托他为国歌重新编曲;2001年新加坡艺术节委约他创作10乐章的大型清唱剧《化雨》;2007年则受委为该年国庆检阅典礼创作和编写交响乐;2009年潘耀田获颁新加坡词曲版权协会功勋奖。

他的作品除由新加坡交响乐团和新加坡华乐团演奏外,也曾先后由中国北京电影乐团、台湾省交响乐团、高雄实验国乐团、台湾国立实验国乐团、香港中乐团、俄罗斯爱乐乐团、纽西兰交响乐团和瑞典玛摩尔交响乐团等奏响。其个人作品专场音乐会于2000年,在中新两国文化交流计划下在中国北京音乐厅成功演出。



原著:曹禺
Original Drama by Cao Yu
编剧:万方
Adapted by Wan Fang

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、对社会的关怀、把焦点放在人与道德的层面上。

毕业于南洋艺术学院的文德，投身剧场超过20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，使他在剧场工作上如虎添翼。能驾驶华英双语的他目前是新加坡最具活力与最活跃剧团之一TOY肥料厂的艺术总监。

因他在新加坡剧场发展上所作出的贡献，2005年荣获了由国家艺术理事会颁发的青年艺术家奖；在这之前，文德曾荣获威信国际艺术奖学金，到伦敦攻读剧场导演硕士学位；此外，他也荣获纽约电影学院颁发的电影导演证书。

作为年轻而多产的导演，文德的作品有《我和春天有个约会》、《紫色》、《寻找小猫的妈妈》、《白帆》、《仲夏夜之梦》、《第七抽柜》、《棋人》、《剃头刀》、《面薄仔》、《南海十三郎》、《李大傻》、《雷雨》、《陶瓷》和《妖精》等。最新力作《咏蟹花》、《雨季》以及《唯一》不只得到观众的热烈回响也获得许多媒体与艺术领域的好评。

在众多作品中，《剃头刀》为他赢得了2001年“海峡时报‘生活版’戏剧奖”首届剧场大奖九个大奖中的五个奖项，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奖。此剧曾先后到开罗、上海、北京和杭州作巡回演出。在2003年的同一个奖项上，由他设计的《焰脸》赢得最佳舞美设计奖；同年，他应日本影法师剧团的委约，创作了六国联合呈献的《海镜》，并担任此剧的导演；在获得日本基金赞助之下，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，继后陆续到新加坡、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。2014年5月，他荣获上海“壹戏剧五周年荣誉大赏”菁英导演奖，成为首名获得此奖的新加坡艺术家。

戏剧之外，文德也曾在2007年和2008年受邀担任国庆庆典创意总监，负责节目的概念构思和总体呈献。



在2013年10月获颁象征我国文化界最高荣誉“新加坡文化奖”的葉聰，是在2002年1月应邀出任新加坡华乐团的音乐总监。13年来，新加坡华乐团在他的领导下迅速拓展其演奏曲目。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——与陈瑞献的音乐对话》、《大唐风华》、《雷雨》及《海上第一人—郑和》等。同时，在《离梦》中把汤显祖及莎士比亚名著融为一炉的初步概念也来自他的构思。这些成功的制作不但广受好评，也把华乐艺术推向更高的层次。

2007年，葉聰担任新加坡国庆典礼的音乐总监，他为这个举国欢腾的庆典节目作了全新的音乐设计。在国家领袖、2万7000名热情观众和上百万名透过现场直播观礼的国人面前，葉聰成功指挥了一个由新加坡华乐团、新加坡交响乐团、马来和印度乐队、南音小组及合唱团所组成的联合乐团。

除了新加坡华乐团之外，葉聰同时也是美国南湾交响乐团音乐总监、中国北京华夏艺术团的首席指挥、上海新音乐重奏团的发起人之一。此外，他曾先后担任西北印第安那州交响乐团和香港小交响乐团的音乐总监、佛罗里达州管弦乐团驻团指挥、纽约奥尔班尼交响乐团的首席客卿指挥，以及在艾克森艺术基金会计划下担任圣路易交响乐团指挥。

此外，他曾同北美多个乐团合作，计有芝加哥、明尼苏打、三藩市、塔克逊、纽黑文交响乐、法国电台、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。

葉聰在指挥教育界也极富盛誉。他现任中国音乐学院与上海音乐学院客席教授。自1992年起，他已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。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。



拥有85名演奏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；更通过汲取周边国家独特的南洋文化，发展成具多元文化特色的乐团。乐团赞助人是李显龙总理。

自成立以来，新加坡华乐团不断策划与制作素质高又多元化的节目，在华乐界占有一席之地，而日益广大的观众这些年来也目睹了华乐团的成长。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艺术团之一，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。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达它的音乐理念。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，以及在其主办的国际华乐作品大赛中都注入了“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表演者打破两项健力士世界纪录和三项新加坡大全记录。



演员

张峰 饰 仇虎

师从著名声乐教育家周小燕、徐宜教授和世界第一女高音弗蕾妮的张峰，是享誉国际的男中音歌唱家，被誉为“具有国际大舞台的声音”，“演唱技术全面，风格和语言准确，演唱充满激情和魅力”。由于他曾有过男低音的学习和演唱经历，他的中低声区结实饱满，高音区辉煌有力。

也是上海歌剧院歌剧团团长的他，先后在1998和2000年荣获第四和第五届布达佩斯国际声乐比赛一等奖，至今已在德国、意大利、瑞士、匈牙利等欧洲国家，以及中国国家大剧院、上海大剧院等中外歌剧舞台上，主演了《原野》、《弄臣》、《塞维利亚的理发师》、《奥赛罗》等二十余部中外歌剧；2011年荣获意大利总统授颁的“意大利共和国骑士勋章”，并出任意大利博萨国际艺术节艺术总监。

歌剧演出之外，张峰也曾任尤斯图兹·弗朗兹指挥德国国际爱乐乐团版的贝多芬《第九交响乐》、严良堃指挥的《黄河大合唱》、陈燮阳指挥的《中国，我可爱的母亲》中担任独唱；在纽约卡耐基音乐厅、维也纳金色大厅成功举办独唱音乐会，并作为首位在意大利露天舞台举办独唱音乐会的中国歌唱家；此外，他还曾同“那波里歌王”兰佐·阿尔伯雷同台演唱意大利名曲《我的太阳》，受到意大利主流媒体的关注与好评。



李晶晶 饰 金子

师从著名声乐教育家郭淑珍教授，李晶晶继后到奥地利维也纳国立音乐与表演艺术大学，师从著名声乐教授克劳蒂雅·维斯卡，并在2010年以“歌剧与轻歌剧”、“艺术歌曲与清唱剧”双硕士学位毕业，优异的成绩还获学校颁发杰出成就奖，成为第一位获此殊荣的中国籍学生。另外，她也曾师从著名歌唱家包括意大利女高音弗蕾妮、墨西哥男高音阿莱扎、爱尔兰女次高音穆蕾等，并曾赢得第22届奥地利多斯塔国际轻歌剧声乐比赛第一名，以及第一届保加利亚国际艺术歌曲声乐比赛获第二名。

现为中央歌剧院独唱演员，曾先后在《蝙蝠》、《魔笛》、《女武神》、《红帮裁缝》（金湘）等歌剧中担演主角；2011年起受邀与国家大剧院合作，主演《卡门》与《霍夫曼的故事》等歌剧，深受观众好评，与此同时，她也受邀在中国国家大剧院开展多项音乐艺术讲座，获得爱乐者的欢迎。

她的舞台形象生动，演唱风格深情婉转，轻盈跌宕，是中国新一代歌唱家、歌剧表演艺术家的代表人物之一。





张亚林 饰 焦大星

表演极富魅力和感染力，高音区音色饱满、圆润又带有强烈的金属感，张亚林最为人津津乐道的是他轻而易举攻下 High C 的能力，浑厚的嗓音，于高音处显得雄伟而具有强大的穿透力。

他在90年代初以优异的成绩毕业自英国伦敦皇家音乐学院，曾在多明戈国际歌剧大赛和大都会歌剧比赛等赛事中获奖，随后邀请与聘约纷至沓来，他从此顺利地走入欧洲各大歌剧院的舞台，包括殿堂级的维也纳国家歌剧院、柏林国家歌剧院、瑞士苏黎世歌剧院、加拿大多伦多国家歌剧院、哥本哈根皇家歌剧院、布拉格国家歌剧院等。曾饰演过的要角包括《图兰朵》（卡拉夫）（被誉为“东方色彩的王子”、“兼具抒情诗般的浪漫与英雄色彩音色的歌剧奇才”）、《游吟诗人》（曼里科）、《卡门》（唐·荷塞）、《阿依达》（拉达梅斯）、《艺术家的生涯》（鲁道夫）、《命运之力》（阿尔瓦洛）和《霍夫曼的故事》（霍夫曼）等37部西洋歌剧及数千场的歌剧演出。

歌剧之外，他也作为独唱家与伦敦爱乐乐团、多伦多交响乐团等合作演出贝多芬《第九交响曲》、莫扎特《安魂曲》及多次个人独唱音乐会。他是当今唯一活跃于欧美国际舞台上的中国戏剧男高音。



朱慧玲 饰 焦母

青年女中音朱慧玲先后师从丝蔻弗缇、卞敬祖、周小燕、温可铮、弗蕾妮等多位歌唱家。自上海音乐学院附中毕业后，就赴德国汉堡公立音乐学院深造，获声乐艺术歌曲、清唱剧硕士学位，随后更获德国斯图加特国立音乐学院歌剧演唱表演博士学位。

朱慧玲曾在多项国际声乐大赛中获奖，包括日本长崎音乐节比赛第二名、德国艾丽莎美亚歌剧比赛和德国蒂门多夫斯特朗德音乐节歌唱比赛第一名，如今活跃于欧洲歌剧界。曾先后演出过众多角色，如《卡门》、《女人心》（多拉贝拉）、《维特》（夏洛特）、《霍夫曼的故事》（朱丽叶塔）和威尔第《弄臣》（玛达莲娜）等。因着她对人物角色的深刻理解，使她在演绎各个角色上倾注了丰富而细腻的情感，流畅的演唱，则让人不由自主地随之进入角色中。

歌剧之外，她也擅长抒情民歌和艺术歌曲，曾在德国、比利时、瑞士、英国、美国和日本等国家举行声乐专场音乐会。2008年起，朱慧玲还担任了德国慈善组织《汉堡新生代艺术家基金会》艺术总监一职。

林伟林 饰 常五

我国男中音林伟林曾先后师从新加坡歌剧前辈朱慧琳、赴香港演艺学院深造向著名男低音聶明康学习，并相继到英国伦敦的市政厅音乐与戏剧学院和曼彻斯特的皇家北方音乐学院，分别拜师于鲁道夫·皮耶乃和帕特里克·麦奎根门下。

曾荣获纽约罗萨·庞赛尔国际声乐比赛银玫瑰大奖的他，曾参与多部歌剧的演出，包括莫扎特《魔笛》、《女人心》，普契尼《波希米亚人》、《蝴蝶夫人》，威尔第《弄臣》、《茶花女》，多尼采蒂《拉美摩尔的露契亚》、《晚钟》，罗西尼《塞维利亚的理发师》，奥芬巴赫《霍夫曼的故事》，施特劳斯《莎乐美》和布里顿《挪亚方舟》等。

他也曾演唱贝多芬《第九交响曲》，门德尔松《圣保罗》，莫扎特《安魂曲》，巴哈《马太受难曲》，海顿《纳尔逊弥撒曲》，亨德尔《弥赛亚》，普朗克《假面舞会》，以及亚洲首演，由新加坡歌剧院、新加坡交响乐团、新加坡艺术节、爱乐室内合唱团、南洋艺术学院、香港圣乐团、曼谷歌剧院及 NUNi Productions 联手呈献的毛里奇奥·凯格之...den 24.XII.1931。



陈方贤 饰 白傻子

毕业自英国皇家音乐学院，并获颁 Ethel Bilsland 奖的我国青年男高音陈方贤，是英国《牛津时报》乐评人笔下一位“天赋异禀的男高音……他醇厚的嗓音……瞬间让人着迷”。

他是第一届新加坡国际声乐比赛唯一打进决赛的新加坡选手；在英伦期间，他曾赢得 Ludmilla Andrew 俄国歌曲比赛银奖，并有幸参与多位著名演唱家如罗伯特·蒂尔·琼·罗洁丝、罗杰·威戈诺斯、Ioan Hollander、Philip Langridge 等的大师班。

他是新加坡歌剧团演出常见的面孔，近期的演出为《风流寡妇》；此外，他曾参与比利时法兰德斯歌剧工作室2009/10乐季，演出韩德尔的三幕喜歌剧《阿琪娜》（欧隆特）；他还曾参加荷兰公园歌剧节，与英国的北安普顿节日歌剧团、盖辛顿歌剧团等团合作演出。演出过的角色包括奥塔维奥（莫扎特的《唐璜》）、埃德加尔多（普契尼的《玛依·莱斯科》）、莱昂内尔（弗洛托的《玛尔塔》），庞（普契尼的《图兰朵》）等。另外，他也以男高音独唱家身份亮相2010年上海世博演唱贝多芬《第九交响曲》，以及担任韩德尔《弥赛亚》、布里顿《小夜曲》中的男高音领唱。



桂乃舜 驻团合唱导师

桂乃舜是我国著名的合唱团指挥、编曲人和声乐导师。为表彰他在合唱领域的杰出成就，他获颁新加坡国家青年理事会的国家青年服务奖（1993），日本工商会文化奖（1999）以及扶轮社艺术大使荣誉（2001）。



桂乃舜相继在1998年和1999年获得德国国际合唱团比赛的杰出合唱指导奖。2002年及2004年，他又在布拉格国际合唱比赛中二度荣获最佳指挥奖。多年以来，他所带领的合唱团在多个国内外的合唱赛事中赢得奖项无数，包括合唱奥林匹克在德国不莱梅和中国厦门的三个组别的冠军，以及赢得在意大利 Riva Del Garda 举办的国际合唱比赛最高奖和观众票选最佳奖；2008年他被授予“指挥大奖”的荣誉。

桂乃舜是新加坡国家艺术理事会新加坡合唱发展咨询委员会委员、新加坡合唱指挥协会名誉主席以及新加坡合唱音乐联盟主席。他也是亚洲青年合唱理事会第一副主席、“弦歌之旅”和“东方合唱节与大奖赛”的艺术总监，同时还是本地多所中学、初院、大专院校，以及专业合唱团的指导兼指挥。

国大合唱团

国大合唱团成立于1980年，是新加坡国立大学艺术中心的团体之一。合唱团由70多名在籍学生及校友组成，都是对合唱音乐怀抱着无比热诚的青年人。合唱团希望借由音乐会演出，向校园内的学生及校外观众推广合唱音乐。



合唱团于每年三月举办年度音乐会“大学之声”中演唱新旧合唱作品，此外，合唱团也举办公开音乐会，包括每年12月到各大酒店、社团俱乐部和购物中心献唱的圣诞报佳音活动。2013年，合唱团举办首场圣诞音乐会 *Do You Hear the People Sing?* 用他们的歌声与观众分享佳节的喜悦，该场音乐会演唱的是熟悉而悦耳的圣诞颂歌和著名音乐剧《悲惨世界》的歌曲集锦。

在桂乃舜的领导下，合唱团积极参与国际比赛并多次夺冠而归，奖项包括2010年于斯洛伐克的 Fiesta Choralis 竞赛的公开混合与爵士组中赢得金奖、2012年的威尔士兰戈伦国际诗歌音乐节大赛中，勇夺青少年、民歌及男女混合组别的三冠宝座。此外，还参加了帕瓦洛蒂奖杯大赛，打入“全球合唱团”项目的总决赛；2014年则在拉脱维亚的里加举办的全球著名合唱团大赛“世界合唱比赛”中，在宗教音乐组、现代音乐组和民俗音乐组这三大竞争激烈的组别中摘下金牌。

南洋艺术学院演员

裴羚毓、雷健、汤希铭、谢逸轩、孔祥池和许腾是一群为了梦想，漂洋过海学习的学子们，现就读于南洋艺术学院戏剧系。从小就热爱唱歌跳舞的他们，曾参与过大大小小的演出与比赛，拥有着丰富的舞台经验。舞台对于他们来说是一个神奇的地方，坚信它可以成全他们怀揣的梦想。他们对生活，对舞台，对一切充满着无限的希望和热情。希望能够用不断的实践积累的经验充实自己，相信终有一天能在表演这一浩瀚的海洋里畅游。



新加坡华乐团演奏家

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 : 潘耀田
 驻团合唱指挥 : 桂乃舜

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)
 翁凤梅
 陈淑华
 郑重贤
 周经豪
 谢宜洁
 秦子婧
 沈芹
 谭曼曼
 张彬

二胡 / 板胡

陶凯莉

中胡

吴可菲 (副首席)
 全运驹
 吴泽源
 李媛
 林杲
 梁永顺
 沈文友
 王怡人

大提琴

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

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
 侯跃华
 陈运珍
 张银

柳琴

司徒宝男

柳琴 / 中阮

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

三弦 / 中阮

黄桂芳

大阮

许金花

大阮 / 中阮

景颇

竖琴 / 笙篪 / 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

新笛 / 曲笛

彭天祥

高音笙

郭长锁 (笙首席)
 王奕鸿

中音笙

郑浩筠

钟之岳

低音笙

林向斌

高音唢呐

靳世义 (唢呐兼管首席)
 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

段斐 (副首席)
 陈乐泉 (副首席)
 伍庆成
 沈国钦
 张腾达
 伍向阳
 徐帆
 吴亿骏⁺
 孙燕珊⁺

钢琴

李政乐⁺

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。

⁺客卿演奏家

舞台监督	: 李雋城
技术经理	: 戴瑶综
助理舞台监督	: 李光杰
音乐事务	: 罗美云, 张淑蓉, 杨捷恩
技师 (音响与灯光)	: 梁南运, 刘会山
舞台助理	: 俞祥兴, 李龙辉, 黄呈发, 陈泓佑
艺术家助理	: 林佳乐, 林芬妮, 林慧敏, 林思敏, 林敏仪, 施天婵, 陈美彤

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高级经理(会场与制作)	戴國光	执行员	李菲
高级经理(企业管理)	张美兰	助理	尉颖
经理(财务与会计)	谢慧儿	人力资源	
经理(艺术行政)	陈雯音	执行员	彭勤炜
经理(音乐事务与资料管理)	罗美云	高级助理	陈美彤
助理经理(行销传播)	許美玲	助理	庄诗韵
行政		行销传播	
执行员	陈珮敏	执行员	彭芝璇
助理	黄芝燕		蔡凉馨
音乐事务		助理	高诗卉
执行员	张淑蓉	票务助理	周冠娣
助理	杨捷恩	采购部	
业务拓展		助理	白云妮
高级执行员	林芬妮	资料业务	
音乐会制作		高级执行员	林敏仪
舞台监督	李雋城	执行员	施天婵
技术经理	戴瑶综	乐谱管理	许荔方
助理舞台监督	李光杰	产业管理	
技师(音响与灯光)	刘会山	执行员	張傑凱
	梁南运	高级建筑维修员	杨汉强
舞台助理	俞祥兴	会场行销	
	李龙辉	执行员	蔡思敏
	黄呈发	助理	辜永成
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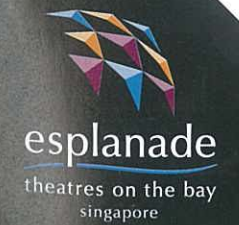
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