



Esplanade
Presents

Huayi
Chinese Festival of Arts

十三舌

云门舞集
台湾

13 TONGUES

Cloud Gate Dance
Theatre of Taiwan

3 & 4 Feb 2023
Fri & Sat | 8pm
Esplanade Theatre

2023年2月3与4日
星期五与六 | 晚上8时
滨海艺术中心剧院

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 3,500 live performances and activities presented by Esplanade, its partners and hirers. As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

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

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

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. The Charity Council awarded TECL the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, and the Charity Transparency Award from 2016 – 2019 and 2022. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a Guide-dog Friendly centre.

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

Visit Esplanade.com for more information.

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FESTIVAL MESSAGE

As a young boy I was very much taken by the ancient Greek myth of Daedalus and his son Icarus. I marvelled at how a man can fashion a pair of wings, by just using feathers and wax, and take flight. I wished so much I could have the same wings as Daedalus once had (but told myself to remember not to fly too close to the sun!).

These days, there are easier ways to travel, but in fact you do not even have to leave Singapore to be transported beyond your wildest imagination. At Esplanade, you can discover new worlds, make memories and have a good laugh for a moment's relief from the stresses of life. For *Huayi – Chinese Festival of Arts 2023*, we have specially curated performances by outstanding Chinese artists with this sense of lightness and adventure. This is in keeping with the heady spirit of the Year of the Rabbit, a creature full of positivity and wit. It is also a great tonic for these somewhat disorienting, post-pandemic times.

The festival kicks off with *ART*, Godot Theatre Company of Taiwan's humorous and thought-provoking adaptation of Yasmina Reza's celebrated play. Popular TV personalities Pu Hsueh-liang, Chu Chung Heng and Tseng Kuo Chen step into the shoes of three long-time friends who are in danger of falling out over an expensive 'artwork'. A more poignant look at friendship is the dance production *Two men, ten years later*, featuring Taiwan dance artists Chen Wu-kang and Su Wei-chia who have been friends and working partners for over 30 years. Laughter masks some bittersweet home truths in the acclaimed one-man show *Every Brilliant Thing* by Singapore's Oliver Chong, which we are pleased to bring back following its premiere to a smaller audience amidst COVID-19 restrictions at the last *Huayi*.

Music lovers will delight in multi-talented Hong Kong artists Yuri Ng, Anna Lo and Rick Lau, who share funny stories and explore their cultural identity in *Tri Ka Tsai – A uniquely trilingual Hong Kong cabaret*. Not to be missed too is *Earl Grey Teh C – Gah Dai!*, a fun concert by Singapore's very own Lorong Boys and world champion

Hong Kong harmonicist Gordon Lee, who deliver original musical arrangements of popular Chinese favourites. Completing the eclectic musical line-up are *An Evening with Hong Kong Chinese Orchestra*, Taiwanese indie darlings ANPU (formerly known as Deserts Chang), Accusefive and Elephant Gym and SINMAHUI “*Hip Hop Night*” featuring Mandarin hip hop artists from Singapore and Malaysia such as ShiGGa Shay, Tosh Rock, Dato’ Maw and more. Check out their swag!

Travel with the famed Cloud Gate Dance Theatre of Taiwan to the bustling Bangka district of its artistic director Cheng Tsung-lung’s Taipei childhood in *13 Tongues*. And with the opening of Esplanade’s newest mid-sized venue, the Singtel Waterfront Theatre, we take the opportunity to present *The Drought Goddess · Dream of the World*, a contemporary theatrical take on the creation of the world told through Nanguan and Beiguan music, dance and puppetry by La Cie MaxMind from Taiwan. After fighting an exhausting battle, the mythical goddess Han Ba searches for a way to return to her home Kunlun. Just like how all our travels must bring us home too eventually, hopefully more enriched through new experiences.

Through *Huayi*, Esplanade has been celebrating the lunar new year with the presentation of the best of Chinese arts and culture from Singapore and around the world since 2003. It has been close to three years since we last presented overseas artists physically at the festival and we warmly welcome them back. Our heartfelt thanks also go to our Principal Sponsor Knife Cooking Oil, Supporting Sponsor Berries 百力果, and Supporters Bowen Enterprises (Pte) Ltd and Polar Premium Drinking Water.

On behalf of the *Huayi* team, I wish each and every one of you the strength of mind and character to embrace huatever the new year may bring!

Delvin Lee
Senior Producer
Huayi – Chinese Festival of Arts

Message from
OUR PRINCIPAL SPONSOR



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

As part of our continuous support for the arts and culture, Lam Soon's Knife brand is proud to be the Principal Sponsor of *Huayi – Chinese Festival of Arts*, for the fifth year running. We hope you will enjoy the festival this year.

We wish you and your family Happiness and Prosperity in the year of Rabbit.

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

Message from

ARTISTIC DIRECTOR

In 2016, I set out on a journey based on my childhood memories of Bangka, and together with dancers of Cloud Gate 2, we created *13 Tongues*. At that time, I wrote *The Ripples of Memories*. Even though Cloud Gate 2 has since merged with the main company in 2019, every bit of the memory of working with the dancers are still fresh in my mind as though it was yesterday.

Since its creation, *13 Tongues* has been staged a total of 87 times in 36 cities, including Taipei, Paris, London, Washington, Chicago, Stockholm, Beijing, Shanghai, Guangzhou and Macau. During the 2020 global pandemic, we had no choice but to shelve our plans to tour abroad until the end of 2022 when Cloud Gate could finally venture out of Taiwan to tour in the United States. This year, as we celebrate the Lunar year of the Rabbit, Cloud Gate is delighted to be invited by Esplanade – Theatres on the Bay to present *13 Tongues* as part of *Huayi – Chinese Festival of Arts*.

Esplanade has been an important partner of Cloud Gate as we commemorate our 50th anniversary. We have been invited to perform here on eight different occasions since the venue opened and each time has been like a reunion between old friends, as well as an entrance exam for the choreographer as we face a new generation of audience.

13 Tongues is a dance work born out of the old streets and temples of Taiwan, and it surprises me that it resonates with the global audiences. People remembered their time in Taiwan, while some recalled a memory of a personal past. Perhaps, this dance also connects you with a part of your memory. Perhaps, at an unintended moment, a certain image, shade, sound or scent would come to mind.

Cheng Tsung-lung

SYNOPSIS

Taipei's oldest district is brought to brilliant life in *13 Tongues*, Cloud Gate Artistic Director Cheng Tsung-lung's deeply personal yet unabashedly celebratory dance love letter to Bangka.

Beginning and ending with the sound of a single bell, the realms of the spiritual and human coalesce in a visually and sonically arresting spectacle. Against a bizarre projection reminiscent of temple lights, dancers move and travel in serpentine patterns, chanting mysterious mantras as they stomp, stagger and tremble like enchanted shamans against music that ranges from Taiwanese folk songs to Taoist chants to electronica. As the lights dim, striking fluorescent patterns emerge on their costumes and flow across space, evoking the wandering spirits of Bangka.

As a child in the 1980s, Cloud Gate Artistic Director Cheng Tsung-lung helped his father sell slippers on the streets of Bangka, a vibrant district in Taipei, known for its diverse and bustling street scene that embraced the religious and the secular, the lawful and the illicit, and the rich and the poor. In particular, he was transfixed by his mother's accounts of how the legendary 1960s street artist and storyteller known as Thirteen Tongues would effortlessly concoct tales and vividly conjure up the many inhabitants of Bangka in all their shapes and forms. From this fascination birthed the inspiration for *13 Tongues*, for which Cheng transformed his childhood memories of Bangka into dance.

Part real, part dream, *13 Tongues* takes you on a journey that mesmerises just like the stories told by Thirteen Tongues. As you journey through Bangka, what separates deities, spirits and humans slowly fades away.

1hr 5mins, no intermission

Language: Songs will be performed in Taiwanese dialects for a few sections.

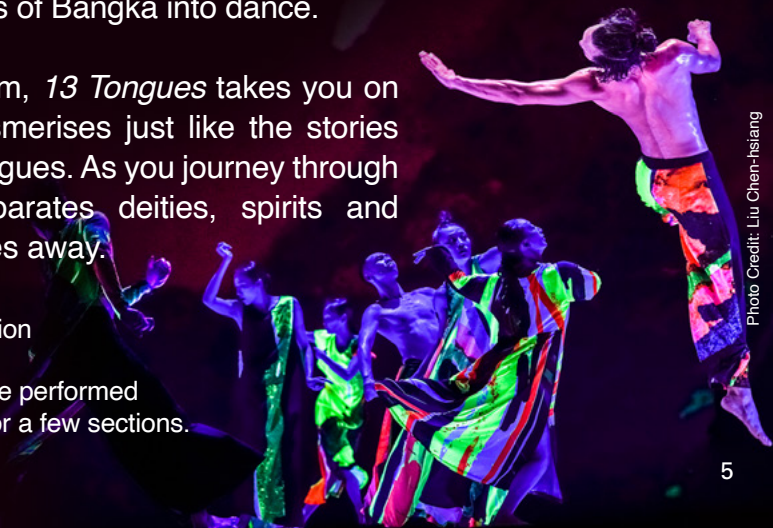


Photo Credit: Liu Chen-Hsiang

PROGRAMME NOTES

The Ripples of Memory

by Cheng Tsung-lung

This article was written during the 2016 premiere of 13 Tongues in Taipei.

13 Tongues was inspired by a tale told by my mother. It was like a stone tossed into a still pond, triggering my memories to ripple outward. I recall squatting at the curb side gutter in Wanhua District, also known as Bangka, and looking upward. It was a time when everything was fun and fascinating, every day and everywhere. Unable to describe the scenes reflected on the water of memory precisely with words, I created a dance using bodies and sounds. The legend of the street artist “Thirteen Tongues”, as described by my mother, is thus retold thousands of times. With each retelling, the vivid characters from my childhood memory jump one by one onto the waves of my mind. I was eager to get a clearer view of these characters, but each time I get closer, they were obscured by my reflection in the water. I seized these sentiments while waxing philosophical about memories with my senior Lim Giong. I lamented the losses that would never return: the sounds, smells, shapes, events, colours, and the feel of people on the street. Like everything else that occurs each day in this world, they vanish in a blink, becoming intangible like air, and instinctive like survival.

I can no longer recall the characters in my memories. Lim Giong was that guide to call forth these blurred memories; I queried, and he navigated. Gradually, they became more real with each passing day and transformed so that I could once again recall the faces, the events, and objects on the street, in the corner of the temple, in a tearoom, in the Bangka of my childhood.

When spirits possess mediums, their facial expressions and the flesh of their bare upper bodies are reminiscent of homeless men and women roaming Guangzhou Street in Bangka, who are mentally destabilised by the torments of their environment, suddenly overcome by a psychotic episode. The drunken couples who sway and swagger as they cross the street are in stark contrast against the old roadside stall workers who are diligently at work. Behind the rusted iron window frames and its unnaturally billowing pink curtains, are faces with heavy make-up and forced smiles, waving. Not only do people differ in their appearances, but their bodies and voices also differ. Families, proclivities, faiths—will they become like the patterned markings on the carp in the dance work? Would these markings become more colourful as people grow and mature as they swim through life? Or would they gradually fade away?



We attempt to excavate by delving into the environment that nurtured us, along with artists Chia-hsing, Bing-hao, Ethan, and Po-hung. We are like a passageway, a reproduction after the passage. Pao-chang's assistance enabled my team at Cloud Gate 2 to bravely explore our subsumed voices by multiple degrees. Under his encouragement, a bold roar has been realised, without any timidity or shame. Like infants, we remember this unadulterated power that we were born with. I continue to confront the process of creativity with a sense of caution each time I choreograph. Still, I am confident that there are sentiments words cannot express—that is, between sorrow and joy—which lie dormant within the body. These memories are displayed visually through the creative process and the creative exchange with the dancers as they stand on the stage.

I am always creating stories for these characters in my memory, to connect their pasts and their futures using my imagination. Perhaps I was too young at the time and urgently needed a tale to explain the cinematic theatrics. *13 Tongues* is not a representation of nostalgia. Instead, the bodies and sounds of songs, incantations, and roaring from the past are amalgamated to weave together a tenuous thread that provides a link from an unspeakable sentiment passed down by our parent's generation to the continued exploration of an unknown source: to first understand, and then begin anew.



MUSIC

Creator & Co-ordinator

Percussion

Suona

Electric Guitar

Recording

Sound Artist

Lim Giong

Chung Cheng-da

Kuo Chin-tsai

Huang Pei-yu

Wang Ping-huang

SeaSide Mastering Studio

Wu Tsan-cheng

About Hengchun Folk Ballads

Farewell, Our Cow

This folk ballad is widely known in Hengchun Peninsula, located on the southern tip of Taiwan. *Farewell, Our Cow* is considered Hengchun's oldest folk ballad and is likely to have evolved from ancient tunes sung by the indigenous Paiwan population. The end notes in the tune would span across an entire octave. This ballad has no fixed form and allows the singer to transit between true and falsetto vocals freely based on their interpretation and emotions. The song was later simplified into a single stanza, often sung when a family bids farewell to their bride-to-be.

Manchurian Minor

In the Holo language, this catchy song is known as *Jubilant Medley*. *Jubilant Medley*, *Longing* and *Farewell, Our Cow* are characteristic of Manchurian folk songs, known for its distinctive vocals. These tunes reflect Hengchun Peninsula's unique music culture.



About Taoist chants

Taoist chants are part of traditional Taoist rituals. They comprise of two main elements—recitation and movement.

Taoism originated in the Eastern Han dynasty. Back then, the ancient Shu state suffered from a serious plague, resulting in numerous deaths. Master Zhang Taoling and his disciples used amulets, spiritual water, recitations and written memorials as a way of salvation for the people. Taoism in Taiwan adopts religious practices of the Southern Min culture to avert disasters and transit to the afterlife. In Asia, Taiwan is currently one of the places where Taoism is most widely practiced.

The male dancers in *13 Tongues* take on the role of a shaman's assistant and leads the singing of a medley of incantations in Taiwanese Hokkien. This distinctive display of vocals takes up one-tenth of the entire performance duration.



BIOGRAPHIES

Cloud Gate Dance Theatre of Taiwan

Cloud Gate is the name of the oldest known dance in China. In 1973, choreographer Lin Hwai-min adopted this classical name and founded the first contemporary dance company in the greater Chinese-speaking community. In 2020, Cheng Tsung-lung succeeded Lin as the company's Artistic Director. In 2023, Cloud Gate ushers in its 50th anniversary.

Cloud Gate has set out to engage with local history, culture and subject matters, and draws on classical, folk and modern dance from both Western and Asian traditions. Its dancers receive training in meditation, *qi gong*—an ancient breathing exercise—internal martial arts, modern dance and ballet. Under the leadership of Cheng, the training has expanded to more dancing styles, such as street dance. Manifesting in choreographies, the company transforms ancient aesthetics into a thrilling and modern celebration of motion.

Cloud Gate has toured worldwide with frequent engagements at the Next Wave Festival in New York, the Sadler's Wells Theatre in London, the Moscow Chekhov International Theatre Festival in Russia, the Movimentos International Dance Festival and the Internationales Tanzfest NRW, then directed by Pina Bausch in Germany. The international press acclaims the company as “Asia's leading contemporary dance theatre” (The Times), and “One of the best dance companies in the world” (FAZ). Cloud Gate was also honoured as an Outstanding Company at the 2018 National Dance Awards, UK.



Cheng Tsung-lung

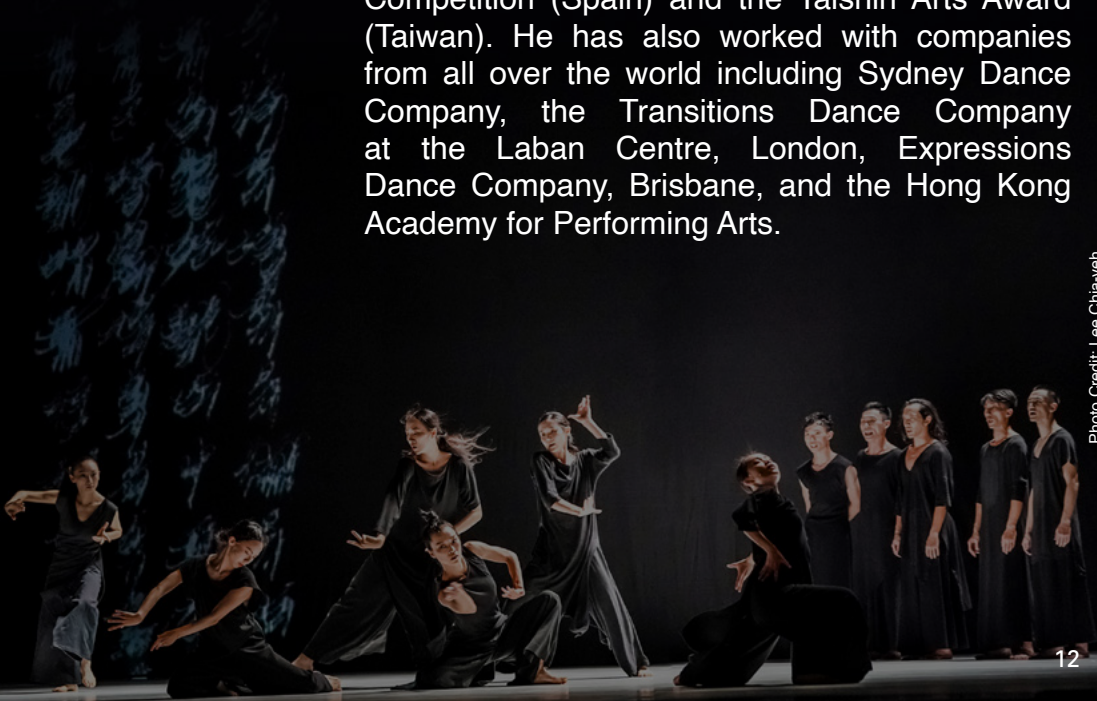
Artistic Director & Choreographer



From street hawker selling slippers to internationally recognised choreographer, Cheng Tsung-lung succeeded Lin Hwai-min as Artistic Director of Cloud Gate Dance Theatre of Taiwan in 2020.

Cheng took his first dance class at the age of eight. Upon graduation from the Dance Department, Taipei National University of the Arts, he joined Cloud Gate in 2002 and became the Artistic Director of Cloud Gate 2 in 2014.

Cheng has been awarded prestigious prizes for his choreography internationally as well as at home, such as the No Ballet International Choreography Competition (Germany), the Premio Roma Danza International Choreography Competition (Italy), the MASDANZA Choreography Competition (Spain) and the Taishin Arts Award (Taiwan). He has also worked with companies from all over the world including Sydney Dance Company, the Transitions Dance Company at the Laban Centre, London, Expressions Dance Company, Brisbane, and the Hong Kong Academy for Performing Arts.



Cheng's work is deeply rooted in both ancient and modern Taiwanese culture—he is a strong supporter of Cloud Gate's extensive engagement with grassroots audiences across Taiwan—yet it also embraces global influences. His work, *13 Tongues* (2016) integrates folk dance, religious rites, and Taoist chant to vividly conjure the streets where he worked as a child. *Lunar Halo* (2019) is performed to an ethereally haunting soundtrack by Icelandic musicians Sigur Rós and explores the complex area of human connection and technology. *Sounding Light* (2020) was written in response to COVID pandemic-induced isolation and reflects on the precariousness of both human and the natural world. Visually stunning, *Send In A Cloud* (2022) displays in shifting colours a panorama of dancers' life journeys.

Cheng has been a fixture of Routledge's respected annual survey of dance practitioners, *Fifty Contemporary Choreographers* (2020), alongside the likes of William Forsythe, Akram Khan, Hofesh Shechter and leaders of this form.

Creative & Production Team

Lim Giong | Music

Lim Giong began his music career began as a singer-songwriter before moving behind the scenes. Encouraged by director Hou Hsiao-hsien, Lim worked on the film soundtrack for *Goodbye South, Goodbye*, and has participated in many other soundtracks of short films, advertisements, animations, and documentaries. After he started collaborating with artists in various fields in 2004, his compositions became more experimental and are increasingly infused with electronic music, incorporating drum and bass, breakbeat, ambient, and electronica. Lim composed for choreographer Cheng Tsung-lung's *13 Tongues* (2016), *Full Moon* (2017), *Multiplication* (2019), and *Sounding Light* (2020), showcasing his unique music style and adding a variety of flavours to these dance pieces.

Ho Chia-hsing | Art Design

An AGI (Alliance Graphique Internationale) member since 2017, Ho Chia-hsing is nourished in his artistic designs by the rich cultural atmosphere of Dadaocheng, an old city district in Taipei.

Ho established the graphic design studio Timonium Lake in 2006. In 2019, with partners at work, he started the Monsoon Plasticizing Culture Work Team, focusing on the rapid changes in the design industries of Taiwan and East Asia. His team uses the calligraphy distinctive of traditional Chinese scripts to create modern designs. In collaboration with artists in different fields, his team fuses local Taiwan culture with their spiritual nourishment in their arts and design works.

Sheng Po-hung | Lighting Design

Having graduated from the Institute of Drama and Theatre at National Taiwan University, Shen Po-hung has left his personal marks on lighting design through in-depth reading of interdisciplinary fields. He currently works as a freelance designer and his designs encompass works in dance, drama, concert, and other events. He has collaborated with Cheng Tsung-lung for many years, with designing credits such as *Send In A Cloud* (2022), *Lunar Halo* (2019), *Dream Catcher* (2017), *13 Tongues* (2016), *Beckoning* (2015), *Dorian Gray* (2014), *Blue Hour* (2013), and *On the Road* (2011).

Ethan Wang | Projection Design

One of the most active projection designers in Taiwan, Ethan Wang has received numerous awards including the bronze medal at the World Stage Design 2013 New Media Awards and the top prize at the 7th Knight of Illumination Awards 2015, for his projection designs for Cloud Gate's *Water Stains on the Wall* and *RICE* respectively. His projection design for Cheng Tsung-lung's *13 Tongues* won him the silver award at World Stage Design Calgary 2017 while *Lunar Halo* was nominated in 2022 for the same award. He also served as the visual art designer for Museum of Contemporary Art (MOCA) Taipei and was the guest art designer for the Hua-shan Art District, Taipei. In 2006, he founded his own studio Over Quality, devoted to digital graphic animation creations.

Lin Bing-hao | Costume Design

Lin Bing-hao started learning dance at the Taipei National University of the Arts. Later, he discovered his true passion for costume design and dropped out of school to serve as an apprentice to the renowned designer Lin Ching-ju in 1998. In 2001, he opened his costume shop, and soon in the next year launched Taiwan's first professional brand of leotards, KeithLink.

Lin has collaborated with several important performing arts groups and artists in Taiwan, including Cloud Gate 2, Cloud Gate Dance Theatre of Taiwan, Ju Percussion Group, and GuoGuang Chinese Opera Company.

Acclaimed by critics as a promising artist, in 2011, Lin was invited to design for the opera *La Dame aux Camélias* directed by the renowned Japanese theatre director Tadashi Suzuki.

Tsai Pao-chang | Voice Coach

Tsai Pao-chang graduated from National Taiwan University with a BA in Drama and Theatre and received his MA in Music Theatre from Royal Central School of Speech and Drama, University of London. In 2011, with a grant from Asian Cultural Council, he received his voice and speech training from the America Repertory Theater at Harvard University, and furthered his theatre adventure at Moscow Art Theatre (MXAT). He is actively involved in various international artist-in-residency programmes in countries such as France, Iceland, USA, Denmark, South Korea and Germany.

Known as a playwright, a director, and an actor, Tsai collaborates with many performing arts companies in Taiwan. He served as the co-artistic director of Tainaner Ensemble, one of the most established theatre companies in Taiwan from 2009 to 2018.

PRODUCTION CREDITS

13 TONGUES

Choreography	Cheng Tsung-lung
Music	Lim Giong
Art Design	Ho Chia-hsing
Lighting Design	Shen Po-hung
Projection Design	Ethan Wang
Costume Design	Lin Bing-hao
Voice Coach	Tsai Pao-chang

Commission National Theater & Concert Hall (Taipei)

Premiere March 11, 2016
Taiwan International Festival of Arts
at National Theater, Taipei, Taiwan

Cast

Chan Pui-pui, Chang Yu-tzu, Chao Hsin, Chen Mu-han, Chou Chen-yeh
Fan Chia-hsuan, Hou Tang-li, Huang Li-chieh
Huang Mei-ya, Huang Po-kai, Wu Jui-ying, Yeh Po-sheng

(In alphabetical order)

Cloud Gate Dance Theatre of Taiwan

Founder	Lin Hwai-min
Artistic Director	Cheng Tsung-lung
Associate Artistic Director	Lee Ching-chun
Rehearsal Director	Yang Ling-kai
Rehearsal Assistants	Huang Mei-ya & Yeh Po-sheng
Qi Gong Masters	Hsiung Wei & Lee Guo-wei
Internal Martial Arts Masters	Adam Chi Hsu & Chen Chun-lung
Ballet Teachers	Lin Li-chuan & Wu Ching-yin
Modern Dance Teachers	Huang Pei-hua & Tsai Ming-yuan
Popping Teacher	Popping Ed
Accompanists	Hong Jia-ling & Kuo Tsung-han Liang Chun-mei & Wu Jia-jin

Administrative Staff on Tour

Executive Director	Kathy Hong
Assistant Executive Director	Linda Y.L. Huang
General Manager	Huang Ching-yi (Haluko)
Senior Project Manager	Janice Wang
Assistant Project Manager	Lin Wen-hsuan

Technical Staff on Tour

Production Director	Nick Hung
Head Stage Manager	Chung Pin-yueh
Stage Manager	Ho Wan-ting
Technical Director	Hung Chih-lung
Lighting Supervisor	Tseng Yen-min
Audio Supervisor	Liou Yun-chang
Wardrobe Supervisor	Hsu Wen-wen

Programme Sponsor

华艺节监制的寄语

百兔齐聚，一蹦一跳迎华艺

我小的时候非常喜欢古希腊传说中代达罗斯 (Daedalus) 和他儿子伊卡洛斯 (Icarus) 的故事。当时觉得很惊奇，人居然能够用胶水和羽毛制成翅膀然后在天空中飞行，也很希望自己能像代达罗斯一样拥有一对羽翼（当然也要提醒自己不能离太阳太近！）。

现在想要实现飞行方便多了，甚至不需要离开新加坡就能瞬间移动到心中所想之地。到滨海艺术中心来就是一次跨域旅行，不仅可以探索新大陆、创造回忆，还能开怀大笑，暂忘生活的种种压力。2023年华艺节，我们策划了一系列轻松而又不失冒险精神的精彩节目，带来顶尖华人艺术家的创意作品。告别虎年，当然是希望兔跃新程，让大家带着脱兔般的乐观与机智迎接后疫情时代。

为华艺节拉开序幕的是台湾果陀剧场改编自雅丝米娜·雷札 (Yasmina Reza) 最广为人知的幽默喜剧《ART》。综艺大咖卜学亮、屈中恒和曾国城饰演的三位死党因一幅昂贵的画作而闹得不可开交，台词不仅妙语如珠更句句发人深省。谈到友情，必定要提一提台湾舞者陈武康和苏威嘉。他们相识超过30年，既是朋友也是工作伙伴，这次联手带来舞蹈作品《两男常罩》，以一场舞，跳出两个人的人生轨迹。有些心酸藏匿于笑声之后，钟达成去年的售罄独角戏《每一件美好的事》再度回归，传递更多治愈系正能量。

音乐爱好者们必定会喜欢香港音乐人伍宇烈、卢宜均和刘荣丰带来的《TRI家仔-一场独特的三语港式歌舞秀》，他们将在演出中探索自身的文化身份并与大家分享有趣的小故事。不容错过的还有《伯爵茶 Teh C-加糖!》，这场由新加坡组合罗弄男孩与世界口琴冠军演奏家李俊乐带来的精彩音乐会，将呈献传统华乐及华语流行乐曲目的原创改编。强大的节目阵容还包括香港中乐团的《春颂》，台湾独立音乐人告五人、大象

体操、安溥(原艺名张悬)的真诚演唱,以及汇聚 ShiGGa Shay、Tosh Rock 张智扬等众多新马说唱歌手的《好in::乐-新马会:嘻哈夜》,保证让你嗨翻天!

另外,跟随台湾著名舞团云门舞集,在《十三声》中穿越到艺术总监郑宗龙儿时台北的那些年,感受艋舺的繁华热闹。首次登上华艺节舞台的台湾拾念剧集也将在全新的新电信水滨剧院演出,通过南北管音乐、舞蹈和戏曲讲述创世神话《大神魃·世界之梦》,剧中的旱灾女神旱魃在战争中耗尽神力,继而踏上重返昆仑仙界的旅途。正如所有的远行终有归期,希望我们在不断尝试新事物的过程中,拓展生命的宽度。

自2003年,滨海艺术中心每年都通过华艺节庆祝农历新年,展示来自新加坡和世界各地的优秀华族艺术和文化。距离上次呈献海外艺术家的现场演出已有三年之久了,非常开心能够再次欢迎他们的到来。特此由衷感谢主要赞助商刀标油、赞助商百力果、Bowen Enterprises (Pte) Ltd 和 Polar Premium Drinking Water。

我谨代表华艺节团队,祝贺大家新春开运,宏“兔”大展!发呀!

李国铭

高级节目监制

华艺节

主要赞助商献词



刀标牌自1948年以来就是新加坡家喻户晓的品牌,是家庭健康烹调的代名词。刀标油独特的花生香气与专利配方,调制出一道道美味佳肴,让家人齐聚一堂,共度佳节喜气。

为了继续支持文化艺术方面尽上一份力,尤其在这个特殊的时期,刀标牌很荣幸连续第五年赞助滨海艺术中心的华艺节。我们希望大家会喜欢华艺节2023的精彩节目。

祝愿大家新年快乐、兔年行大运!!

A handwritten signature in black ink, appearing to be "Wong Sheng".

黄上盈

执行主席

南顺(新)私人有限公司

艺术总监的话

2016年，我跟云门2舞者，从我童年艋舺的记忆出发，共同创作了舞作《十三声》，我为此作写了一篇《记忆的涟漪》。云门2虽已于2019年与云门舞集合并，如今读来，与舞者们工作的点滴，仍仿如昨日。

《十三声》创作以来，已经在台北、巴黎、伦敦、华盛顿特区、芝加哥、斯德哥尔摩、北京、上海、广州、澳门等36个城市演出共87场。2020年全球新冠疫情爆发，《十三声》不得不延宕全球邀演，直到2022年末云门才跨出台湾前往美国巡演，更开心2023年兔年初始，即受到新加坡滨海艺术中心的邀请，与华艺节观众见面。

滨海艺术中心是云门的重要伙伴。自开幕起，云门八度获邀演出，每一次演出，对2023年满50岁的云门，像是一场老朋友的重聚，也像是编舞家面对新世代观众的入学考。

《十三声》，是从台湾庙宇与老街长出来的舞作，我却很惊讶巡演全球时，都会有观众激动地分享，在舞作片段里，看到当年台湾旅行的回忆，又或者自己的过往。或许，这个舞作也有与你记忆相连的一个角落，在某个不经意的时刻，召唤出曾经的影像、色彩、声音与气味。

郑宗龙



关于《十三声》

《十三声》重现台北最古老商业中心的繁华风貌。一封由云门舞集艺术总监郑宗龙挖掘自身记忆,再以舞蹈撰写,献给家乡艋舺最真挚的情书。

以钟声为始,终以钟声落幕,阴阳两间在光影与声响激情交错的舞台上融为一体。在仿佛庙宇的奇异光线下,舞者的肢体如蛇般舞动,吟诵古老神秘的宗教语言,犹如被附身的灵媒,在台湾古调、道教咒语和电子音乐下跺脚、错身、颤抖。随着光线变暗,舞者服装上的荧光图腾在台上绽放跃动,狂野地召唤流散于艋舺历史的生灵。

云门舞集艺术总监郑宗龙于80年代童年时期,就同父亲在艋舺街边卖拖鞋。艋舺是个充满生命力的区域,他在街头巷尾中看遍三教九流、各种文化于街头碰撞,宗庙信仰与商业世俗共生,规范与违法共存。其中最让郑宗龙着迷的,是母亲口中60年代的一位传奇街头说书人,人称“十三声”,各种古今轶事信手拈来,又能变幼声老嗓、忽男忽女,艋舺的各个人物在他口中活了起来。郑宗龙用这个故事,连结童年摆摊生活与艋舺庙宇,召唤曾经看到的,感觉到的各种景象,编织出震撼世界艺坛的《十三声》。

《十三声》带你踏上一段半梦半真的旅途,走进“十三声”的故事里。在那儿,神祇、孤魂与人类的界限开始模糊……

1小时5分钟 (无中场休息)

语言:部分表演以台湾方言演出



创作背景

记忆的涟漪 文／郑宗龙

写于2016年首演前夕

母亲说的故事，开启了这个作品。像石头丢进平静的水塘，激起记忆的涟漪，向外扩散。童年的视角是蹲在万华鼻涕路边向上望的景象，只记得天天处处精彩。用文字准确形容，我不会，所以试着用舞蹈，以身体和声音呈现水面倒映的景象。母亲说的“十三声”也因此被转述千百次，每次说起，童年记忆里生猛的人物一尊尊跳到脑海的波浪上，贪心地想看得更清楚，靠近时却总是被自己映在水上的影子给遮住。我抓着这些感觉跟林强前辈聊起回忆，也感慨这些失去的不再回来——声音、气味、形体、事件、颜色，街上人们的态度，如每天世上发生的事，转眼即逝，如空气般看不见，是生存吧！我再也找不回记忆里的人物。林强像是那指路人，我的叩问，他的牵引，召唤出这些模糊的记忆，一天一天慢慢成真、转化，让我可以再次追忆，童年艋舺的一条街、一处庙口、一间茶室里所展现的人事物各种样态。

乩童们通灵时的脸部表情与赤裸着上身的肉体，像是在广州街受环境折磨而心智失常的飘泊街友，突如其来的精神发作；酒酣耳热摇摆过街的男男女女，对比着长年屈窝摆路边摊的勤奋体态；隔着破锈的铁窗飘得不自然的粉帘后，是那一张张强颜欢笑的浓妆艳抹在招手。原来人们不只相貌不同，身体与声调也大相径庭，什么家庭，什么喜好，什么信仰，会像舞作里的锦鲤上的斑纹吗？带着它游过一生，这斑纹会随着人的成长变为多彩吗？还是有可能渐渐褪去？

和艺术家们——佳兴、秉豪、奕盛、柏宏一同潜进滋养我们的环境，试图挖出些什么，我们像通道，经过后的再生产。柏璋的协助让我和舞者们更勇敢地探索自己潜藏的声音向度，在他的鼓励下，大胆的嚎叫成真了，也不再羞耻害羞，像婴儿般地记得这与生俱来的纯粹力量。每一次编舞，我面对创作的过程依然心怀戒惧，但，我知道的是，有种不能言说的感觉，介于悲伤和喜悦之间，一直蛰伏在身体里。透过创作，透过和舞者伙伴的交流，由他们站上舞台，展现出这些记忆的样态。

我总是为这些记忆里的人们编故事，用想象串起他们的过去现在和未来，或许当年还太小，急需一个故事来解释这个没有爆米花和可乐的限制级电影院。《十三声》不是怀旧的再现，揉合过去的歌、咒语、嘶吼的身体与声音，是希望编织一条脆弱的丝线，连结过去父母辈传递下来说不出来的一种感觉，往源头的未知继续探索，然后理解，然后再出发。



音乐

创作暨统筹 林强
打击 钟成达
唢呐 郭进财
电吉他 黄培育
录音 淡水洋活音乐 王秉皇
声音艺术家 吴灿政

广州街

观世界

满州小调

牛母伴

演唱 曾徐戊妹

录音授权 屏东县满洲乡民谣协进会

声闻

独觉

新独觉

五行——水

请神咒

唱咒指导 陈威铭

变奏那卡西



舞者吟诵的台湾旋律

关于恒春古谣

《牛母伴》

流传在台湾南部恒春半岛地区的民谣之一。《牛母伴》是恒春民谣中最古老的歌谣，可能由排湾族古老曲调转换而来，其尾音会飘八度音程。这首歌调无固定形式，唱者随情绪思潮真假变声，后来此曲调被简化为一段式，通常用在“待嫁新娘惜别宴”。

牛母伴——思亲问命
爸母顾咱啊 盖啊认啊份啊
三更啊半眠啊 安奈 无议论 啊～呜～
有爸有母 亲像 天顶一路粒啊星
无爸啊 无母 亲像 古井的月暗欲啊眠
啊～呜～
人生做人爱哟兄啊弟～
惦在世间 安奈 恰有趣味 啊～呜～
给我顶里无兄下啊无啊弟～
亲像孤啊鸟啊 安奈歇孤 啊枝 啊～呜



《满州小调》

河洛话叫做《快乐调》，其旋律易学且琅琅上口。《快乐调》、《思想起》、《牛母伴》等，都是满州民谣特有调，其独特唱腔，展现半岛与众不同的音乐文化。

满州小调

满州乡啊 好所在 美丽温暖 可爱咱故乡
民情朴素人正直 勤俭又打拼 真爱乡
东平海墘佳乐水 仙人石鼎好煮鱼
瞭望日出太平洋 观赏月娘 南十字星
哎哟 哎哟 哎哟哎哟 男女老幼来跳舞
思想起啊 唱心意 五孔小调 曲词真趣味
听牛母伴声 伤悲 感动人心肝 真情意
微微吹来落山风 民谣歌声满天空
民谣协会正成功 人人赞美满州乡
哎哟 哎哟 哎哟哎哟 男女老幼来跳舞

关于道坛唱咒

道坛唱咒属于道教科仪里的一环。构成道教科仪的两大要素为道教中的经典，通常以唱、诵、念方式呈现，另一要素为肢体语言如法事科仪、指法等。

道教起源于东汉时期，当时因蜀地瘟疫流行，不少人死亡，张道陵天师和弟子用灵符、施法水、念神咒、写奏章，救治人民，获救者众。台湾道教承袭闽南文化的道教特性，用于消灾解厄、超渡等。台湾目前为亚洲区道教最兴盛的地区之一。

《十三声》男舞者由桌头（乩童旁的口译）教唱，以台语唱诵《净坛咒》、《请神总咒》、《请诸神咒》、《张天师咒》、《送神咒》，段落全长约占舞作十分之一，呈现其独特唱腔音律。

创作者介绍

云门舞集

1973年，林怀民以中国最古老的舞名“云门”为名，创办“云门舞集”。这是台湾第一个职业舞团，也是所有华语社会的第一个当代舞团。林怀民担任舞团艺术总监46年。2020年，郑宗龙接任云门舞集艺术总监。

舞团长年海外巡演，以独特的动作语言、杰出的舞作和精湛的舞技，获得各国热烈赞美与奖赏，被誉为“世界一流现代舞团”。2018年，云门从全球重要舞团中脱颖而出，获颁英国国家舞蹈奖的“杰出舞团奖”。

“为所有人起舞”是云门创团的宗旨。除了正式剧场的公演，舞团每年在台湾不同城市举办大型户外演出。每场观众数万，演出时秩序井然，现场不留一片纸屑，西方媒体誉为“地表上最大的舞蹈演出”。

1999年，云门基金会创办云门2，每年邀请年轻编舞家创作新。2014年，郑宗龙出任艺术总监，带领团队编创新作，巡演国际，深获好评。

云门两团于2019年8月进行重组，云门2暂停。重组后的云门舞集，除了发表新作，搬演历年经典舞作，培养新生代编舞家及年轻观众族群，以亲切、活泼的方式深入社区，让舞蹈走进大众的生活。

2023年，云门50周年，舞过半世纪，持续透过舞蹈扎根台湾，开展舞蹈淑世志业。



郑宗龙 | 艺术总监暨编舞家

出生于台北艋舺的编舞家，2002年国立台北艺术大学舞蹈系毕业后加入云门舞集，同时开始编舞。2006年起担任云门2特约编舞家，2012年任助理艺术总监，2014年任艺术总监。2020年，接续林怀民，出任云门舞集艺术总监。

郑宗龙的创作多元，灵感多来自幼年摆摊叫卖，作品交织街头张力与人生百态，在国际舞坛独树一帜。《狄德贝许》获德国 No Ballet 当代编舞比赛铜牌奖，《在路上》获西班牙 MASDANZA 编舞大赛首奖及台湾台新艺术奖“年度表演艺术奖”。他曾为云门2编创《墙》、《一个蓝色的地方》、《来》等作品，多次带领舞团在欧美亚澳舞台演出，获得好评。纽约时报赞誉：“云门2的卓越应与世界分享。”2017年应邀为澳洲雪梨舞团编作《大明》，在巴黎与澳洲获得热烈好评。

他的长篇作品《十三声》挖掘台湾古老、俚俗、在时代洪流中逐渐凋零的文化记忆，全球巡演，受到观众及舞评的热烈回响。华盛顿邮报评论《十三声》“如触电般令人为之一震”，盛赞舞者的肢体如花朵般的美丽。与冰岛摇滚天团席格若斯 Sigur Rós 合作的《毛月亮》，结合人文、科技，舞评赞誉这个作品“凶猛而美丽”，展示了“一个因物质享乐而变得贪婪的世界，正快速地濒临崩解”。2020年《定光》，融合身体与自然，宛如在舞台上建构一片森林，舞评赞誉“雕琢精致，值得一看再看”。2022年《霞》，以萨克斯风版巴赫的无伴奏《大提琴组曲》入舞，让舞者用身体诉说个人生命。

2020年郑宗龙与阿喀朗·汗、威廉·佛赛等，同时获选入罗德里奇出版社出版的“五十位当代编舞家”。



游世栋·摄影

林强 | 音乐创作暨统筹

生于彰化。曾任词曲创作、歌手、DJ等职。受侯孝贤导演的鼓励，从《南国再见，南国》开始电影配乐工作，也参与短片、广告、动画、纪录片的配乐。2004年起开始与各领域的艺术家合作交流，以配乐或现场演出的方式跨界共创，作品融合电子音乐与台湾元素的特性，近年尝试实验及环境音乐创作。2016年和编舞家郑宗龙因《十三声》开始合作缘份，后继续合作舞作《大明》、《乘法》和《定光》。

何佳兴 | 美术设计

成长在台北老城区大稻埕一带。台湾艺术大学美术系毕业，双主修书法篆刻及当代艺术。AGI会员（国际平面设计联盟）。2006年成立Timonium Lake，2019年和友人成立“季风”文化造型工作团队，以繁体汉字线条为设计方法，长期和不同领域创作者合作，共创转化台湾在地文化经验为精神造型。关注近年亚洲、台湾设计急遽流动的文化面貌。

沈柏宏 | 灯光设计

台湾大学戏剧研究所毕业。与郑宗龙合作《在路上》、《一个蓝色的地方》、《杜连魁》、《来》、《十三声》、《捕梦》、《毛月亮》和《霞》等作品。近年作品包括叶名桦《SHE_O.S.》、故事工厂《暂时停止青春》、薪传歌仔戏剧团《昭君·丹青怨》、亮棠文创《莎姆雷特》、表演工作坊《昨夜星辰》和汉唐乐府《陆九渊》等。



王奕盛 | 影像设计

北艺大剧场设计系毕业，伦敦艺术大学中央圣马丁艺术暨设计学院硕士。2001年为《行草》设计投影。2006年起为《风·影》、《屋漏痕》、《稻禾》、《白水》、《微尘》设计影像。《屋漏痕》获选2013年世界剧场设计展互动与新媒体设计类铜牌奖。《稻禾》获2014年英国剧场界设置的“明亮骑士”影像设计大奖。《十三声》获得2017年世界剧场设计展投影与多媒体设计类银奖。以《毛月亮》入围2022年世界剧场设计展影像设计奖。2020年出版了著作《看不见的台前幕后》。

林秉豪 | 服装设计

高中念美术，大学主修舞蹈。2008年首次应云门舞集创办人林怀民之邀，为舞作《花语》设计服装，2011年为《如果没有你》设计服装。与云门现任艺术总监郑宗龙合作过《来》、《一个蓝色的地方》以及《十三声》等舞作。2012年创舞衣品牌KeithLink。现任橙橙国际有限公司创意总监，并以笔名“芭蕾群阴 Ballet Monsters”出版了《芭蕾女孩的秘密日记》图文书，也是网路人气幽默舞蹈画家。

蔡柏璋 | 声音指导

台湾大学戏剧系毕业，英国伦敦皇家中央演说暨戏剧学院音乐剧场硕士。前台南人剧团联合艺术总监。集编、导、演三项才华于一身，2009年起与吕柏伸担任台南人剧团联合艺术总监。由他担纲演出的作品多次获得台新艺术奖的肯定。2016年受邀为郑宗龙的舞作《十三声》担任声音指导，为云门舞者做完整的声音训练。代表作品有《K24》、《Re/turn》、《木兰少女》。现为《柏览会离题》主持人。



主创暨制作团队

十三声

编舞	郑宗龙
音乐创作暨统筹	林强
美术设计	何佳兴
灯光设计	沈柏宏
影像设计	王奕盛
服装设计	林秉豪
声音指导	蔡柏璋

委托制作 国家表演艺术中心国家两厅院

2016年3月11日于台北国家戏剧院 TIFA台湾国际艺术节首演

六十年代艋舺(今台北万华)华西街传奇人物,他在大厝口广场卖艺,举凡古今佚事、流行俚俗,都是他的拿手好戏。一人分饰多角,忽男忽女,幼声老嗓,唯妙唯肖。围观者众,拍案叫绝,人称“十三声”。

舞者

陈慕涵 黄嫩雅 范家瑄 张育慈 陈珮珮 赵心
吴睿颖 侯当立 黄立捷 叶博圣 周辰烨 黄柏凯

云门舞集

创办人	林怀民
艺术总监	郑宗龙
助理艺术总监	李静君
排练指导	杨凌凯
排练助理	黄嫩雅 叶博圣
太极导引教师	熊卫 李国维
内家拳教师	徐纪 陈骏宠
芭蕾教师	吴青岑 林立川
现代舞教师	黄佩华 蔡铭元
街舞教师	田一德
钢琴伴奏	梁春美 吴佳锦 洪佳伶 郭宗翰

巡演行政群

基金会执行总监	洪家琪
基金会执行副总	黄玉兰
舞团演出总监	黄晴怡
资深演出经理	王淑贞
助理演出经理	林玟瑄

巡演技术群

技术总监	洪毓琛
舞台监督	钟滨岳
舞台监督	何莞婷
舞台技术指导	洪志隆
灯光技术指导	曾彦闵
音响技术指导	刘云章
服装管理	许纹纹

节目赞助



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Thank you for joining us at
Huayi - Chinese Festival of Arts 2023.

Please take some time to share
your feedback with us. Thank you.

感谢您的莅临,
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www.esplanade.com/huayi





刀标油，
为中华美食增添色彩。



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These "spikes" protect us from the heat and harsh glare, while letting the beautiful glow of sunlight into our building. Like these "spikes", your donation helps us continue being an arts centre for everyone while supporting our efforts to grow new fruits in the arts for our future!

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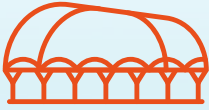


Esplanade is a charity and not-for-profit organisation. Help us bring the joy and inspiration of the arts to different communities, including the underserved.

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Esplanade gives our heartfelt thanks

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



2,976

activities took place at Esplanade.



1,891

Non-Ticketed



821

Ticketed

2,062,549

People attended our activities at the centre.



Non-Ticketed

379,989

Ticketed

72,756



465

Activities

7,522

Participants

We believe that everyone should be able to experience the joy of the arts, including children, youth, seniors, migrant workers and individuals with special needs. Our community engagement activities bring the arts to those in need.

*Figures for Esplanade's activities from Apr 2021 to Mar 2022.



Your contribution* will make a difference.

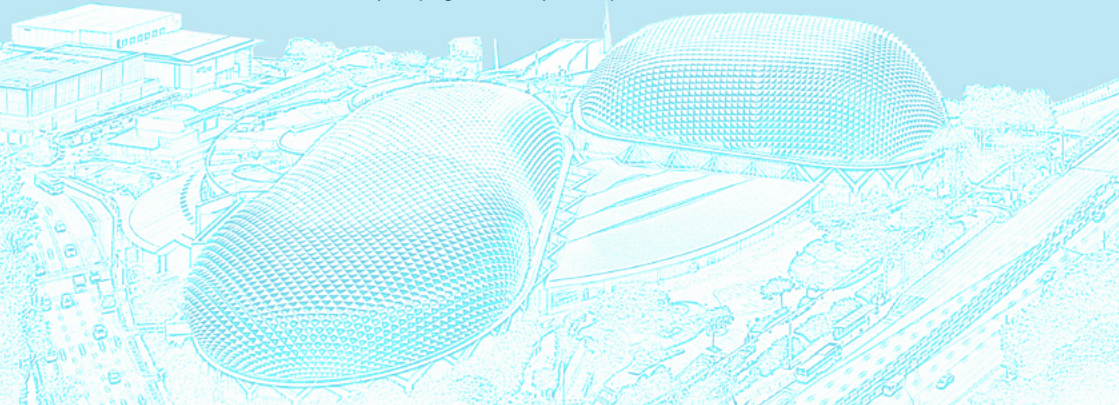
On behalf of the communities we serve, thank you!

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

Donate at www.esplanade.com/donate

To find out more, email us at donations@esplanade.com or speak with us at 6828 8321.

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



With Gratitude

Esplanade–Theatres on the Bay is a charity, a not-for-profit organisation and Singapore's national performing arts centre. We seek to entertain, engage, educate and inspire through the arts.

In 2022, we mark our 20th anniversary of being an arts centre for everyone. We thank everyone who has been a part of our journey. You have helped us bring joy, inspiration and positive impact to Singaporeans from all walks of life.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for generously supporting us.

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



The Esplanade Co Ltd is funded by Ministry of Culture, Community and Youth and our Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

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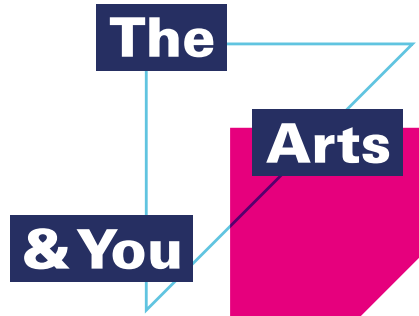
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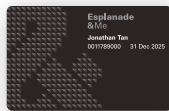
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