

esplanade

In Collaboration With

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千秋业

ONE LOVE,
A LEGACY

Celebrating JOANNA & LESLIE WONG
and Chinese Theatre Circle

致敬胡桂馨、黄仕英
暨敦煌剧坊

19 & 20 Sep 2026

Sat, 7.30pm, Sun, 3pm

Singtel Waterfront Theatre at Esplanade

Presented By

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Foreword



Mr David Neo

**Minister for Culture, Community and Youth
Second Minister for Education**

My warmest congratulations to Chinese Theatre Circle on its 45th anniversary and the presentation of its commemorative production, *One Love, A Legacy*.

Singapore's multicultural identity is shaped by the rich cultural traditions of our different communities. Chinese opera is an important part of our shared heritage, connecting us to stories, values and artistic traditions passed down through generations. Keeping these traditions alive and relevant deepens our understanding of our roots and enriches our shared cultural identity as Singaporeans.

For 45 years, Chinese Theatre Circle has made an enduring contribution to Singapore's cultural landscape. A pioneer in making Chinese opera more accessible, it was among the first to use English and Chinese surtitles, stage full-scale productions in community centres, and present Chinese opera productions in Malay and English. It has also brought original works to audiences at home and abroad, serving as a cultural ambassador for Singapore in more than 25 countries.

Chinese Theatre Circle's story reminds us that culture is not preserved by chance. It is sustained by individuals and communities who pass on traditions while finding new ways to keep them meaningful to contemporary audiences. Their efforts enable Singapore's cultural heritage to be appreciated anew and carried forward by successive generations.

One Love, A Legacy is a fitting tribute to this remarkable journey. By bringing together Cantonese opera, contemporary theatre, visual art and multimedia storytelling, the production demonstrates how tradition can inspire new forms of artistic expression. In telling the stories of pioneering artists Joanna and Leslie Wong, as well as Chinese Theatre Circle, it also brings an important part of Singapore's cultural history to new audiences. I hope it will inspire younger Singaporeans to pursue their own artistic journeys with the same courage, passion and dedication.

I thank Chinese Theatre Circle's founders, artists, volunteers, supporters and partners for their contributions over the past 45 years. I wish everyone involved a successful production.

Yvonne Tham
Chief Executive Officer
The Esplanade Co Ltd

The journey of an artist is arduous because the work is more than a job or even a passion. The artist's journey often reflects a deep sense of purpose and faith, a lifetime's devotion to a craft, and the building of a community of fellow artists, supporters and collaborators. *One Love, A Legacy* speaks of such a journey.

This is the inspiring artistic journey of Singapore's cultural medallion recipient and Cantonese opera doyen Joanna Wong. It is also the journey of Leslie Wong, whose partnership in love, creativity and dedication led to the founding of Chinese Theatre Circle (CTC). And finally, it is a journey shared with generations of artists and audiences, a journey reflective of the larger history of Cantonese Opera and Singapore culture.

Esplanade is honoured to be part of CTC's history with this milestone production. Promoting Singapore's *xiqu* or Chinese opera tradition and ensuring it lives on meaningfully in our modern and multicultural society takes vision and courage. CTC has done so, with its adaptations and innovations, which includes introducing English surtitles to make Cantonese opera more accessible. CTC has also partnered Esplanade in our outreach and education efforts, bringing the experience of Cantonese Opera to a wider audience.

This latest collaboration marking 45 years of CTC's history is not only a celebration but also an embodiment of CTC's contribution to Singapore's artistic landscape. *One Love, A Legacy* embeds Cantonese Opera within a brand new multi-lingual, multi-disciplinary and inter-generational theatre production. With Joanna Wong at the artistic helm, this work sees an exciting collaboration with award-winning contemporary visual artist Ming Wong, Singapore Cantonese opera artists Christopher Choo and Jaron Leong, as well as performers spanning generations of Joanna Wong's students and guest artists from China's Hong Dou Cantonese Opera Troupe.

On behalf of everyone at Esplanade, I congratulate Mrs Joanna Wong and CTC on 45 years of championing Cantonese Opera in Singapore. I also congratulate all the artists and production team involved in realising this lifetime of artistry, love and devotion on stage.

As with the legacy of Joanna and Leslie's work, I look forward to how this production will also leave a legacy of inspiration with audiences and the Cantonese opera community.



Executive Artistic Director's Message

Nearly six decades have passed in the blink of an eye. That's how long I have been involved in Cantonese opera in Singapore. It has been an incredible blessing to have been able to pursue my passion for this beautiful art form for so long, and to have walked this journey with so many like-minded colleagues, students, and above all, my late husband Leslie Wong Sze Ying.

I met Leslie at university in the 1960s, where we discovered we were probably the only two students with a love for Cantonese opera. Yet we might not have become involved in the opera scene in Singapore if not for a chance encounter with my former acting partner Mdm Wei Mong Lan, who like me, had moved from Penang to Singapore. Because of our serendipitous meeting, Leslie and I joined the opera troupe in the Kong Chow Wui Koon Association where we embarked on a mission to renew Cantonese opera in Singapore. Opera was already said to be a "dying art" in the 1960s, with the closure of venues in amusement parks like Great World and New World, along with Singapore's rapid modernisation. However, the efforts of amateur artists like us helped to ensure that opera still has a place in present-day Singapore.

This year Chinese Theatre Circle (CTC) celebrates its 45th anniversary. This milestone means a great deal to all of us who have toiled to raise artistic standards and make the art form relevant in contemporary, multicultural Singapore. We are also proud to have flown the flag for Singapore arts and culture in our many international performances.

Although Leslie and I led CTC, the achievements of the troupe would not be possible without the dedication and sacrifices of all our artists and troupe members. They include many of my students, who share the stage with me tonight. I am immensely grateful to their support and friendship, especially after the passing of Leslie in 2023. Thanks to them, just a few months after Leslie left us, we presented his final full-length Cantonese opera work *Rage Over a Courtesan*, to a full house.

Since 2024, I had wanted to create a show to commemorate Leslie's work in Cantonese opera. The idea transformed into the show you will witness tonight. The initial idea for the show came from my former students Christopher Choo and Jaron Leong who pitched an original concept to me.



Joanna Wong Quee Heng
Executive Artistic Director

At one of my meetings with the National Arts Council, they suggested a major production to celebrate CTC's milestone and our achievements over the years. A core creative team then took shape, including Ming Wong who is the nephew of Leslie and myself, and my daughter Audrey. It all fell into place when the Esplanade came on board to collaborate in this production. And so, here we are.

Tonight's show might not be what audiences expect from a Chinese opera group. It is certainly something of an experiment, weaving drama, multimedia and Cantonese opera, but I have felt supported every step of the way by my creative collaborators and production team, and the team at the Esplanade.

I am thankful for the support of friends and loved ones along this artistic journey. I thank my daughters Mary and Audrey, Leslie's family members, and the members of CTC. I am also grateful for the friendship of the Guangzhou Cantonese Opera Academy Hong Dou Troupe who are collaborating with us again. Thanks are also due to the National Arts Council which has supported CTC for many years, and to CTC's donors, fans and loyal audiences. Tonight we celebrate part of Singapore's cultural history, but that history is really written by all of us. I hope that you will keep the flame of Chinese opera alive in Singapore.

Director's Note

Sze Ying's brilliance shines forth; five decades of dedication, an enduring legacy.

Quee Heng's fragrance lingers; through countless joys and sorrows, one enduring love.

To devote one's entire life to the pursuit of a cherished ideal is no small undertaking. *One Love, A Legacy* pays tribute to the late Mr Leslie Wong Sze Ying, his wife Mrs Joanna Wong Quee Heng and the opera troupe they founded, Chinese Theatre Circle. Through six decades of courage and unwavering commitment, they transformed Cantonese opera in Singapore from a form of community entertainment into a vibrant vehicle for international cultural exchange. In doing so, they etched an enduring and magnificent chapter in the artistic landscape of our nation.

It has been fifty years since I first joined the Drama and Music Section of the Kong Chow Wui Koon Association and met the Wongs, then both in their thirties. This first encounter marked the beginning of a lifelong bond. At the time, Mr Wong held a senior position in the Police Force. Beyond the responsibilities of his public office, he was a man of remarkable warmth and humility—approachable and without airs. A passionate lover of Chinese literature, he guided us in discovering the beauty of classical poetry, lyrics and song. Mrs Wong, meanwhile, taught not merely through words but through example, patiently nurturing her students and raising their artistic standards.

Under their care and encouragement, I was given many opportunities to take on significant roles in major productions, first at Kong Chow Wui Koon and later with Chinese Theatre Circle (CTC). In 1994, after graduating from Drama at LASALLE College of the Arts, I embarked upon a full-time career as a director and actor. CTC continued to invite me to participate in its full-length productions, and our artistic collaboration remained strong and steadfast.



Christopher Choo
**Artistic Director/
Director/ Scriptwriter**

Looking back across these fifty years, I realise that I have not merely followed in their footsteps, I have also had the privilege of witnessing the remarkable journey of the Wongs - their triumphs, adversities, and perseverance in the face of challenges. What sustained them was a profound tenderness towards the arts and a shared devotion. From a single thread of affection grew a legacy of extraordinary richness. These were among their many contributions:

In the 1970s, they introduced professional Cantonese opera troupes from Hong Kong to Singapore. This inspired a younger generation who later became leading figures and the backbone of Singapore's Cantonese opera community.

In the 1980s, they founded Chinese Theatre Circle with the aspiration of elevating the artistic standards of Cantonese opera and bringing this traditional art form to wider audiences within the community and beyond Singapore's shores.

In the 1990s, they organised the Singapore International Cantonese Opera and Chinese Opera Festivals, opening new horizons for practitioners and audiences and creating opportunities for the exchange of ideas, artistry and experience.

From 2000 onwards, they devoted themselves to international cultural exchange, carrying Singaporean Cantonese opera to audiences in over 20 countries.



Director's Note

Yet perhaps one of their greatest legacies lies in the people they nurtured. Generation after generation of outstanding local Cantonese opera performers were given the opportunity to learn, perform and grow.

Whenever I recall Mr Wong's later years, I am filled with admiration and emotion. Even when suffering from serious illness, he would work through the night, pouring what remained of his strength into the creation and writing of new works. He gave himself completely to the arts, working with a devotion that was both humbling and deeply moving.

Mrs Wong, now approaching her nineties, continues to attend personally to every detail, refusing to compromise in her pursuit of artistic excellence. Her original passion and commitment have never diminished. She stands as an inspiration and an exemplar to all who follow the artistic path.

And now, fifty years after our paths first crossed, a fortunate twist of fate has brought me back to CTC once more. In early 2025, the National Arts Council suggested that CTC present these commemorative performances in recognition of the Wongs' outstanding contribution to Cantonese opera in Singapore. The project also received the generous support of the Esplanade.

I was deeply honoured when Mrs Wong entrusted me with the responsibility of serving as Artistic Director and Director of this important production. To be part of such a significant occasion is, for me, an immense honour. More than that, it is deeply personal and profoundly meaningful—a return to the artistic home where so much of my own journey began.

With a heart filled with both anticipation and apprehension, I began meeting co-scriptwriter Jaron Leong every Tuesday from September 2025 to work through the script. Once the creative team had been assembled, we found ourselves facing an enormous challenge: just six months remained before the curtain would rise. Under our Production Manager Yow Wei Chui's meticulous and orderly coordination, preparations quickly gathered momentum.

The scope of the work was immense. Historical materials had to be collated; the script revised and refined; video conferences held with Ming Wong to explore the possibilities of multimedia; discussions conducted via WeChat with Music Director Ouyang Jing in China and the performers of the Hong Dou Cantonese Opera Troupe, working through the intricate relationship between music and script. Fortunately, the creative team rose magnificently to the challenge with professionalism, dedication and mutual respect. And so, through the collective efforts of an extraordinary team, we were finally able to bring this work to the stage—a production that weaves together contemporary drama, Cantonese opera, multimedia and artificial intelligence, blending tradition with modern technology while honouring the artistic legacy of two remarkable pioneers.

This production is more than a performance and an anniversary commemoration. It is a tribute to two people whose lifelong love for the arts transformed not only their own lives, but the cultural landscape of Singapore. May the flame of our nation's Chinese opera tradition be passed from one generation to the next, and may this cherished art form reach ever greater heights!

Synopsis



Interweaving drama, multimedia storytelling and Cantonese opera excerpts, this theatrical production celebrates the extraordinary four-decade journey of Chinese Theatre Circle and its founders, pioneering Cantonese opera couple Joanna Wong and the late Leslie Wong.

Celebrating its 45th anniversary in 2026, Chinese Theatre Circle (CTC) has played a significant role keeping traditional Chinese opera alive in Singapore and shaping our multicultural identity while establishing standards for artistic achievement in Cantonese opera locally.

Joanna is Singapore's best-known Cantonese opera artist, known globally for her skills and as a teacher. Her husband Leslie was a lyricist and opera composer who was learned in Chinese classics, and whose work has been performed by CTC around the world. They met as university students in the 1960s and set out on a mission together to renew and promote Cantonese opera in Singapore, first with Kong Chow Wui Koon and then with Chinese Theatre Circle.

Following CTC's spirit of cultural innovation, *One Love, A Legacy* departs from previous Chinese opera productions and is created through artistic collaboration between Joanna Wong, homegrown Cantonese opera artists Christopher Choo and Jaron Leong, plus acclaimed contemporary artist Ming Wong. Heartfelt, earnest and celebratory in nature, this contemporary production intertwines Joanna and Leslie's love story with the evolution and achievements of CTC in a narrative unfolding over 4 Acts: Creation, Preservation and Persistence, Prosperity, Continuity.

The production features a cast comprising CTC's artists, Joanna's former students and guest artists from the Guangzhou Hong Dou Cantonese Opera Troupe. Skilfully blending theatre, Cantonese opera and multimedia, *One Love, A Legacy* reflects on the personal sacrifices, collective aspirations, and enduring passion of traditional opera artists in Singapore.

Show Duration: 2 hrs 15 mins, including 15 minutes' intermission.

Performed in English and Cantonese, with English and Chinese surtitles.

**GenAI was used in the multimedia components of this production.*

Cast

Joanna Wong as herself

Wu Ze Tian: Ann Chung

Young Joanna: Han Fang Fang

Young / Middle-aged Leslie: Mo Wen Hai

Zhu Xiuying: Lo Siu Ling

Singers / Dancers / Supporting Cast: Huang Ziyin,
Lan Haiyun, Liang Chunfeng, Huang Zitong, Ouyang Yingqi,
Wang Geng

Pianist: Titus Leong

Fairy Deer/Cameraman /Boatman: Yuan Chonghuai

Audience member: Fung Chi Shing

Opera cast (from Singapore, in order of appearance)

Jeslin Cheong

Candice Chia

Chan Mei Yin

Ian Kwok

Chan Mei Leng

Frances Wong

Seetoo Hoi Siang

Cynthia Chow

Gary Ong

Orchestra: Tung On Opera Pte Ltd

Orchestra Leader: Chen Xiaorui

Gongs: Cheong Tim Choy

Cymbals: Lai Chong Yeen

Yangqin: Chen Haizhou

Flute: Yong Phew Kheng

Saxophone and Suona: Xu Hongwei

Cello: Lee Khiok Hua

Pipa: Nicholas Ng

Guzheng: Claudia Tan Shi Lin

Drums: Zhou Kairui

Lead Percussionist: Ouyang Jing





Core Creative Team

Executive Artistic Director: Joanna Wong
Executive Producer and Multimedia Director: Ming Wong
Artistic Director, Scriptwriter, Director: Christopher Choo
Scriptwriter, Wardrobe Manager: Jaron Leong
Producer and Researcher: Audrey Wong
Production and Stage Manager: Yow Wei Chui
Assistant Production Manager: Ian Kwok

Artistic and Production Team

Music Director/ Composer/ Arranger: Ouyang Jing
Lyricist: Sally Low
Translator/Publicity (Chinese): Yow Wei Meng
Lighting Designer: Clement Cheong
Sound Engineer: Steve Zhang
Visual Media Programmer/Multimedia Operator: Maximilian Liang
Assistant Stage Manager: Foo Kok Wah
Sound/Mic Operator: Ng Wee Kiat
Surtitles translator/operator: Joyce Chua
Hair Designer (modern styling): Zennie
Makeup Designer (modern styling): Joyce Yeo
Makeup Artist (modern styling): Carol Yoong
Makeup Artists/Dressers (Opera – Singapore): Ng Kar Ying, Yue Meng Fong, Richard Lee
Makeup Artists/Dressers (China): Yang Fen, Yuan Cun

Stage sets/props: Focus Stage Productions
Costumes and Props (Singapore): Wong Kwok Onn
Props (China): Deng Jianwen
Stage Crew: Chan Fook Hong, Jane Ong, Focus Stage Productions
Stage Manager (China): Su Wenquan
Backstage Manager (China): Chen Weijun
Backstage Assistant (China): Han Ji
Backstage Assistants (Singapore): Ho Yin May, Khoo Lay Wah, Woo Soon Ho
Front of House: Woo Yim Yong, Chan Kwai Lin

Hong Dou Cantonese Opera Troupe Leader: Su Hua

Videography: Yong Chor Kuan
Photography: Ken Cheong, Dr Chua Ee Kiam, Manish Manogran, Clifford Yap
Social Media: Oakdale Communications Pte Ltd



Chinese Theatre Circle (CTC) was established in 1981 by a group of opera enthusiasts with the mission to preserve and promote the art of traditional Chinese opera, particularly Cantonese opera, through shows, festivals, talks and workshops. The company became a professional, non-profit company in 1995.

CTC is noted for the pioneering efforts in promoting Chinese opera. In the 1980s, it presented the *Bringing Chinese Opera to the People* series to community centres (CCs). Subsequently, it taught classes in Chinese opera and singing at community centres, spearheading a grassroots movement which lives in on the Cantonese opera interest groups in CCs and a community of hobby singers. For many years, CTC was part of the NAC's Arts Education Programme, giving workshops in schools.

CTC achieved a remarkable number of 'firsts'. Among these:

- the first Singaporean arts company to be invited by the China Theatre Association in the capital city of Beijing to perform, in 1993;
- the first to invite lesser-known Chinese operatic forms including Zhejiang Wu Opera, Jiangxi Gan Opera, to Singapore through the International Chinese Opera festivals that it organised, thus broadening the tastes of local audiences;
- around-the-world performance tour, hitting South America, North America, Europe and Asia in 2000;

-staging the first "Cantonese opera in English" (*Intrigues in the Qing Imperial Court*, 2002).

In 1986, CTC was accorded Theatre Residential Status by the Ministry of Community Development. In 1998, CTC relocated to 5 Smith Street in Chinatown under the auspices of the National Arts Council where it remains today.

CTC has presented the Singapore brand of Cantonese opera in more than 25 countries including Australia, Belgium, China, Canada, Egypt, France, Romania, the USA and UK. It has partnered with the Singapore Tourism Board, embassies and the National Arts Council to showcase Singapore at World Expos, festivals, diplomatic exchanges and even the Pasadena Rose Parade! CTC actively engages in cultural exchange with the global diaspora of Cantonese opera practitioners.

In 1993, CTC's signature opera *A Costly Impulse* was recorded by China's national broadcaster and telecast to an audience of millions.

Among its accolades, CTC received the Excellence for Singapore award in 1997 instituted by the Singapore Totalisator Board. In 2004-05, it was a finalist in the World Culture Open and in 2010, it won an award for Successful Modernisation of Traditional Theatre at an international theatre festival in Ukraine.

Joanna and Leslie: early years in opera 胡桂馨、黄仕英：早年的戏曲岁月



About Joanna Wong

Joanna Wong Quee Heng (b. 1939), J.P., B.B.M., is a well-known name in Singapore, not only for her contribution to the arts but also for her service to the community.

The first Chinese opera artist to be awarded a Cultural Medallion (in 1981), Joanna is an accomplished artist, cultural innovator and tireless educator. Born in Penang, Joanna was entranced by Cantonese opera as a child after her aunt took her to watch *wayang* performances. She listened to opera records at home, learnt to read Chinese and started learning opera at the Penang Pan Yu Association and Penang Ladies Chin Woo Association. She made her stage debut at the age of 14. She obtained an Honours degree in Science in 1963 from the University of Singapore where she had the distinction of being the first female student to win the Gold Medal. After graduation, she worked at the University of Singapore, became Registrar of the National University of Singapore and retired in 2001.

Joanna introduced English and Chinese surtitles to Cantonese opera in 1976. She knew that the younger generation of Chinese Singaporeans were losing touch with dialects and undertook a lot of the English translations herself. Surtitles opened the way for a new generation of English-educated opera performers who felt more confident about formally picking up opera skills.

After joining the opera troupe at the Kong Chow Wui Koon Association in 1968, Joanna took an active part in revitalising Cantonese opera in Singapore. The first overseas performance by the troupe in Hong Kong in 1973, then the “centre” of the Cantonese opera world, was a success with the troupe invited to make a TV recording with Hong Kong Television Broadcasts (TVB). This opened doors to artists and mentors from Hong Kong and later, China.

In 1981, Joanna, her husband Leslie and a few opera enthusiasts founded Chinese Theatre Circle (CTC). Under Joanna’s artistic leadership, CTC actively ran outreach and education activities in schools and the community to ensure that a new generation encounters the art of Chinese opera. With CTC, Joanna has performed in over 25 countries including Australia, Brazil, Canada, China, Egypt, Germany, Italy, Japan, Malaysia, New Zealand, Romania, Turkey, Ukraine, the UK and the USA.

In 1993, Joanna and her stage partner Lou Mee Wah were invited to perform at China’s prestigious Plum Blossom Awards and were awarded Certificates of Excellence by the Chinese government for their artistry and contributions to Chinese opera.



Joanna has been responsible for nurturing many opera artists in Singapore, many of whom now pass on their skills to others, including See Too Hoi Siang, who won the Outstanding Young Person in the World 2001 Award for cultural achievement from Junior Chamber International; Chrisopher Choo, the well-known *laosheng*; and Au Yeong Peng Mun, among others. Joanna also took the risk to produce original local opera works, with CTC premiering Singaporean Norman Cheong’s first full-length opera *The First Emperor* in 1995. In 2001, Norman wrote *Woman Emperor Wu Ze Tian* for Joanna, one of her signature roles.

One of a handful of bilingual Chinese opera exponents, Joanna has taught in English, Cantonese and Mandarin, imparting her skills to students at National Institute of Education and LASALLE College of the Arts. She has worked with Ong Keng Sen (1988, 2005, 2009). She also worked with Ivan Heng for his role in the Singapore production of *M. Butterfly* in 1990.

Joanna has been active in community work, volunteering with the Kreta Ayer Women’s Executive Sub-committee for many years. In 1974, she was conferred the Public Service Star (Bintang Bakti Masyarakat, BBM). She has served as a Justice of the Peace and was also President of the Pat Wo Association, the association of Cantonese opera artists in Singapore. In 2014, she was inducted into the Singapore Council of Women’s Organisations’ Hall of Fame as a woman pioneer and in 2015, received a Distinguished Alumni Award at the National University of Singapore’s Alumni Awards.

In 2013, Joanna’s biography *Joanna Wong: An Indomitable Life, An Operatic Legacy* was published. In 2020, another book, *Joanna Wong: Her Opera, Her Life* was published.

Now in her 80s, Joanna continues to teach and direct Cantonese opera.

About Leslie Wong Sze Ying



Leslie Wong Sze Ying (1940 – 2023), had a lifelong passion for Chinese language, culture and the arts and was effectively bilingual in Chinese and English. He studied classical Chinese as a boy though he was educated at St Joseph's Institution. He met Joanna at the University of Singapore where they bonded over their shared love of Chinese opera. His early composition *Poetry as a Matchmaker*, sung by Joanna, was recorded by Radio Malaya in 1961.

After graduation from the University of Singapore, he was a Customs officer and later joined the police force where he became the police spokesman and eventually attained the rank of Assistant Superintendent of Police. Despite his busy professional career, Leslie continued to write opera works. In 1968, he wrote a new version of *Madam White Snake* which was performed by the Kong Chow Wui Koon troupe with Joanna in the title role. This was well-received by audiences and the troupe performed this on their tour to Hong Kong in 1973 as well. In Hong Kong, Leslie's opera excerpt *The Goddess of Luo* performed by the troupe, was recorded by Hong Kong Television Broadcasts.

Leslie wrote many opera songs, excerpts and full-length works. Full-length operas included *The Heroine* (1969), *Qiu Jin - The Unsung Woman Warrior* (2007), *An Empress' Benevolence* (2015) and *Lady Magistrate Xie Yao Huan* (2017). His crowning achievement was the Cantonese and English versions of *Intrigues in the Qing Imperial Court* (first written in 2003). The first Cantonese opera in English, *Intrigues in the Qing Imperial Court* has been presented locally and overseas many times.

Following a career in the police force, Leslie joined the private sector. Upon retirement, he became the full-time administrator and CEO of Chinese Theatre Circle.

Inspired by what they saw in Guangzhou in 1990 at the First Yangcheng International Cantonese Opera Festival, Leslie and Joanna initiated the Singapore International Cantonese Opera Festivals, first presented in 1992. They also presented the International Chinese Opera Festivals in the 1990s where they introduced new forms of traditional Chinese operas to the Singapore audience including *Wu, Gan, Pu* and other forms, broadening the appreciation of local audiences and inspiring a new generation of artists.

Leslie always had the aspiration to bring the Singapore brand of Cantonese opera around the world and successfully brokered relationships with artists, presenters and festivals in other countries. One such partnership was with the European Cantonese Opera Association based in France, with whom CTC signed an MOU in 2000. Through networks like these, CTC has developed long-term relationships with the global Cantonese opera diaspora.

Leslie's final full-length Cantonese opera *Rage Over a Courtesan* was presented posthumously by CTC at the Singapore International Cantonese Opera Festival in 2024. A scene from his final opera in English, *Dream at the Peony Pavilion*, was staged by CTC in 2025 and also presented at the National Library as part of the Night Festival.

Leslie loved music and learnt the Chinese flute, guzheng, yangqin, as well as the violin and piano.

Believing that one is never too old to learn, Leslie obtained a second degree, an LLB from the University of London at the age of 68. He also obtained an MBA.

Core Creative Team



Ming Wong
Executive Producer
Multimedia Director

Ming Wong is a Singapore-born and Berlin-based transdisciplinary artist working with cinema and popular culture to consider the construction, reproduction and circulation of identity. His recent performance piece *Rhapsody in Yellow* has been seen at steirischer herbst, Graz (2022); Berliner Festspiele (2023), SpielArt Festival, Munich (2023), Kunstfestspiele Herrenhausen, Hannover (2024) and the Esplanade Singapore (2024). He represented Singapore at the 53rd Venice Biennale (2009) with his solo exhibition *Life of Imitation*, which was awarded a Special Mention. His work *Life of Imitation* is currently on display at Tate Modern.

He was the 2025 artist-in residence at the National Gallery London.



Christopher Choo
Artistic Director
Scriptwriter
Director

Christopher Choo is the only disciple of the legendary opera master Leng Chi Pak. Choo also studied under the late Yam Tai-fun, a master of the Northern operatic style in Hong Kong, and Singapore's Cultural Medallion recipient Joanna Wong Quee Heng. Choo is renowned for his specialisation in the *laosheng* (elderly male) role, and also takes on the clown, painted faces, elderly female role, scholarly and warrior male roles.

He has graced many stages in China, the UK, US, Japan and Egypt. A pioneer graduate of LASALLE College of the Arts, he is one of the few opera artists who is capable of both acting and directing. He has also been involved with directing and acting in the local Chinese and English theatre scene. His recent works include *The Patriotic Princess*, *Legend of the Purple Hairpin*, *Grabbing the Flute*, and *Rage Over a Courtesan*.

In 2024, he presented *Tracing Origins – the Life and Times of Cantonese Opera's Laosheng* at the Esplanade, that honoured the art of Cantonese opera and the memory of a beloved master Leng Chi Pak.

He has been a member of the arts assessment panel with the National Arts Council. In 2012, he received a special contributions award from the Ministry of Information, Communications and the Arts and in 2014 he was recognised as a Friend of the Ministry of Community, Culture and Youth.

Core Creative Team



Jaron Leong
Scriptwriter
Wardrobe Manager

In his 40+ years on and off stage, Jaron Leong has weathered countless storms and is still standing tall today – a testament to his deep love and passion for stage performance.

Some have called him an “all-rounder talent,” and there’s some reason in it. Besides successfully performing as a young male lead, old male lead, painted-face role, and old female role, he also works backstage: handling makeup, costumes, actor blocking/positioning. He has also tried his hand adapting and revising scripts with directorial inputs.

He was Joanna Wong’s first student in writing English surtitles for Chinese opera and has been actively contributing to this aspect of Chinese opera in Singapore. In 2019, he helped to conceptualise *Joanna Wong: Reminiscences at 80*, a show presented to celebrate the 80th birthday of the doyenne of Cantonese opera.



Audrey Wong
Producer
Researcher

Audrey Wong is the younger daughter of Joanna and Leslie Wong. She was the first ‘Arts’ Nominated Member of Parliament. She began her career in the arts at The Substation and started Moving Images, Singapore’s first year-round programme supporting local filmmakers and independent films. She was Artistic Co-Director of The Substation from 2000 – 2009, during which time she initiated the Associate Artists to help independent artists sustain their artistic practice.

She is currently Programme Leader of the MA in Arts and Cultural Leadership programme at LASALLE College of the Arts, University of the Arts Singapore. Audrey has served on institutional boards including the National Arts Council, the Singapore Art Museum and the Steering Committee of the Arts and Culture Strategic Review (2010–2012). She was also on the board of Nine Years Theatre and is now on the board of The Substation. She is an arts advocate, educator, arts manager and academic.



Yow Wei Chui
Production/ Stage
Manager

Wei Chui has over 20 years of rich experience in theatre stage execution and is the designated Stage Manager for numerous local organisations, including Kong Chow Wui Koon, Pat Wo Wui Kun, Kwok Sing Musical Association, Sin Ming Sing Cantonese Opera Centre, Traditional Arts Centre (Singapore), Tang Renaissance, Chinese Theatre Circle and Tung On Opera Pte Ltd, among others. She has collaborated with many foreign troupes across various performance genres, including diverse Chinese Opera styles (Cantonese, Teochew, Hokkien, Hainanese, Shanghainese and Peking Opera), dance, concerts, drama, etc. She was one of the Producers for the 2021 digital production of locally written Cantonese Opera *Tiger Tally – Saving Zhao Kingdom* by Chinese Opera Society (Singapore).

Core Creative Team



Ian Kwok
Opera Cast
Assistant Production
Manager

Ian is an Information Technologies specialist by profession and has a strong interest in Cantonese Opera since young. He started learning opera only after graduating from school. He has been performing regularly in both full length operas and excerpts, including leading roles, through the platform offered by Chinese Theatre Circle. He came under the training and guidance of several teachers, with Joanna Wong being the one teacher that has taught him the most about Cantonese Opera.

Artistic Team



Ouyang Jing
Music Director

Ouyang Jing is one of China's Grade 1 musicians and recognised as an 'inheritor' of intangible cultural heritage for Cantonese opera by the Guangzhou City Authority. Other than being the lead percussionist for Cantonese Opera (equivalent in status to the conductor in a symphony orchestra), Ouyang Jing designs percussion sequences and music arrangements for various full-length operas performed in China as well as in Singapore. In addition, he also designs singing styles for more than 10 excerpts of Cantonese Opera.



Sally Low
Lyricist

A veteran leading *huadan* in Singapore, Sally Low entered the Cantonese opera world in 1977. Her first teacher was Joanna Wong, and she also had the privilege of receiving guidance from renowned Peking Opera artist Hu Zhi Feng. Over the years, she has performed in countless productions and developed a remarkably versatile repertoire. Her accomplishments extend beyond her mastery of Cantonese opera performance to playwriting, in which she benefited from the guidance and mentorship of the late acclaimed playwright Chen Guan Qing and the late renowned director Liang Jian Zhong.

She has also written lyrics for opening numbers for numerous fundraising events and commemorative performances. In 1997 and again in 2013, she presented two productions featuring her own works, both of which were warmly received by audiences. In recent years, her writing credits have included the Buddhist opera productions *Past Lives* and *The Repentance of Emperor Liang*, as well as the Legend of Singapura based on local legends. Her more recent works, *The Tiger Tally* and *Brotherly Love*, have likewise garnered favourable reviews and audience acclaim.



Yow Wei Meng
Translator/ Publicity

For four decades, Yow Wei Meng has been promoting traditional performing arts, particularly Chinese opera and the Kabuki theatre of Japan. Trilingual in English, Chinese and Japanese, she has undertaken numerous performing arts and cultural projects for various organisations. Wei Meng also has extensive experience translating subtitles and surtitles among the three languages and was involved in the Chinese-English surtitle translation for this production.

Artistic Team



Clement Cheong
Lighting Designer

"Lights are not just about a simple switch but are to paint a picture for the audience."

This is a phrase that triggered Clement Cheong to make his major career switch from a graphic artist to a lighting designer in 2006. He started as a lighting tech in the industry without any academic background in theatre or lighting design, building up his achievements to become a lighting designer. He now has more than 16 years of experience.

Clement's accomplishments include projects for university dance shows, rock concerts, TV shows, theatre, dance, art installations, cultural performances, musical shows and overseas productions (China, Japan, Southeast Asia). His bigger projects include the National Day Parades in 2013-2015 and 2022, and Lighting Design for Chingay in 2022, 2023 & 2025.



Steve Zhang
Sound Engineer

Steve Zhang is an experienced sound engineer who has worked with various leading performing arts organisations. As the resident sound engineer for The TENG Ensemble since 2015, he has managed live sound for their numerous sold-out local and international productions. In 2026, he toured with the group for the SJ60 anniversary in Japan, celebrating 60 years of Singapore-Japan diplomatic relations and performing for the Japanese Imperial Family. He will also tour with the ensemble in Hong Kong and Shenzhen in collaboration with the Hong Kong Dance Company for the upcoming *Voyage of the Eight Graces* concerts in October.

He has worked as the monitor engineer for the annual Xinyao Concerts at the Singapore Indoor Stadium since 2024, managing audio for over 40 singers and musicians, and as the front-of-house engineer for the *SG60 Reunion Xinyao Concert* (2025) and the *Liu Chia-chang Singapore Memorial Concerts* (2025-2026). His professional portfolio also includes working with the Singapore Chinese Orchestra (SCO), Singapore Symphony Orchestra (SSO), Ding Yi Music Company, Asian Cultural Symphony Orchestra (ACSO), and various other performing arts entities.



Maximilian Liang
Visual Media
Programmer/
Multimedia Operator

Maximilian Liang is a multimedia artist working across moving image and live performance. His practice explores the relationship between image, technology, and liveness, creating works that move between theatre, film, and large-scale public events. His experience spans theatre productions, film sets, and multiple editions of Singapore's National Day Parade. Recent theatre projects include *The Nether* by Hum Theatre, *The Christians* by Wild Rice, and *Constellations* by The Winter Players.



Han Fang Fang
as Young Joanna

A Second-Rank Performer with the Guangzhou Cantonese Opera Academy, she is a disciple of National First-Class Performer Guo Fengnu, an inheritor of the celebrated *hongpai* tradition. She has also studied under National First-Class Performer and recipient of the Plum Blossom Prize, Ou Kaiming.

She has taken leading roles in full-length productions including *The Extraordinary Tale of the Flower Spear*, *The Sword of Loyalty and Filial Piety*, *The Headstrong Princess*, and *The True and False Peony*. Her repertoire of excerpts includes *The Eight Immortals Cross the Sea*, *The Matchmaker*, *Duel at the Border*, *The Capture of Zhang Sanlang*, *The Sisters-in-Law Duel*, *The Battle with Jiao Zan*, *The Madness at the Loss of a Child*, and *The Incense Burner: Subduing the Gods*.

In 2018, she was awarded the Silver Prize at the 9th Guangdong Province Young Theatre Performers Competition for her performance of *The Battle with Jiao Zan*. In 2019, she was named one of the Top Ten *qingyi* performers in Cantonese opera. In 2021, she won the Gold Prize at the 5th Guangzhou Performing Arts Competition for *The Madness at the Loss of a Child*. In 2023, she received Second Prize at the 5th Guangdong Province Quyi Competition. In 2024, she was awarded the Gold Prize at the Guangdong Province Young Theatre Performing Arts Competition for *The Incense Burner: Subduing the Gods*.



Mo Wenhai
as Young/Middle-aged Leslie

An outstanding young performer with the Guangzhou Cantonese Opera Academy Hong Dou Troupe, Wenhai specialises in the *wenwu xiaosheng* role, combining the refined qualities of the civil *xiaosheng* with the physicality of the martial tradition.

In 2018, he was awarded the Bronze Prize at the 4th Guangzhou Young Theatre Performers Competition. In 2021, he received the Gold Prize at the 5th Guangzhou Young Theatre Performers Competition for his performance of the operatic excerpt *Zidu in Terror*. In 2024, he was awarded the Bronze Prize at the 10th Guangdong Young Theatre Performers Competition for *Soul Broken at Baqiu*. He also received Silver Prizes at the 6th Guangzhou Young Performers Competition and the 11th Guangdong Young Theatre Performers Competition. He has also been selected to take part in the Top Ten Wusheng Showcase presented as part of the Guangdong Provincial Role-Type Competition.

In 2025, he starred as Meng Feixiong in the immersive Cantonese opera production *The Princess Has Arrived*. Recent leading roles include Meng Mingshi in *Three Commanders Besieged at Xiaoshan*, and Feng Mengyan in the newly created full-length Cantonese opera *The Scholar and the General*.

Main Cast



Ann Chung

Ann's journey with Chinese opera began in her childhood. She would accompany her late father Chung Wai Lye, a Chinese opera music instructor and teacher, to play music at the clan association. In 1968, after Leslie and Joanna Wong joined Kong Chow Wui Koon, Leslie wrote a full-length Cantonese opera, *Madam White Snake*, with Joanna playing the lead role. They invited Ann's father to join the clan association troupe. As the production required many young female actors, Joanna asked if Ann was willing to learn from her. After that, Ann trained under Joanna in opera acting and performance, while also learning music and singing from her father.

In 1981, Ann was one of the founding members of Chinese Theatre Circle. In 1993, she moved behind the scenes. That was when she discovered her passion for Chinese opera makeup. To deepen her skills, she travelled to Guangzhou, China to study under professional makeup masters.

Today, Ann is one of the few Chinese opera makeup artists in Singapore. While her main focus is backstage, she still occasionally steps on stage for charity performances.



See Too Hoi Siang

See Too Hoi Siang began her training in Chinese opera at the age of 15, learning from Joanna Wong. Through years of diligent training, she has mastered all aspects of Cantonese opera, performing both civilian and military-type roles with equal competence. In 1998, she gave up an executive career to become a professional opera artist, taking up the challenge of upholding the beauty of this seemingly dying art. In 2001, she was awarded Junior Chamber International's Outstanding Young Person in the World Award for cultural achievement.

In addition to numerous performances at home and abroad, she has conducted opera demonstrations to over 500,000 students in Singapore, many through the NAC's Arts Education Programme. She promoted the art of Chinese Opera at the CTC's Opera Teahouse to tourists, corporate groups and students of all ages.

Her repertoire includes full length operas such as *The Patriotic Princess*, *Romance of The Purple Hairpin*, *Reincarnation of A Beauty*, *Madam White Snake*, *War and Romance*, *Errors at Hua Tian*, *Women Warriors of Yang Family*, *Qiu Jin – The Unsung Woman Warrior*, *Madam Green Snake* and *Lady Magistrate Xie Yao Huan*, as well as a host of opera excerpts, the most significant of which is *Duel at The Border* which demands a high level of acrobatic skill.



Frances Wong

Alongside her primary performance duties as a lead artist, Frances Wong also serves as a director for CTC, helping preserve and promote traditional Chinese opera within Singapore and abroad. She is a dedicated Cantonese opera performer who has been trained under the company's founders and veteran masters. She made her stage debut in 1996 with CTC and has since performed in major local and international productions such as *The Patriotic Princess*, *The Peony Pavilion*, *The Reincarnation of the Red Plum*, *The Purple Hairpin*, *Butterfly and Red Pear Blossom*, *When the Lioness Roars*, and others. Besides this, she has also played leading roles in full length operas written by the late Leslie Wong, such as *Qiu Jin – The Unsung Woman Warrior*, *Golden Sabre*, *Zhuang Fei*, *Lady Magistrate Xie Yao Huan*, and *Intrigues in the Qing Imperial Court* (English and Cantonese versions). She has performed on international stages with CTC, touring with the company to various locations like Brazil, Paris, Holland, Belgium, Ireland, Toronto, Ukraine, Berlin, Shanghai, Guangzhou, Sydney, Thailand, performing short excerpts and also full length opera shows.

Main Cast



Chan Mei Leng

Chan Mei Leng started learning Cantonese opera singing in 1992 by joining singing classes organised by Chinese Theatre Circle. In 1995, she joined CTC's basic movement classes. She continued to train, perform and learn over the years, surmounting the steep learning curve and eventually taking on leading roles.

She has performed as the lead actress in full-length operas such as *Farewell to a Warrior*, *Xiang Fei*, *An Emperor's Tragedy*, *Dream of the Red Chamber*, *The Unexpected Rendezvous*, *The Spirit Temptress* *Nie Xiao Qian*, *Lin Zhong* and *The Goddess of Luo*. She is very grateful to the late Leslie Wong and CTC's Artistic Director Joanna Wong for their support and guidance, through which she has gained these enriching stage experiences. She has also travelled with CTC to perform in shows in Guangzhou, Paris, Bangkok, Berlin, Austria, Brazil, Canada, Latvia and Ukraine.



Chan Mei Yin

Chan Mei Yin, Leader of the Kai Yan Cantonese Opera Troupe, began her journey in Cantonese opera in 1976. In her early years, she actively participated in performances and recorded Cantonese opera programs for Rediffusion and radio broadcasts. However, due to academic and family responsibilities, she took a ten-year hiatus. In 1988, an opportune moment led her back to the Kai Yan opera troupe, where she smoothly transitioned onto the theatrical stage. She has served as the troupe's leader since 1998, guiding and driving its continued growth.

Throughout her artistic journey, Mei Yin has benefited immensely from the guidance and support of numerous renowned masters and close friends. She is particularly grateful for the mentorship and encouragement she received over the years from Joanna Wong and the late Leslie Wong. Over the years, Mei Yin has performed in a wide range of classical full-length operas, including *The Unbeatable Beauty*, *Ruthless Sword*, *Compassionate Passion*, *A Splendid Nation under the Full Moon*, *Fragrant Concubine*, *The Female Generals of the Yang Family*, *Mistakes at the Flower Fair*, *Unexpected Rendezvous*, *The Case of the Embroidered Shoe*, *The Spirit Temptress* and *The Arrogant Princess*.



Candice Chia

As a child, Candice's mother always brought her to watch Cantonese operas. As she grew up, she began to like this art form. Enthralled by the beautiful costumes and make-up, she wanted to learn opera, but her mother was adamant that she should complete her studies first. After she graduated from university, she joined Tung On Wui Kun Opera Troupe. There, she began her journey into opera performing under the tutelage of Cantonese opera pioneer artiste, Chee Kin Foon. Subsequently, the troupe was disbanded and her opera career came to a stop. Then in 2016, she joined Chinese Theatre Circle (CTC) and her opera dreams revived. Under the masterful coaching of the maestro of Cantonese opera Joanna Wong, she learnt more insights into opera singing and acting. Over the years, she has performed in operas such as *The Patriotic Princess*, *Romance of the Purple Hairpin*, *Lovers at War*, and many others.

Main Cast



Jeslin Cheong

Jeslin Cheong developed a deep interest in Cantonese opera from a young age, accompanying her mother to performances where she became fascinated by the art form. In 1988, she joined Chinese Theatre Circle (CTC) and began studying under the renowned Cantonese opera practitioner Joanna Wong. She specialises in a range of female roles, including *xiaodan* (young female), *huadan* (vivacious female), and *daoma dan* (female warrior).

Jeslin has performed in numerous full-length Cantonese opera productions presented by CTC, including *Woman Empress Wu Zetian*, *A Costly Impulse*, *The First Emperor of China*, *The Rendezvous at the Flower Field*, and *Women Warriors of the Yang Family*, among others.



Cynthia Chow

Cynthia Chow is one of the few amateur Cantonese opera performers in Singapore who has chosen to specialise in the *daoma dan* (female warrior) role. The *daoma dan* is a demanding role type that requires a strong foundation in martial arts, and is widely regarded as one of the more challenging roles to master. With dedication and determination, Cynthia has trained assiduously and maintained a disciplined practice regimen, continually refining her artistic skills and overcoming the challenges of learning and performing *daoma dan* in Singapore.

Over the years, she has benefited from the guidance and instruction of numerous veteran performers and teachers from Singapore and abroad. She has also devoted herself tirelessly to vocal training, persevering through numerous challenges in her pursuit of greater artistic excellence. Cynthia has taken on a wide range of roles in numerous productions, including *Woman Warrior Liu Jinding*, *Princess Baihua*, *Princess Iron Fan*, *The Capture of Zhang Sanlang*, *Mu Guiying*, *Lovers at War*, *The White Dragon Pass*, *Fan Lihua*, among others.

On stage, her spirited presence and commanding bearing have left a lasting impression on audiences.

In recent years, she has increasingly taken on *wenchang* (civilian/literary) roles, performing in works such as *Lady Meng Jiang*, *The Execution at Jing Tang*, *Xi Shi*, *The Pavilion Rendezvous* and *Dream of the Red Chamber*. Her recent repertoire includes *The Sword and Hairpin Reunited*, *Wu Song Kills His Sister-in-Law*, *The Birthday Celebration of Li Houzhu*, *Woman Empress Wu Zetian* and *Empress Wang*. She has also sung in selected pieces including *Mu Guiying Takes Command*, *Hu Er Sells His Son*, *Trading Battle Garb for Cloud Robes*, and *Refusing Love in the Heavenly Palace*.

By taking on works and excerpts that place greater demands on emotional expression and vocal artistry, she continues to challenge herself artistically and broaden her range as a performer. Her exploration of *wenchang* repertoire marks an important new milestone in her continuing journey as a Cantonese opera artist.

Main Cast



Lo Siu Ling

Lo Siu Ling is a late starter in Chinese opera, picking up the art form only in her 50s. Possessing a good and powerful singing voice, she learnt the skills very quickly and has since performed in numerous operas, primarily with Chinese Theatre Circle (CTC), including overseas performances in Toronto, Berlin, Ukraine, China. Her voice and demeanour make her very suitable for the roles of vivacious ladies. She has played lead roles in operas including *The Arrogant Princess*, *The Patriotic Princess* and *Rage Over a Courtesan*, the final opera by the late Leslie Wong.



Gary Ong Jun Ming

A veteran Science teacher in Singapore, Gary has been watching Cantonese Opera since he was a child and has been learning the art officially for only 10 years. He is a rare young amateur actor who is hardworking, versatile and is equipped with a powerful voice. In 2022, he was awarded the Outstanding Performer Award in a biennial competition organised by the Chinese Opera Institute Singapore.

He studied under the tutelage of See Too Hoi Siang, Joanna Wong, Ling Dongming, Chen Xiaorui, Rong Dajun, Qin Zhanbao and Chen Shaomei (Operatic Director). In November 2024, he became the official disciple of Ou Kai Ming, a First-grade actor and a two-time recipient of the Plum Blossom Award,

He has performed with many famous overseas professional Cantonese opera artists such as Li Weicon, Ke Chaoxin, Mai Yuqing, Yang Fen, Wang Xinhui, Lin Yinshi, Han Fang Fang, Jiang Wenduan, Su Chunmei, Chen Yunhong, Mo Yanyun. He has also performed with many other famous Cantonese opera singers locally.

Some of the more representative opera excerpts he has performed include *Sending Jing Ke Off*, *Farewell My Concubine*, *Ten Charges of Yan Song*, *Return of Jubilee to the Court*, *The Flower Princess*, *Flooding of the Blue Bridge*, *The Prince Consort* and the *Unreasonable Princess*, *The Little Banquet*, *The Heavenly Reunion*, *Release of Diao Can*, *Bao Gong Guillotining Chen Shimei*, *Presenting the Sword at the Pavilion*, *White Dragon Pass* and *The Spirit Temptress*.

He has also participated in numerous full length shows such as *Lady Magistrate Xie Yao Huan*, *Intrigues in the Qing Imperial Court*, *Lin Chong*, *The Goddess of Luo*, *The Flower Princess*, and *Rage over a Courtesan*, in a leading role specially written for him by the late Leslie Wong.

Supporting Cast



Yuan Chonghuai
袁崇怀



Huang Ziyang
黄紫茵



Lan Haiyun
蓝海韵



Liang Chunfeng
梁春风



Huang Zhitong
黄芷桐



Ouyang Yingqi
欧阳颖琦



Wang Geng
王耿



Titus Leong
梁定楷

Chinese Theatre Circle: early years 敦煌剧坊成立初期





献词

梁振伟

文化、社区及青年部长兼教育部第二部长

谨向敦煌剧坊成立45周年，以及纪念制作《一缕柔情千秋业》的呈献，致以诚挚祝贺。

新加坡的多元文化身份，植根于各族群丰富而深厚的文化传统。华族戏曲是我们共同文化遗产的重要组成部分，承载着代代相传的故事、价值观与艺术传统。这些传统在当代社会延续并焕发活力，不仅让我们更深入地认识自身的文化根源，也丰富了我们作为新加坡人的共同文化认同。

45年来，敦煌剧坊深耕为本地艺文领域，为新加坡的文化发展做出了重要贡献。作为推动华族戏曲普及的先驱之一，敦煌剧坊早年便采用中英文字幕，让戏曲走进更广泛的观众；也率先走入社区会所呈献大型制作，并尝试以马来语和英语演绎戏曲。此外，敦煌剧坊积极把原创作品带上本地及海外舞台，足迹遍及超过25个国家，在国际舞台上展现新加坡文化的独特魅力。

敦煌剧坊45年的发展历程提醒我们，文化传统的延续从来不是理所当然的。文化之所以能够薪火相传，有赖一代又一代的个人与社群，在传承传统的同时，不断探索新的方式，让传统在当代社会继续焕发生命力，并与观众产生共鸣。正是他们的努力，让新加坡的文化遗产得以焕发新的光彩，并由一代代新加坡人继续传承下去。

《一缕柔情千秋业》正是对这段非凡历程的一份深情致敬。作品融合粤剧、当代戏剧、视觉艺术与多媒体叙事，展现传统艺术如何启发新的艺术表达形式。作品通过讲述先驱艺术家胡桂馨与黄仕英伉俪以及敦煌剧坊的发展故事，也将新加坡文化历史中重要的一页呈现给新一代观众。我希望这部作品能够启发更多年轻新加坡人，以同样的勇气、热忱与坚持，踏上属于自己的艺术之路。

我要感谢敦煌剧坊的创办人、艺术家、志愿者、支持者及合作伙伴，在过去45年来所作出的贡献。谨祝所有参与这项制作的朋友演出圆满成功。



献词

谭光雪

滨海艺术中心总裁

艺术家的道路从来不易，因为艺术创作远不只是一份工作，甚至不只是一份热爱。艺术家的创作历程，往往承载着深厚的使命感与信念，是一生对艺术技艺的投入与坚持，也是与艺术家同道、支持者及合作伙伴共同建立社群的过程。《一缕柔情千秋业》所述说的，正是这样一段艺术旅程。

这是新加坡文化奖章得主、粤剧名伶胡桂馨女士令人鼓舞的艺术历程，也是黄仕英的人生旅程。他们在爱情、创作与艺术事业上的携手同行，共同促成了敦煌剧坊的创立。而这也是一段与一代又一代艺术家及观众共同走过的旅程，映照出粤剧艺术以及新加坡文化发展更广阔的历史脉络。

滨海艺术中心很荣幸能够通过这部里程碑式的作品，参与敦煌剧坊的历史。要推广新加坡的戏曲传统，并让这项传统艺术在现代、多元文化的社会中继续焕发意义，需要远见与勇气。敦煌剧坊通过不断的改编与创新，积极实践这一愿景，其中包括引入英文字幕，让更多观众能够亲近并欣赏粤剧。敦煌剧坊亦与滨海艺术中心携手开展艺术推广与教育工作，让更多公众有机会接触和体验粤剧艺术。

这次最新的合作，适逢敦煌剧坊成立45周年，不仅是一次庆祝，更体现了敦煌剧坊为新加坡艺术生态所作出的贡献。《一缕柔情千秋业》将粤剧融入一部全新的多语、多元艺术形式及跨世代戏剧作品之中。在胡桂馨女士的艺术引领下，本作汇聚了屡获殊荣的当代视觉艺术家黄汉明、新加坡粤剧艺术家朱振邦与梁锦辉，以及来自胡桂馨女士不同年代的学生和中国广州红豆粤剧团的特邀艺术家，展开一场令人期待的跨领域艺术合作。

我谨代表滨海艺术中心全体同仁，向胡桂馨女士及敦煌剧坊致以诚挚祝贺，庆祝他们45年来为推动粤剧艺术在新加坡的发展所付出的努力与坚持。同时，我也向所有参与创作及制作的艺术家与团队致以祝贺，感谢大家共同将这一生的艺术追求、爱与奉献凝聚于舞台之上。

正如胡桂馨女士与黄仕英所留下的艺术传承，我也期待这部作品能够为观众及粤剧艺术社群留下新的启发，让这份艺术精神继续薪火相传。



艺术总监致辞

近六十载光阴，转瞬即逝。回首一生，我投身新加坡粤剧艺术，至今已近六十年。能够长久追随自己对这门传统艺术的热爱，并与无数志同道合的同仁、学生，以及最重要的——我已故的丈夫黄仕英，一同走过这段漫长而珍贵的艺术旅程，是我一生莫大的福分。

我与仕英于六十年代在大学相识。当时，我们大概是校园里唯二热爱粤剧的学生。然而，若不是一次偶然的机缘，让我重遇昔日的舞台搭档卫梦兰女士，我和仕英或许未必会走上新加坡粤剧的艺术道路。卫梦兰和我一样，也是从槟城来到新加坡。正因这次偶然的相遇，我们加入了岡州会馆的粤剧剧团，并由此踏上了一段振兴新加坡粤剧的旅程。

二十世纪六十年代，随着大世界、新世界等游艺场所的戏院陆续关闭，加上新加坡迅速迈向现代化，粤剧当时已被视为一门“濒临式微的艺术”。然而，正是我们这些业余艺术工作者的努力，让粤剧得以延续，并在今天的新加坡文化景观中保有一席之地。

今年，敦煌剧坊迎来成立四十五周年。这个里程碑，对我们这些年来为提升艺术水平、让粤剧在当代多元文化的新加坡继续焕发生命力而辛勤耕耘的人而言，意义非凡。我们也为曾多次走上国际舞台，以演出将新加坡的艺术与文化带向世界而深感自豪。

虽然仕英与我共同带领敦煌剧坊一路走来，但剧团今日的成就，绝不可能离开每一位团员的投入、奉献与牺牲。他们当中，有许多是我的学生，今晚也将与我一同登台。对于他们一直以来给予我的支持与友谊，我由衷感激；尤其是在仕英2023年离世之后，他们的陪伴更显弥足珍贵。正因为有他们的支持，仕英离开我们仅数月后，我们便能够将他的最后一部全本粤剧作品《冲冠一怒为红颜》搬上舞台，并获得满堂喝彩。

自2024年起，我便一直希望创作一部作品，以纪念仕英在粤剧艺术上的创作与贡献。这个念头，最终发展成为今晚即将呈现在大家眼前的作品。最初的构想来自我的两位昔日学生朱振邦与梁锦辉，他们向我提出了一项原创构思。



胡桂馨

后来，在一次与国家艺术理事会的会面中，他们建议我们以一部大型制作，庆祝敦煌剧坊成立45周年，并回顾多年来所走过的艺术历程与所取得的成就。核心创作团队也逐渐成形，其中包括我和仕英的侄子黄汉明和我的女儿黄渭莹。当滨海艺术中心加入并参与这项制作后，一切终于水到渠成。于是，我们便有了今晚的相聚。

今晚的演出，或许与观众对传统戏曲剧团的想象有所不同。这无疑是一场大胆的尝试，将戏剧、多媒体与粤剧交织融合。在整个创作过程中，我始终得到创作伙伴、制作团队以及滨海艺术中心团队的支持与鼓励，让我能够一步一步走到今天。

在这段艺术旅程中，我也由衷感谢一路相伴的亲友与爱人。我感谢我的两个女儿渭珊和渭莹、仕英的家人，以及敦煌剧坊的每一位成员。我也由衷感谢粤剧剧团多年来的深厚情谊，以及他们再次与我们携手合作。国家艺术理事会多年来对敦煌剧坊的支持，以及各位捐助者、戏迷和忠实观众的陪伴，我同样铭感于心。

今晚，我们庆祝的是新加坡文化历史的一页；然而，这段历史真正的书写者，其实是我们每一个人。

愿大家继续守护这盏灯火，让戏曲艺术在新加坡生生不息。

导演感言

仕施展英才 五秩寒暑千秋业
桂馥凝馨香 万般苦乐一缕情

倾注毕生心血去追逐心中的理想，《一缕柔情千秋业》敍述了黃仕英（已故），及胡桂馨贤伉俪与他们创办的敦煌劇坊一路披荆斩棘，把新加坡粤剧由社团娱乐提升到国际文化交流水平；最终成为我国艺术版图中的一道壮丽风景线！

50年前我初次参加冈州会馆乐剧部时结识了年仅三十多岁的黃氏伉俪，从此结下了不解之缘。当时还在警察部队任职高官的黃仕英先生私底下平易近人。酷爱中华文学的他时常引导我们如何欣赏诗词歌赋而胡桂馨老师则言传身教致力提升学员的艺术水平。在他俩的关怀下从冈州会馆到敦煌剧坊我一直得到很多在大型演出中担任重要角色的机会。到了1994年我从拉萨尔艺术学院戏剧系毕业后投入了全职导演和演员的生涯；敦煌剧坊还时常邀请我参与他们的长剧演出，一直合作无间。追随履履50年，我在艺术道路上成长的过程中亦见证了黃氏伉俪在同一跑道上的起伏跌宕。两夫妻凭着彼此心中对艺术的一缕柔情排除万难最终创下累累硕果。

卓越建树如：

- 70年代引进香港专业粤剧团间接影响年轻一代学习粤剧并成为日后剧坛的中坚份子
- 80年代成立敦煌剧坊立志提升粤剧水平推广至社区及海外
- 90年代举办狮城国际戏曲节/粤剧节开拓了戏曲工作者及观众的视野
- 2000年开始全力拓展国际文化交流，足迹远达20多个国家

此外，敦煌剧坊培养了一代又一代的本地粤剧优秀演员。



朱振邦

每次回想起黃仕英先生晚年身患重病仍彻夜不眠奋力编撰新剧，宵干辛劳为艺术鞠躬，尽粹令人动容。胡桂馨老师年近九旬事必躬亲，追求艺术完美的初心不改，堪为典范！

50年后的今天机缘巧合，我又再次与敦煌剧坊合作了！2025年初国家艺术里理事会提议敦煌剧坊主办两场专题演出以表扬黃氏贤伉俪对新加坡粤剧艺术的卓越贡献并得到滨海艺术中心的支持协办。很荣幸得到胡桂馨老师委以重任任命我承担起艺术执行总监及导演一职。能参与如此重要的盛典自是无上光荣且深具意义！怀着忧喜参半之心，从2025年3月开始每周二与梁锦辉一起开会讨论剧本的编写。

创作团队成立后，顶着距离演出只有半年的巨大压力；经过邱慧珠有条不紊的编排筹备工作全面展开。从资料收集、剧本修定、与黃汉明视频会议商讨多元媒体运用的事宜；与中国欧阳靖老师及红豆粤剧团演员微讯探讨音乐与剧本细节到海报、音乐、午台设计；啞排、连排、响排、彩排等；工作量浩大复杂。犹幸创作团队发挥了高度专业精神，各司其职互相配合，最终把这场融汇了话剧、粤剧、多元媒体与AI科技的艺术成品呈献给广大观众欣赏！

《一缕柔情千秋业》不仅是为了表扬敦煌剧坊几十年来的功绩，更重要的是希望籍黃氏贤伉俪追求艺术百折不挠的精神，启发戏曲后学专心致意刻苦学习；好让我国戏曲艺术薪火相传，再创高峰！

剧情介绍



融合当代剧场、粤剧与多媒体叙事，《一缕柔情千秋业》回望传统戏曲艺术家在艺术道路上所作出的个人奉献与牺牲，以及他们对艺术始终不渝的热爱与追求。作品以本地传统戏曲团体敦煌剧坊创办人胡桂馨与已故黄仕英伉俪的生命与艺术历程为主线，呈现剧团四十五年来薪火相传、不断求索的发展足迹。

敦煌剧坊自1981年成立以来，一直致力于传统粤剧的传承、推广与创新，在新加坡多元文化的发展脉络中发挥重要作用，并为华族戏曲艺术的创作与演出建立了卓越的艺术标准。

《一缕柔情千秋业》突破传统粤剧的演出框架，由胡桂馨、本地粤剧艺术家朱振邦与梁锦辉，以及屡获殊荣的当代艺术家黄汉明携手创作。

演出阵容汇聚敦煌剧坊表演者、胡桂馨昔日的学生，以及来自中国广州红豆粤剧团的特邀艺术家。通过跨世代、跨地域的艺术交流，《一缕柔情千秋业》不仅回顾敦煌剧坊四十五年的艺术旅程，也向一代代为传统戏曲艺术默默耕耘的艺术家致敬，思考艺术传承的意义，以及传统如何在当代继续焕发新的生命力。

2小时15分钟，包括15分钟中场休息）
以英语和粤语演出，附中英文字幕

*本制作的多媒体部分采用了生成式人工智能（GenAI）技术。

关于敦煌剧坊



敦煌剧坊成立于1981年，以保存、传承及推广华族传统戏曲艺术，尤其粤剧艺术为宗旨。多年来，剧坊通过制作演出、举办艺术节、讲座及工作坊，积极走进学校、社区及社会大众，并与不同社区团体合作，持续推动传统戏曲文化的发展。

作为新加坡粤剧发展的先驱团体之一，敦煌剧坊于1980年代已率先将粤剧带入各社区中心演出，让更多市民有机会接触及欣赏传统戏曲艺术。同时，剧坊亦于社区中心开办粤剧表演及粤曲演唱课程，掀起基层粤剧学习热潮，为今日遍布全岛各民众俱乐部的粤剧兴趣团体奠定重要基础。

四十多年来，敦煌剧坊不仅培养了新一代粤剧人才，更积极举办首演本地原创粤剧作品，为新加坡粤剧发展注入持续创新的动力。

剧坊获得新加坡旅游局、国家艺术理事会等政府机构支持，多次代表新加坡赴海外进行文化交流，足迹遍及澳洲、比利时、中国、加拿大、埃及、法国、罗马尼亚、美国、英国等二十多个国家，成为新加坡华族传统艺术的重要文化使者。

敦煌剧坊在发展历程中开创了多项先河，其中包括：

- 1993年，成为首个新加坡艺术团体受中国戏剧家协会邀请，赴首都北京演出，剧团的代表演出《凄凉辽宫月》也获中国国家广播电视机构录制，并向数百万观众播出；
- 率先通过主办狮城地方戏曲节，将浙江婺剧、江西赣剧等较少为人熟知的中国地方戏曲引介到新加坡，拓展本地观众的艺术视野；
- 2000年展开环球巡演，足迹遍及南美洲、北美洲、欧洲及亚洲；
- 2002年推出首部英语粤剧《清宫秘史》。

1986年，敦煌剧坊获社区发展部授予“剧场驻地团体”（Theatre Residential Status）地位。1998年，在国家艺术理事会的支持下，敦煌剧坊迁至牛车水史密斯街5号，并于此驻留至今。

2010年，敦煌剧坊凭黄仕英创作、全球首部以英语演出的粤剧《清宫遗恨》，于乌克兰国际戏剧节荣获“传统戏剧现代化成功奖”，充分肯定剧坊在传统艺术创新方面的卓越贡献。

胡桂馨 BBM，太平绅士

胡桂馨（1939年出生）是新加坡最具代表性的粤剧艺术家之一，也是本地戏曲文化的重要推动者。她于1981年荣获新加坡文化奖，成为首位获颁此国家最高艺术荣誉的华族戏曲艺术家。

馨姐出生于槟城。童年时，在姑母带她观看街戏后，便深深为粤剧艺术所吸引。她在家中聆听粤剧唱片，自学中文，并先后在槟城番禺会馆及槟城女子精武体育会学习戏曲。14岁时，她首次登台演出。

1963年，她毕业于新加坡大学，获理学荣誉学位，并成为该校首位荣获金牌的女学生。毕业后，她留校任职，后来出任新加坡国立大学注册主任（Registrar），并于2001年退休。

从艺逾六十载，胡桂馨集演员、导演、教育者及文化推动者于一身，毕生致力于粤剧的传承、创新与普及，为新加坡粤剧的发展奠定重要基础，并大幅提升本地粤剧艺术水平。

1976年，她率先将中英文字幕引入粤剧演出，突破语言限制，让不同文化背景的观众均能欣赏粤剧艺术，开创本地戏曲演出的新时代。她曾出任新加坡粤剧艺人组织“八和会馆”的主席。

1981年，她与丈夫黄仕英及一群戏曲爱好者共同创立敦煌剧坊，致力制作高水准粤剧演出，同时积极推动戏曲教育与社区推广，通过校园演出、讲座及工作坊培育新一代观众，让传统艺术薪火相传。

在她的带领下，敦煌剧坊足迹遍及世界二十多个国家，包括中国、日本、英国、美国、德国、意大利、加拿大、澳洲、巴西、埃及及马来西亚等，积极向国际推广新加坡粤剧艺术。



1993年，馨姐与舞台搭档卢眉桦受邀参加中国享负盛誉的梅花奖演出，并凭借精湛的艺术造诣及对中国戏曲艺术的贡献，获中国政府颁发优秀证书。

馨姐多年来亦积极参与社区服务，长期担任牛车水联络所妇女执行委员会委员，并热心投入社区事务。1974年，她因对社区服务的贡献，获颁公共服务星章（Bintang Bakti Masyarakat, BBM）。她曾担任太平绅士（Justice of the Peace），并曾出任新加坡粤剧艺人协会八和会馆主席。2014年，她以女性先驱的身份获选入新加坡妇女组织理事会名人堂；2015年，她荣获新加坡国立大学校友奖项颁发的杰出校友奖（Distinguished Alumni Award）。

丈夫黄仕英于2023年离世后，馨姐仍坚守舞台。2024年1月，她于新加坡戏剧中心执导黄生生前最后一部作品《冲冠一怒为红颜》，继续实践两人一生致力弘扬粤剧艺术的共同使命。

黄仕英



黄仕英（1940–2023）一生热爱华文、中华文化与艺术，精通中英文，双语造诣深厚。虽然就读于圣若瑟书院（St Joseph's Institution），但他自少年时期便开始研习古文。大学时期，他就读于新加坡大学，并在那里结识了后来与他相伴一生的妻子胡桂馨。二人因共同热爱粤剧而结缘。

从新加坡大学毕业后，他先任职海关，后来加入警察部队，担任警方发言人，并最终晋升至助理警司。尽管公务繁忙，黄仕英仍坚持创作粤曲及粤剧。1968年，他编写的长剧《新白蛇传》由冈洲会馆剧团演出，胡桂馨主演白蛇。这部作品深受观众欢迎，剧团更于1973年赴香港巡演时再次演出。旅港期间，剧团演出他所篇的折子戏《洛神》，获香港电视广播有限公司录制。

黄仕英创作了大量粤曲、折子戏及全本粤剧，代表作包括《巾帼英雄》（1969）、《秋瑾》（2007）、《庄妃与洪承畴》（2015）及《女巡按谢瑶环》（2017）。其中，他最具代表性的成就，是创作了《清宫遗恨》的粤语及英语版本。该剧最初创作于2003年，作为首部英语粤剧，《清宫遗恨》多次在新加坡及海外演出，广受欢迎。

离开警察部队后，黄仕英转入私人企业工作。退休后，他全职担任敦煌剧坊行政主管兼首席执行官，继续为剧团的发展贡献力量。

1990年，黄仕英与胡桂馨在首届广州羊城国际粤剧节，亲眼见证当地粤剧艺术的蓬勃发展，深受启发。回国后，二人积极推动举办狮城国际粤剧节，并于1992年首次呈献。到了1990年代，他们又陆续主办狮城地方戏曲节，将婺剧、赣剧、蒲剧等不同的中国传统戏曲剧种引介给新加坡观众，拓展本地观众对戏曲艺术的认识与欣赏，也为新一代戏曲艺术家带来启发。

黄仕英一直怀抱着一个愿景，希望将“新加坡粤剧”这一独特的艺术品牌带向世界，并积极为本地艺术界与海外的艺术家、演出机构及艺术节牵线搭桥。2000年，敦煌剧坊与总部设于法国的欧洲粤剧协会建立合作关系，并签署谅解备忘录。通过这些国际网络，敦煌剧坊逐步与散居世界各地的粤剧团体及艺术家建立起长久而深厚的联系。

黄仕英最后一部全本粤剧《冲冠一怒为红颜》于2024年在狮城国际粤剧节上，由敦煌剧坊于其身后呈献。2025年，敦煌剧坊又将其最后一部“英语粤剧”《牡丹亭惊梦》中的一个场次搬上舞台，并作为夜间艺术节（Night Festival）节目之一，于国家图书馆呈献。

黄仕英热爱音乐，曾学习中国笛子、古筝、扬琴，以及小提琴和钢琴。他始终相信，学习永远不嫌迟。68岁时，他再次求学，取得伦敦大学法学学士（LLB）学位；此外，他亦获得工商管理硕士（MBA）学位。

演员表

胡桂馨：由其本人饰演

武则天：曾燕玲饰

少年胡桂馨 / 白素贞：韩芳芳饰

少年黄仕英 / 鹤童 / 中年黄仕英：莫文海饰

朱秀英：卢少玲饰

配角演员：黄紫茵、王耿、蓝海韵、黄春凤、欧阳颖琦、黄芷桐

钢琴师：梁定楷

鹿童 / 电视台摄影师 / 船夫：袁嵩怀饰

观众：冯志成

粤剧演员 (新加坡)

张淑莲、谢秀艳、陈美燕、郭广麟、陈美玲、巢紫贞、司徒海嫦、王金英、王俊明

东安戏曲大乐队:

音乐领导: 陈小锐

扬琴: 陈海洲

笛子/洞箫: 杨标敬

色土/唢呐: 徐洪伟

大提琴: 李克华

琵琶: 黄庚丞

古筝: 陈诗霖

钹: 黎重贤

大锣: 张添财

大鼓: 周凯瑞

击乐领导:

欧阳靖 (中国)

主要创作团队

艺术总监：胡桂馨

监制暨多媒体导演：黄汉明

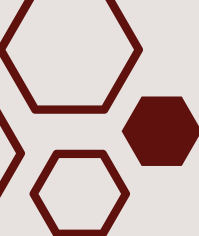
艺术总监、编剧暨导演：朱振邦

编剧暨服装统筹：梁锦辉

监制、研究者：黄渭莹

制作经理、舞台监督：邱慧珠

粤剧演员、副制作经理：郭广麟



艺术/制作团队

音乐总监: 欧阳靖

作词家: 刘满钻

翻译/宣传 (中文) : 邱慧明

灯光设计: 张庆福

音响工程师: 张博宸

多媒体操作员 / 播控员: 梁颖弘

助理舞台监督: 符国华

音响灯光操作: 黄伟杰

字幕: 潘燕燕

发型设计师 (现代): 韩馨滢

化妆设计师 (现代): 姚惠春

化妆师 (现代): 容美萍

化妆师/服装助理 (粤剧): 吴嘉燕、饶鸣凤、李金成、杨芬 (中国红豆)、袁存 (中国红豆)

舞台装置: Focus Stage Productions

舞台监督: 苏文权 (中国红豆)

舞台工作人员: 陈福鸿、王秋枝、Focus Stage Productions

道具: 黄国安、邓建文 (中国红豆)

后台监督: 陈卫军 (中国红豆)

后台助理: 韩极 (中国红豆)、何燕媚、邱丽华、胡顺好

前台团队: 曾淑琪、胡艳蓉、陈桂莲

广州红豆粤剧团团长: 苏华

录像: 骏熊影视

摄影: Ken Cheong, Dr Chua Ee Kiam, Manish Manogran, Clifford Yap

社交媒体: Oakdale Communications Pte Ltd

创作团队简介



黄汉明
监制暨多媒体导演

黄汉明是旅居德国柏林的新加坡跨领域艺术家，其创作横跨电影、录像、表演及流行文化，以独特视角探讨身份认同、文化再现及跨文化交流等议题，是国际艺坛备受瞩目的当代艺术家。

其近年创作的表演作品《Rhapsody in Yellow》先后受邀于奥地利格拉茨 steirischer herbst 艺术节（2022年）、德国柏林贝里斯 Berliner Festspiele 艺术节（2023年）、慕尼黑 SpielArt 国际艺术节（2023年）、汉诺威 Kunstfestspiele Herrenhausen 艺术节，以及新加坡滨海艺术中心演出（2024年）。

2009年，他代表新加坡参加第53届威尼斯双年展（Venice Biennale），以个人展览《Life of Imitation》荣获大会特别表扬奖（Special Mention），成为国际艺坛的重要代表人物。该作品目前于英国泰特现代美术馆（Tate Modern）展出。

2025年，他获英国国家美术馆（National Gallery London）邀请担任驻馆艺术家。



朱振邦
艺术总监
编剧暨导演

朱振邦师承粤剧一代宗师靓次伯，为其唯一入室弟子，并先后随香港北派戏曲大师任大勋及新加坡文化奖章得主胡桂馨女士学习粤剧艺术。

他以老生行当闻名，同时精通净角、丑生、老旦、文武生等多个行当，是新加坡少数兼具演员及导演身份的粤剧艺术家。

作为拉萨尔艺术学院首届毕业生之一，他长期活跃于本地华语及英语剧场，曾赴中国、英国、美国、日本及埃及等地演出。近年参与创作的粤剧包括《帝女花》、《紫钗记》、《抢笛》及《冲冠一怒为红颜》。

2024年，他于滨海艺术中心呈献《溯源—粤剧老生戏剧人生》，向粤剧老生艺术及恩师靓次伯致敬，广受好评。

除舞台创作外，他亦曾担任国家艺术理事会艺术评审委员，并分别于2012年及2014年获政府颁发特别贡献奖及“文化之友”荣誉。

创作团队简介



梁锦辉
编剧暨服装统筹

梁锦辉从事戏曲艺术逾四十年，是一位兼具舞台表演以及制作经验的全方位戏曲工作者。

除了擅演文武生、老生、净角及老旦等多个行当外，他亦长期负责后台制作工作，包括戏曲化妆、服装、排场设计及舞台调度，并参与剧本整理、改编及导演工作，对戏曲制作各环节均拥有丰富经验。

作为胡桂馨首位教授粤剧英文字幕制作的学生，他多年来积极参与新加坡粤剧字幕翻译工作，为粤剧国际传播作出重要贡献，让更多不同语言背景的观众能够欣赏粤剧艺术。

2019年，他参与策划胡桂馨八十华诞庆祝演出的纪念活动，充分展现其在艺术策划及文化推广方面的能力。



黄渭莹
监制 / 研究者

黄渭莹是胡桂馨与黄仕英小女儿。她是新加坡首位以“艺术界人士”身份获提名为会议员的官委委员。

她在新加坡艺坛的职业生涯始于电力站艺术中心 (The Substation)。在电力站时，她创办了 Moving Images - 新加坡首个全年运作、致力于支持本地电影人及独立电影的艺术项目。2000年至2009年间，她担任电力站联合艺术总监。在任期间，她创立了驻团艺术家 (Associate Artists) 计划，为独立艺术家提供支持，协助他们持续发展个人的艺术实践。

目前，她担任新加坡艺术大学拉萨尔学院 (LASALLE College of the Arts) 艺术与文化领导硕士课程 (MA in Arts and Cultural Leadership) 主任。

黄渭莹曾担任多个文化艺术机构的董事及委员会成员，包括国家艺术理事会、新加坡美术馆，以及艺术与文化战略检讨指导委员会 (Arts and Culture Strategic Review Committee, 2010-2012)。她亦曾担任九年剧场董事，目前则为电力站董事会成员。

她长期活跃于艺术领域，兼具艺术倡导者、艺术教育工作者、艺术管理者及学者等多重身份。



邱慧珠
制作经理 / 舞台监督

超过20年丰富的剧场舞台执行经验、是本地多个团体的御用舞台监督，包括新加坡冈州会馆、八和会馆、国声音乐社、新明星粤剧中心、新加坡传统艺术中心、大唐文化传播、敦煌剧坊、东安戏曲等。曾与多个外国团体合作，演出领域包括各种戏曲种类 (粤剧、潮剧、福建戏、琼剧、越剧、京剧)、舞蹈、音乐会、话剧、歌剧等。她曾担任由新加坡华族戏曲研究会策划的本地新编粤剧《虎符之窃符救赵》2021年数码制作项目的统筹之一。

创作团队简介



郭广麟
粤剧演员
副制作经理

郭广麟是从事资讯科技的专业人士，从小就喜爱粤剧，在踏入社会工作后才开始学戏。他能文能武，但特别喜欢武戏。承蒙敦煌剧坊提供的机会，他经常参与多部长剧和折子戏的演出，如《林冲》、《香妃》、《辞郎州》、《战马超》、《平贵别窑》、《双锁山》、《风雪山神庙》、《斩经堂》、《白龙关》、《潘金莲与西门庆》和《血洗定情剑之剑誓》等剧目。在学艺路上，他师承多位老师的教导，包括荣大钧、秦占宝、李帅民、白映文和卢眉桦，并一直受到胡桂馨老师的细心教导与提拔。此外，他也在 2014 年与利莲茜联手办了一场专场演出。

艺术/制作团队



欧阳靖
击乐领导

曾在大型粤剧《土缘》(获国家“五个一工程”奖,《刑场上的婚礼》(获文华特别奖),《南越宫词》(获中国电影金鸡奖)等重点戏中任击乐设计和掌板。并为描写抗疫英雄的大型粤剧《使命》、红色粤剧《苏兆征》、新加坡的大型新编历史粤剧《谢瑶环》、神话粤剧《追鱼传奇》、描写中国第一个飞机设计师的人物传记粤剧《航父冯如》、时空穿梭粤剧《三生》现代剧《唐母兰馨》《家访》等担任音乐唱腔设计及配器。并为《盗仙草》《吕奉先》《薛金莲》等数十个折子戏作音乐唱腔设计,并为《密约长生殿》《蝶恋花》《飞鸾夜审狄青》等数十首粤曲作音乐唱腔设计和配器并灌录出碟。



刘满钻
作词家

本地资深花旦,1977年投身粤剧界,启蒙老师为胡桂馨,亦得京剧名表演家胡芝风悉心指导。

多年来演出过无数剧目,戏路广阔的她不仅对粤剧的演绎有深厚功力,在编剧方面更得已故名编剧家陈冠卿及已故名导演梁建忠传授心得。

来多次为筹款活动及纪念演出为开场曲填词。1997年及2013年两度主办过个人作品演出,深受欢迎。

近年所编写的佛剧《宿世情仇》、《梁皇宝忏》,本地传说《狮城传》及近期的《虎符》、《棠棣情深保河山》也赢得很好的口碑。



邱慧明
翻译/宣传(中文)

邱慧明在推广传统表演艺术领域拥有近四十年的经验,尤其专注于华族戏曲以及日本歌舞伎。她能熟练运用英文、中文和日文,并曾为多个机构制作及参与众多表演艺术与文化项目。慧明亦拥有丰富的中、英、日三语字幕及唱词翻译经验,并参与了本次演出的中英字幕翻译工作。

艺术/制作团队



张庆福
灯光设计

“灯光不只是简单地开关灯，而是为观众描绘一幅画面。”

正是这句话，促使张庆福于2006年作出职业生涯的重要转变，从平面设计师投身灯光设计领域。

张庆福最初以灯光技术员的身份踏入剧场行业。当时，他并没有戏剧或灯光设计方面的专业学历，却凭借实践经验与对灯光艺术的热忱，一步步累积专业经验与创作成果，逐渐成长为一名灯光设计师。至今，他已有超过16年的从业经验。

多年来，张庆福的创作领域十分广泛，涵盖大学舞蹈演出、摇滚音乐会、电视节目、戏剧、舞蹈、艺术装置、文化演出、音乐剧，以及中国、日本和东南亚等地的海外制作。

其代表性大型项目包括2013年至2015年及2022年的新加坡国庆庆典，以及2022年、2023年和2025年的妆艺大游行灯光设计。



张博宸
音响工程师

张博宸是一位经验丰富的音响师，曾与多家顶尖表演艺术团体合作。

自2015年起担任龔乐团（The TENG Ensemble）的常驻音响师以来，他负责了多场本地及海外售罄演出的现场音响控制。2026年，他随乐团赴日本参加“SJ60”周年巡演，庆祝新加坡与日本建交60周年，并为日本皇室献演。此外，他还将于龔乐团在10月赴香港和深圳，在即将举行的《八雅之行》音乐会中与香港舞蹈团合作进行巡演。

自2024年起，他担任新加坡室内体育馆年度《新谣演唱会》的监听调音师，为40多位歌手和乐手管理监听系统；他亦曾担任《SG60重聚新谣演唱会》（2025年）以及《刘家昌新加坡纪念演唱会》（2025-2026年）的主音响师。

他的专业履历还包括新加坡华乐团、新加坡交响乐团、鼎艺团、亚洲文化交响乐团及其他表演艺术团体。



梁颖弘
多媒体操作员 / 播控员

梁颖弘是一位跨媒介创作的多媒体艺术家，创作领域涵盖动态影像与现场表演。他的艺术实践探索影像、科技与现场性的关系，作品游走于剧场、电影及大型公共活动之间，尝试拓展不同媒介与现场表演之间的创作可能。他的创作经验横跨剧场制作、电影拍摄，以及多届新加坡国庆庆典。近年来参与的剧场作品包括 Hum Theatre 制作的《The Nether》、Wild Rice 制作的《The Christians》，以及 The Winter Players 制作的《Constellations》。

演员简介



韩芳芳
饰演年轻胡桂馨

广州粤剧院二级演员，师承“红派”传人国家一级演员郭凤女，师承国家一级演员二度梅花奖欧凯明。

曾主演《花枪奇缘》、《一把存忠剑》、《刁蛮公主》、《真假牡丹》以及多个折子戏《八仙过海》、《红娘》、《拦马》、《活捉张三郎》、《姑嫂比剑》、《打焦赞》、《失子惊疯》、《焚香记之打神》等。

2018 以《打焦赞》参加广东省第九届中青年戏剧演艺大赛银奖、2019年获广东戏曲行当“十佳青衣”称号、2021年以《失子惊疯》荣获广州市第五届演艺大赛金奖、2023荣获第五届广东省曲艺大赛二等奖。2024年以《焚香记之打神》荣获广东省中青年演艺大赛金奖。



莫文海
年轻/中年黄仕英

广州粤剧院 广州红豆粤剧团 优秀青年演员，工文武小生行当。

2018年以《芦花荡》获得第四届广州市青年戏剧演艺大赛铜奖。

2021年以折子戏《子都惊魂》获得广州市第五届青年戏剧演艺大赛金奖。

第十届广东省青年戏剧演艺大赛铜奖2024年以《魂断巴丘》。

广州市第六届青年演艺大赛银奖广东省第十一届青年演艺大赛银奖。参加广东省行当大赛“十佳武生”展演。

2025年主演“沉浸式轻”粤剧《公主驾到》饰演“孟飞雄”。最新主演剧目《三帅困嶠山》饰演“孟明视”新编大型粤剧《秀才.将军》饰演“冯孟言”。

演员简介



曾燕玲

曾燕玲与粤剧的缘分，始于童年。那时她常常跟随已故的父亲到会馆演出。父亲是一名粤剧音乐导师和乐师。

1968年，黄仕英和胡桂馨加入了冈州会馆。黄先生创作了一部长篇粤剧《新白蛇传》，由胡女士担任白娘子的主角。他们邀请了燕玲父亲加入他们的乐剧团。由于演出需要很多女孩子参演，燕玲便参与演出，开始跟胡女士学习。从那时开始，燕玲就拜在胡女士门下学习粤剧表演和身段，同时也跟随父亲学习音乐和唱腔。

1981年，燕玲跟着黄仕英、胡桂馨与其他粤剧爱好者一起创立了敦煌剧坊。

1993年，燕玲转到幕后工作。那时她对粤剧化妆产生了浓厚的兴趣。为了精进技艺，甚至远赴中国广州，向专业的化妆师傅学习。

如今，燕玲是新加坡为数不多的粤剧化妆师之一。虽然主要工作在幕后，但她也偶尔会登台演出，尤其是参与慈善表演。



司徒海嫦

司徒海嫦15岁开始学习戏曲艺术，师从胡桂馨老师。经过多年的勤学苦练与持续钻研，她对粤剧艺术的各个行当均有深厚掌握，文武兼擅，演绎不同类型的角色皆游刃有余。

1998年，她毅然放下行政管理工作，投身专业粤剧艺术事业，迎接守护这门濒临式微的传统艺术之美的挑战。2001年，她凭借在文化艺术领域的成就，荣获国际青年商会全球杰出青年奖。

多年来，她在国内外演出逾2500场。对艺术的热爱，也驱使她积极推广戏曲文化，至今已为新加坡超过50万名学生示范及讲解中国戏曲艺术，其中许多活动是通过敦煌剧坊在国家艺术理事会教育计划（Arts Education Programme）下举办的工作坊进行。她亦通过敦煌剧坊的“戏曲茶座”，向来自世界各地的游客、企业团体以及不同年龄层的学生推广戏曲艺术；同时参与社区节庆活动，担任演出者及讲解者，让更多公众认识并欣赏戏曲。

她的演出剧目丰富，涵盖多部大型全本粤剧，包括《帝女花》、《紫钗记》、《再世红梅记》、《鲤鱼仙子》、《白蛇传》、《花田错》、《牡丹亭》、《杨门女将》、《秋瑾》、《金刀驸马》、《庄妃与洪承畴》、《青蛇传》及《女巡按谢瑶环》等，此外亦演出众多折子戏。其中，《拦马》尤为著名，此剧对演员的武功及高难度杂技技巧均有极高要求。



王金英

王金英（现名为王珮淇）是新加坡敦煌剧坊的首席演员兼董事。作为一名敬业的粤剧表演者，她师承该团创始人及多位资深名家。她于1996年在敦煌剧坊首次登台，此后持续参与多部大型本地及国际演出，剧目包括《帝女花》、《牡丹亭惊梦》、《再世红梅记》、《紫钗记》、《蝶影红梨记》、《狮吼记》等。此外，她还主演了由黄仕英先生创作的多部大型长剧，如《秋瑾》、《杨八姐取金刀》、《庄妃》、《女巡按谢瑶环》、《清宫遗恨》（英语及粤语版本）。她也随敦煌剧坊进行国际及世界巡演期间，足迹遍及巴西、巴黎、荷兰、比利时、爱尔兰、多伦多、乌克兰、柏林、上海、广州、悉尼、泰国等地。演出形式涵盖折子戏及长剧全本。

除了作为领衔主要的演出职责外，她还担任敦煌剧坊的董事，致力于在新加坡及海外传承与推广中国传统戏曲。



陈美玲

陈美玲于1992年参加敦煌剧坊举办的粤曲班，正式踏上学习粤剧艺术之路。1995年，她进一步参加敦煌举办的基本身段训练班，接受系统训练。多年来，她勤习不辍，在演出与实践中不断磨炼技艺，逐步拓展戏路，终于担纲多部全本剧目的主要角色。

她曾主演《别姬》、《香妃》、《帝王悲歌》、《红楼梦》、《邂逅》、《聂小倩》、《林冲》及《洛神》等全本粤剧。一路走来，她深深感谢已故黄仕英先生，以及敦煌剧坊艺术总监胡桂馨女士多年来给予的支持与悉心指导；正是在他们的鼓励与栽培下，她得以不断求艺精进，并积累了珍贵而丰厚的舞台经验。

多年来，她亦随敦煌剧坊远赴广州、巴黎、曼谷、柏林、奥地利、巴西、加拿大、拉脱维亚及乌克兰等地演出，在不同的文化舞台上交流献艺，进一步拓展了她的艺术视野与舞台历程。



陈美燕

陈美燕， 恺燕粤艺团的团长，自1976年起便开始了她的粤曲学习旅程。早期，她积极参与演出活动包括丽的呼声和广播电台的粤曲节目录音项目，然而由于学业和家庭的责任，她暂停了十年。1988年，机缘巧合下她重返粤剧团，顺利踏上了戏剧舞台。自1998年起，她有幸担任该剧团的团长，领导和推动团内的发展。

在她的艺术旅途中，陈美燕始终得到许多名师和良友的指导与支持，这些经历令她受益匪浅。特别值得一提的是得到胡桂馨和已故的黄仕英先生多年来的提携。

多年来，陈美燕参与了许多经典长剧的演出，包括《一代天娇》、《无情宝剑有情天》、《江山锦绣月团圆》、《香妃》、《杨门女将》、《花田错》、《花月东墙记》、《红菱案》、《聂小倩》及《醉打金枝》。



谢秀艳

谢秀艳从小就喜欢跟母亲去看大戏。她渐渐开始喜欢粤剧，特别是喜欢花旦又靓和优雅的角色，之后就很想学做大戏。听从母亲的建议，她决定先完成学业，再投身这门传统表演艺术。大学毕业后，秀艳加入了东安会馆粤剧组跟粤剧先锋朱敬芬学习基础功夫。后来东安粤剧组解散，秀艳就暂停戏曲的学习与演出，直到2016年加入了敦煌剧坊，再搭台板。在粤剧名伶胡桂馨的精心栽培下，秀艳学了更多做戏的技巧。她参与演过的剧目包括《帝女花》、《紫钗记》、《白花公主》、《跌马银婚》、《狄青闯三关》、《梦会太湖》、《柳亭饯别》、《凤仪亭》、《去国归降》等等。

演员简介



张淑莲

张淑莲从小跟随母亲到处观看神功戏，从此对粤剧产生浓厚的兴趣。1988年起加入敦煌剧坊跟随胡桂馨老师学习。专攻小旦、花旦及刀马旦等行当。她参与演出过多部敦煌剧坊的大型粤剧如《武则天》、《凄凉辽宫月》、《秦始皇》、《花田错会》、《杨门女将》等等。张淑莲除了积极参与本地各戏剧及艺术节的演出也多次跟随敦煌剧坊远赴国外演出，涉足之地包括埃及、日本、广州、北京、美国、澳洲、德国及罗马利亚等。张淑莲扮相俏丽甜美，唱腔明亮动人，基本功也相当扎实颇得胡桂馨老师赏识。在1994年演出“放裴”剧时得到京剧艺术家胡芝风女士的悉心指导，使她在舞台上崭露头角，博得不少好评。她演出过的折子戏有《白蛇传之游湖》、《断桥》、《水漫金山》、《拾玉镯》、《无情宝剑有情天》等等。对于每一场的大小演出，她都全力以赴。



巢紫贞

巢紫贞是本地业余粤剧演员中少数喜爱专攻刀马旦的一位。刀马旦演员具有一定的武功底子，是很难掌握好的行当。紫贞抱着积极认真的态度，不懈努力，而且勤于锻炼，并不断提升个人艺术水平，克服了在本地学习粤剧刀马旦的障碍。

她曾得到本地及海内外多位前辈及导师的指导教诲，更孜孜不倦练习唱功，努力克服重重困难，达到尽善尽美。

学戏多年，她出演过无数角色，剧目有：《刘金定》、《百花公主》、《铁扇公主》、《活捉张三郎》、《扈三娘》、《穆桂英》、《白蛇传》、《铁马银婚》、《白龙关》、《对枪相认》、《樊梨花》等等。在台上，她英姿飒爽，给人印象深刻。

近期她多演绎文场戏，如《孟姜女》、《斩经堂》、《西施》、《楼台会》、《红楼梦》之《黛玉离魂》与《潇湘馆梦醒断魂时》、《剑合钗圆》、《武松杀嫂》、《李后主之寿诞》与《武则天与王皇后》、及演唱《穆桂英挂帅》、《胡二卖仔》、《征衣换云裳》、《天宫拒情》等，挑战内心表演艺术及唱功要求较高的戏剧及曲目，尝试为自己开拓迈向文场戏的里程碑。



卢少玲

卢少玲学戏起步较晚，在五十多岁时才开始接触并学习这门艺术。她嗓音嘹亮有力，学艺进展极快，此后参与了多部戏曲演出。她主要与敦煌剧坊合作，并曾随剧团前往多伦多、柏林、乌克兰、中国等地进行海外巡演。凭借其独特的嗓音与气质，她非常适合演绎性格活泼的女性角色。她曾主演多部长剧，包括《刁蛮公主》、《清宫遗恨》以及已故粤剧前辈黄仕英编写的遗作《冲冠一怒为红颜》。

演员简介



王俊明

新加坡资深科学教师，自小醉心粤剧，学艺只不过十年光景，但认真努力，吸收力强，扮相英武俊朗，嗓音洪亮，声艺俱备，且全情投入每一次演出，是一个不可多得的年青业余演员。曾在2022年参赛由新加坡戏曲学院主办的“戏曲胡姬花奖”荣获优秀演员奖。

他先后师从司徒海嫦、胡桂馨、凌东明、陈锐、荣大钧、秦占宝、陈少梅导演习艺。并于2024年11月22日正式拜师，成为国家一级演员、中国戏剧梅花奖“二度梅”得主欧凯明入室弟子。

曾与李伟聪、柯超杏、麦玉清、杨芬、黄新辉、林颖施、韩芳芳、蒋文端、苏春梅、陈韵红、莫燕云等多位海外著名粤剧名伶合作演出。

曾演出的较有代表性折子戏有《易水送荆轲》、《丹青魅影》、《追夫》、《新霸王别姬》、《斩经堂》、《十奏严嵩》、《花田错会》、《朱弁回朝》、《帝女花之香夭》、《水淹蓝桥》、《刁蛮公主憨驸马》、《群英会之小宴》、《天仙配之重逢》、《关公月下释貂蝉》、《包公怒铡陈世美》、《百花亭赠剑》、《白龙关》、《倩女幽魂之色诱》、《黄飞虎反五关》、《梦会太湖》、《搜书院之初遇诉情》、《貂蝉情诉》等等剧目。

亦曾参与《女巡案》、《红菱巧破无头案》、英文版《清宫恨史》、《林冲》、《打金枝》、《洛神》、《帝女花》、《冲冠一怒为红颜》等多部长剧演出。

1962

Leslie and Joanna meet at University
黄仕英、胡桂馨在大学相识

1968

Leslie and Joanna join Kong Chow Wui Koon;
Leslie's opera *Madam White Snake* is premiered
黄仕英、胡桂馨加入了冈洲会馆；黄仕英所编的
《新白蛇传》首度上演

1973

Joanna and Kong Chow perform in Hong Kong
黄仕英、胡桂馨与冈洲赴香港海外演出

1976

Joanna introduces English, Chinese subtitles
胡桂馨介绍用英、中字幕

1979 - 1984

Performances at Hong Lim Park Opera Series
在文化部和旅游局主办的芳林公园戏曲系列演出

1982 - 1988

Performances at community centres
联络所巡回演出

1987

CTC receives Excellence for Singapore award
敦煌荣获了“新加坡卓越奖”

1989

CTC performs at opening of Cairo's New
Opera House and in the USA
敦煌被邀于开罗歌剧院开幕艺术节演出，也赴美国
巡演

1992

CTC organises 1st Singapore International
Cantonese Opera Festival
敦煌主办第一届狮城国际粤剧节，也再次去美国表演

1965

Leslie and Joanna are married
黄仕英、胡桂馨结婚

1972

Joanna and Kong Chow perform for Queen
Elizabeth during her visit to Singapore
胡桂馨、冈洲为访新加坡的英国女王伊丽莎白二世演出

1975

Leslie and Joanna help organise the visit of
Chor Fung Ming Troupe
黄仕英、胡桂馨参与主办雏凤鸣粤剧团来领新加坡演
出的工作；场场满座

1978

Leslie, Joanna, Kong Chow perform in Berlin
黄仕英、胡桂馨和冈洲赴柏林海外演出

1981

Joanna is awarded Cultural Medallion;
Chinese Theatre Circle established
胡桂馨荣获文化奖；敦煌剧坊设立了

1986

CTC performs at World Expo in Canada
敦煌在加拿大世界博览会演出

1988

CTC performs at World Expo in Brisbane and
Edinburgh Fringe Fest
敦煌在布里斯班世界博览会和爱丁堡艺术节演出

1990

CTC performs at Guangzhou's 1st Yangcheng
International Cantonese Opera Festival
敦煌在第一届羊城国际粤剧节演出

1993

Joanna and stage partner Lou
Mee Wah perform in China's
Plum Blossom Awards Festival
胡桂馨、卢眉桦在中国梅花奖典礼表演

1995

CTC premieres an original opera, *The First Emperor* by Norman Cheong and initiate Lunchtime Melodies concert series
敦煌首演张泽明所编的新粤剧《秦始皇》；
在龙凤饭店介绍粤曲欣赏系列

2000

CTC embarks on round-the-world tour covering cities in Europe, North America, South America, Asia
敦煌展开环球巡演，足迹遍及南美洲、北美洲、欧洲及亚洲

2002

CTC performs at Sydney Opera House and Shanghai Arts Festival
敦煌在赴悉尼歌剧院、上海艺术节呈现演出

2004

Joanna celebrates her Golden Anniversary on stage
胡桂馨庆祝舞台生涯金禧

2010

CTC wins award for "Successful Modernisation of Traditional Theatre" in Ukraine
敦煌在乌克兰国际戏剧节荣获“传统戏剧现代化成功奖”

2017

Premiere of Leslie's opera *Lady Magistrate Xie Yao Huan*
敦煌首演黄仕英的新作《女判官谢瑶环》

2020

A book, *Joanna - Her Opera Her Life*, is published by Dr Chua Ee Kiam
蔡伊添医生
出版了有关胡桂馨的艺术生涯的专书

2023

CTC mourns the passing of co-founder Leslie Wong
敦煌沉痛悼念创办人黄仕英辞世

CTC premieres a scene from Leslie's final Cantonese opera in English, *The Peony Pavilion*
敦煌呈现黄仕英最后的英文粤剧《牡丹亭》

2025

1997

CTC artist Lou Mee Wah is awarded the Cultural Medallion
卢眉桦 荣获文化奖

2001

Joanna performs as Empress Wu in the signature opera written for her by Norman Cheong; See Too Hoi Siang awarded Junior Chamber International's Outstanding Young Person in the World
胡桂馨饰演武则天 - 张泽明专为她创作的新粤剧；司徒海嫦荣获国际青年商会全球杰出青年奖

2003

CTC performs at opening of Foshan Cantonese Opera Museum
敦煌在佛山粤剧博物院开幕庆典活动演出

2005-2009

Opera performances at the Esplanade
敦煌在滨海艺术中心呈现一系列粤剧演出，促进新加坡人对戏曲的认识

2013

Joanna's biography is published
胡桂馨的个人传记正式出版

2019

CTC celebrates Joanna's 80th birthday with a grand show
敦煌为胡桂馨庆祝她八十华诞，呈现《八秩粉墨桂花香》

2021

CTC awarded NAC's Digitalisation Grant and records operas for online viewing
敦煌获了国家艺术理事会的数码作品展示津贴

2024

Posthumous premiere of Leslie's final full-length Cantonese opera *Rage Over a Courtesan*
敦煌呈现黄仕英的最后粤剧作品《冲冠一怒为红颜》

Joanna and Leslie Wong through the years

伉俪岁月



Chinese Theatre Circle: more recent years 近年的岁月



Leslie Wong's Opera Works



1968: Madam White Snake 《新白蛇传》

1969: The Heroine 英烈传

1970: When the Lioness Roars 《河东狮》 (Excerpt/折子戏)

1973: Goddess of River Luo 《洛神》 (Excerpt/折子戏)

1973: The Naughty Princess (Excerpt/折子戏)

1974: Warriors of the Yang Family 《杨家将》

1970s: Fragrant Brocade Purse 《香罗记》、 The Coiled Dragon Command 《蟠龙令》、 Chasing Fish 《追鱼》

2003: Intrigues in the Qing Imperial Court 《清宫遗恨》
(Cantonese and English / 中、英文版)

2007: Qiu Jin - the Unsung Woman Warrior 《秋瑾》

2010: The Golden Sabre 《杨八姐取金刀》

2010: The Plum Blossom Fan 《桃花扇》 (not performed)

2015: An Empress' Benevolence 《庄妃与洪承畴》 / 又名《英雄倒戈》

2015: Madam Green Snake 《青蛇传》

2017: Lady Magistrate Xie Yao Huan 《女巡按谢瑶环》

2021: Dream at the Peony Pavilion 《牡丹亭惊梦》
(English / 英文版; performed in 2025)

2024: Rage Over a Courtesan 《冲冠一怒为红颜》



And other Cantonese Opera songs



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Our late chairpersons Mr Cheong Wing and Mdm Kwan Siu Ping	我们的前主席张荣先生（已故）、关小平女士（已故）
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一
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ONE LOVE,
A LEGACY

