



新加坡佛教施诊所  
筹募医药基金  
FUND RAISING PROJECT FOR  
Singapore Buddhist Free Clinic

# 玄奘西行

世界首部大型民族器乐剧



## XUANZANG'S Journey To The West

THE WORLD'S FIRST CHINESE TRADITIONAL INSTRUMENTAL DRAMA

2025 **06.3** | **07.3** | **08.3** 晚上八时  
March **四** | **五** | **六** 8.00pm

新加坡滨海艺术中心剧院 ESPLANADE - THEATRES ON THE BAY, SINGAPORE

作曲/编剧/总导演: 姜莹

Composer / Playwright / Chief Director: JIANG YING

演出单位: 中国甘肃省歌舞剧院

Performed By: CHINA GANSU DANCE TROUPE

Main Organiser  
主办单位



新加坡佛教施诊所  
Singapore Buddhist Free Clinic

Managed by  
项目策划管理



TANG DYNASTY  
大唐文化

新加坡佛教徒診所

SINGAPORE BUDDHIST FREE CLINIC





## 献词

### 王乙康先生 卫生部长

新加坡佛教施诊所自1969年成立以来，本着慈悲、仁慈的核心价值，不分种族、宗教和国籍地致力于帮助弱势群体，为他们提供中医义诊服务，对他们的生活起着正面、深刻的影响。

从初创于普陀寺的第一间诊所，佛教施诊所如今在新加坡不同地区运营7间诊所，每年为超过24万名患者提供服务。这一切都归功于施诊所员工的奉献精神，以及社会上许多善心人士的慷慨捐助。

中医中药日趋受到社会大众广泛的欢迎和认可。随着我国人口逐渐老龄化，对中医中药的需求会日益增长，佛教施诊所的工作就更为重要。这包括了社会大众日趋重视的心理和情感健康。所以，施诊所除了提供中医服务外，也扩展了其服务范围，为人们提供辅导和心理扶持相关的服务。

希望佛教施诊所再接再厉。你们帮助培养了一个更有爱心的社会，增强了社会凝聚力。祝愿你们未来能继续发扬光大施诊所的核心价值，继续取得成功，也希望你们能够继续推进施诊所的理念，为社会大众的福利，继续努力。



## 献词

### 广声法师

新加坡佛教施诊所主席

茫茫戈壁，漫漫黄沙，艰难险阻，百折不挠。“宁向西  
方一步死，不回东土半步生”，说起玄奘大师，人们的脑  
海里必然会浮现很多画面，这是基于历史，也有传说，还  
有诸如文学、艺术的演绎，让玄奘大师的形象更加深入  
人心。

作为佛教徒，我们对玄奘大师的崇敬、景仰更是历  
经岁月，仰之弥高，亘古弥坚。大师西行取经，不仅成  
就了他个人学法、弘法的伟大人生，也因为大师为法忘  
躯，舍身求法的壮举，让佛陀的智慧得到更广泛传播和  
弘扬。

中国年轻的作曲家姜莹，担纲作曲，编剧及总导演  
重任，将舞台表演和乐器演奏有机结合在一起，以创新  
手法通过“音乐”和“语言”的双重表述，通过服装、灯光

和动作、造型及现代化多媒体舞美技术等，生动演绎了  
玄奘大师西行的故事，结合了中国音乐的前世今生，打  
造出世界首部大型民族器乐剧《玄奘西行》，自公演以  
来，广受赞誉。此行于新加坡滨海艺术中心剧院隆重登  
场，不单是我国佛教界的盛事，也是跨越音乐、戏剧、艺  
术与宗教的文化盛宴。

新加坡佛教施诊所在庆祝55周年纪念之际，非常荣  
幸获得甘肃歌舞剧院首肯，率领了九十余人的乐团，浩  
浩荡荡莅新作一连三晚的盛大演出，大师不怕艰辛困苦  
的坚韧毅力，将广为流传，激励后人奋勇向前！

感恩各界支持，慷慨赞助，众缘成就，众志成城，使  
演出顺利圆满举行，我谨在此致以万二分的谢忱，祝福  
大家身心康泰，六时吉祥！

## MESSAGE

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### Venerable Kwang Sheng

*President, Singapore Buddhist Free Clinic*

Across the boundless Gobi Desert and endless seas of sands, Master Xuanzang persevered through countless hardships and dangers, unwavering in his resolve. “I would rather die taking a step westward than live by retreating half a step eastward.”

Master Xuanzang’s story evokes vivid imageries in the minds of many – shaped by history, legend, literature, and art. These depictions have etched his legacy deeply into our hearts.

For Buddhists, our admiration and reverence for Master Xuanzang only deepens with time. His journey to the West, undertaken in search of the scriptures, was not merely a personal pursuit of knowledge and propagation of the Dharma. It also ensured the continued spread of the Buddha’s wisdom, driven by his fearless sacrifice and unwavering dedication.

Jiang Ying, a talented young composer from China, has taken on the roles of composer, playwright and chief director. She seamlessly integrates stage performance with instrumental music. Through innovation techniques that combine “music” and “narrative”, and the use of costumes, lighting, movement, stagecraft, and modern multimedia technology, she vividly brings to life the story of Master Xuanzang’s journey.

“Xuanzang’s Journey to the West”, the world’s first large-scale ethnic instrumental performance, embodies the rich heritage and evolution of Chinese music. Since its premier, it has received widespread acclaim. Its debut at Esplanade — Theatres on the Bay marks not only a milestone for Singapore’s Buddhist community but also a grand cultural celebration that bridges music, drama, art, and spirituality.

As the Singapore Buddhist Free Clinic commemorates its 55th anniversary, we are honoured to welcome the China Gansu Dance Troupe. With an ensemble of over 90 Artists, they will grace Singapore with three consecutive nights of performances. Master Xuanzang’s resilience in the face of adversity continues to inspire, encouraging future generations to persevere with courage and determination.

I extend my heartfelt gratitude to all sponsors and supporters whose generosity and dedication have made this production possible. It is through collective effort and unity that this performance has come to fruition. May everyone be blessed with peace, good health, and happiness, and may auspiciousness shine upon you always.



## 献词

### Zhang Pei 张沛

Director of China Gansu Dance Troupe  
中国甘肃省歌舞剧院院长

世界首部大型民族器乐剧《玄奘西行》以中西文化交流使者玄奘法师在西行取经丝绸之路上的历史故事为题材，以民族乐器为表演主体，将舞台表演和乐器演奏相融合，生动讲述玄奘西行的故事和中国音乐的前世今生，淋漓尽致地彰显出一代宗师舍身求法、执着信念、坚忍不拔的伟大精神。

我们怀着无比崇敬与感恩之心，踏上新加坡滨海艺术中心剧院的舞台，黄沙漫卷的丝路驼铃与南洋海风在此交汇，千年求法精神与当代艺术之光在此交融，这是多元文明璀璨交融、发展共生的文化盛会和艺术之约，更是一场文明互鉴的当代仪式。让我们以音乐为桥，让玄奘法师“念念不忘，必有回响”的信念与南洋大地“和而不同”的智慧共鸣，开启一段新丝绸之路文化旅程。

The world's first large-scale Chinese traditional instrumental drama, *Xuanzang's Journey to the West*, is based on the historical story of Master Xuanzang, the envoy of cultural exchange between China and the West, as he journeyed along the Silk Road to obtain Buddhist scriptures. The performance centers on Chinese traditional instruments, blending stage performance with instrumental music to vividly narrate Xuanzang's journey and the past and present of Chinese music. The drama powerfully highlights the great spirit of a revered master and his selfless quest for truth, unwavering faith, and indomitable perseverance.

With profound respect and gratitude, we step onto the stage of the Esplanade - Theatres on the Bay, Singapore, where the sound of camel bells on the vast Silk Road and the sea breeze of the South Seas converge. The thousand-year-old spirit of seeking wisdom and the light of contemporary art intertwine here, creating a cultural celebration of diverse civilizations and a meeting of artistic forms. It is also a contemporary ritual of mutual learning between civilizations. Let us use music as a bridge, resonating with the belief of Master Xuanzang that "what is never forgotten will echo in return", and the wisdom of harmony and difference found in the South Seas. Together, let us embark on a new cultural journey along the Silk Road.



作曲 / 编剧 / 总导演  
Composer/Playwright/Chief Director

**Jiang Ying 姜莹**

*Composer-in-residence of  
the China National Symphony Orchestra*  
中国交响乐团驻团作曲家

现任中国交响乐团驻团作曲。主要作品有：民族管弦乐《丝绸之路》、民族乐剧《印象国乐》、《又见国乐》、交响诗《生命的礼赞》、管弦乐《奉献》、交响序曲《百年征程》、交响合唱《和平之光》、大型音乐舞蹈史诗《致敬百年》（担任总导演、作曲、编剧）、文旅演艺作品《乐动敦煌》、《永朝夕》（担任总导演、作曲、编剧）。

其作品曾多次在国际主流剧场上演，并在国内外比赛中获奖，主要包括：国家政府作曲最高奖项文华奖“第十八届全国音乐作品比赛”一等奖，文化部艺术司、中国民族管弦乐学会举办的“新绎杯”青年作曲家民族管弦乐作品金奖，中国文化部青年作曲家奖等。

2017年，姜莹首创世界首部民族器乐剧《玄奘西行》，并担任作曲、编剧和总导演，开创了“民族器乐剧”这一新剧种形式。

Jiang Ying is The Composer-in-residence of the China National Symphony Orchestra. Her major works include: the China Traditional orchestral piece “Silk Road,” the Traditional music drama “Impressions of Guoyue,” “Revisiting Guoyue,” the symphonic poem “Ode to Life,” the orchestral piece “Dedication,” the symphonic overture “A Century’s Journey,” the symphonic choral work “Light of Peace,” and the grand musical dance epic “Tribute to a Century” (serving as chief director, composer, and playwright), as well as the cultural tourism performance works “Sound of Dunhuang” and “Forever Toward” (serving as chief director, composer, and playwright). Her works have been performed multiple times on international mainstream stages and have won awards in domestic and international competitions, including: the top governmental composition award, the Wenhua Award for the “18th National Music Composition Competition,” the gold prize in the “New Interpretation Cup” youth composer national orchestral music competition organized by the Ministry of Culture Art Department and the Chinese Society for Traditional Orchestral Music, and the Ministry of Culture Youth Composer Award.

In 2017, Jiang Ying created the world’s first chinese traditional instrumental drama “Xuanzang’s Journey to the West,” serving as composer, playwright, and chief director, thus creating a new genre form known as “Traditional instrumental music drama.”

## 曲目介绍

### 第一曲《大乘天》管弦乐

笙演奏员 张立鹏 饰演 老年玄奘

远山如黛、云海缥缈。空灵的笑声从1400年前穿越而来，带您触摸尘封的历史，引您去造访一位被世人尊称为“大乘天”的高僧。

### 第二曲《佛门》箫、小竖笛与乐队

笛子演奏员 段伟 饰演 玄奘的师父

笛子演奏家 丁晓逵 饰演 玄奘

佛门净土，日升月落，师父教诲，法雨沾霖，青年玄奘憧憬中决意西行。

### 第三曲《一念》二泉琴、曲笛与乐队

二胡演奏员 聂啸虎/李嘉诚 饰演 石磐陀

一念心起，则有天堂地狱；一念不生，则万法庄严。葫芦河畔，惧怕触犯“禁边令”的石磐陀心生邪念，威胁咄咄逼近。

### 第四曲《潜关》埙、中国大鼓与乐队

打击乐演奏员 王刚 饰演 校尉

杨沛 饰演 边关校尉

笛子演奏家 丁晓逵 饰演 玄奘

笛子演奏员 邢世刚 饰演 吹埙士兵

玉门关外，玄奘被守军抓获，鸣鼓震慑，竟岿然不惊。校尉王祥，誓以性命保玄奘出关。

### 第五曲《问路》古琴独奏

古琴演奏员 党敬 饰演 仙人乐者

孤征沙漠，参访问道。仙人乐者劝其三思后行，但玄奘誓言：“不到天竺，绝不东归半步。”

### 第六曲《遇险》

萨塔尔、十二木卡姆原生态民歌与乐队萨塔儿演奏家

米合日古丽·阿不里孜 饰演 幻影女

歌唱家 卡米力·毛拉 饰演 幻影女

歌词大意：我是不灭的生命，向往着远方的圣地。我知道你将要经历磨难与考验。这苍凉的大漠会将你变成尘埃尘土，莫让恐惧把你的心灵如魔鬼的幻影抹至眼中。

### 第七曲《极乐》敦煌复原乐器与乐队

排箫演奏：何静

埙/龙凤笛演奏：邢世刚 段伟 张力天

敦煌笙演奏：张瑞晨 张伟超

仿唐琵琶演奏：王媛颖

细腰鼓：王刚

莲花阮：阎宏 李娜 王应心 党敬

莲花大阮：林轶欧 潘星宏

五弦琵琶：孔令雪 朱文慧

瑟：倪妮

古筝：马蓉

箜篌：白茜玮

碰铃：苟永江

庄严净土、飞天奏乐、佛光普照、尽享法喜。

梦醒时分，野马泉边，清水如镜、波光粼粼。





### 第八曲《高昌》维吾尔族器乐重奏、哈萨克族器乐独奏

打击乐演奏员 范乐 饰演 高昌王  
打击乐演奏员 赵文夫 饰演 乌孙王  
二胡演奏员 刘斐 饰演 乌孙王夫人  
都塔尔：马合木提·买买提 阿尔帕提·阿不力提甫  
弹拨尔：肉孜买买提·木沙  
手鼓：帕尔哈提·亚森 杨沛  
艾捷克：米合日古丽·阿不里孜  
热瓦甫：米日夏提江·麦麦提依明  
歌手：卡米力·毛拉  
冬不拉：塔兰提·木拉提  
库布孜：对山·吾尔肯  
高昌王喜迎法师、设宴款待，乌孙王前来造访，欢聚一堂。宴席间，众乐手奏乐助兴，尽显风采。

### 第九曲《普度》独舞

舞蹈演员 韩璐 饰演 高昌公主  
玄奘法师一路西行慈悲为怀、普度众生。

### 第十曲《雪山》塔吉克族民歌与乐队

阿洪江·多来提比克 饰演 塔吉克族鹰人  
舞蹈演员 饰演 塔吉克族人  
冰封葱岭、大雪弥漫，寒冷让血液凝固、将俗念驱逐。记忆深处，是一群勇敢的塔吉克族人赋予玄奘超越生命的力量。

### 第十一曲《祭天》管子、琵琶与乐队

唢呐演奏员 阎建国 饰演 老酋长  
唢呐演奏员 赵斌 饰演 酋长儿子  
琵琶演奏员 王媛颖/林轶欧 饰演 女神  
路遇部落、久旱不雨，土地撕裂、生灵垂危，为祈天雨，欲将庶民献祭于女神。玄奘法师闻讯而至，愿替庶民以身献祭。

### 第十二曲《菩提》印度传统音乐吟诵

菩提迦叶、一树芬芳，踏上圣土，百感交集。佛祖的召唤愈来愈近，引路人早已恭候多时，那烂陀就在前方。

### 第十三曲《那烂陀》民族管弦乐

千难万险、九死一生，玄奘不忘初心、历经艰辛、终抵佛国。

### 第十四曲《如梦》南箫独奏

南箫演奏家：丁晓逵  
贝叶传心语，应知如梦归。

### 第十五曲《大唐》民族管弦乐

泱泱国风，盛世华章，普天同庆，荣归大唐。



## Programme

### 1. Mahayanadeva

Sheng Performer Zhang Lipeng as the Elderly Xuanzang  
High and distant mountains are surrounded by misty clouds, Ethereal music originated from 1,400 years ago is heard. It unveils the dust-laden history by exploring the life of a legendary monk holding the noblest title of Mahayanadeva, or Celestial Being of the Higher Order.

### 2. Buddhism

Banboo Flute Performer Duan Wei  
as the Xuanzang's Master  
Banboo Flute Performing artist Ding Xiaokui  
as the Xuanzang

After the young Xuanzang became a Buddhist monk, he studied Buddhism with his masters. As time went by and his faith held firm, he looked forward and determined to a journey to the west.

### 3. Desire

Erhu Performer Nie Xiaohu / Li Jiacheng  
as the Shi Pantuo

A twist of desire makes the difference of heaven and hell. without desire, the order of Buddhism is preserved. By Hulu River, a Hun in exile was be witched by evil spirits. Danger was approaching.

### 4. At the Pass

Percussionist Wang Gang as the captain Wang Xiang  
and Yang Pei as the Border Officer  
Banboo Flute Performing artist Ding Xiaokui  
as the Xuanzang

Sheng Performer Xing Shigang  
as the Xun (instrument) Soldier

Outside the Yumen Pass, Xuanzang was captured by the regiment holding the fortification, He felt no fear when the drums cast menacing sound, oved, Captain WangXiang vowed to escort Xuanzang to pass.

### 5. Lost and Seek

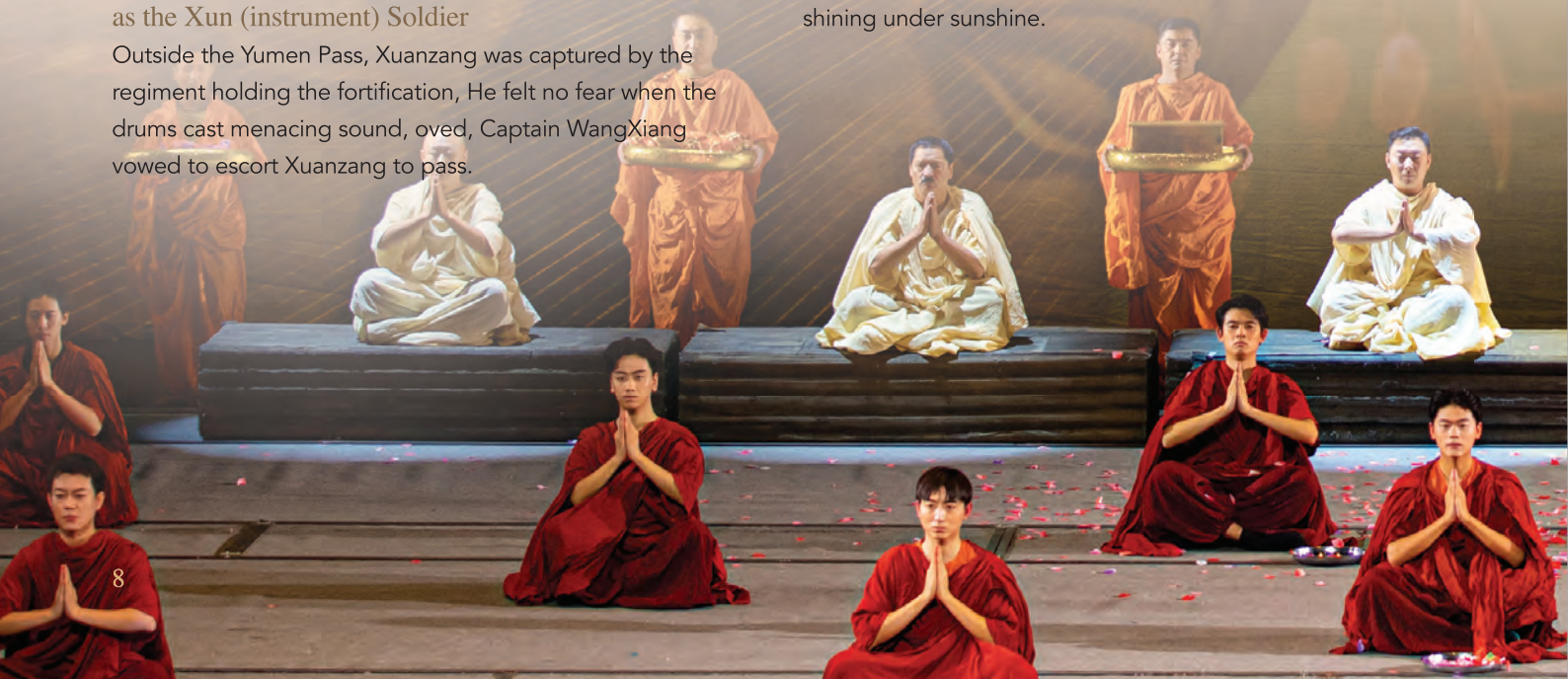
Guqin Performer Dang Jing as the Higher Being  
Xuanzang was alone passing through the sea of desert. Almost lost, he sought the road to the west, A higherbeing warned him and asked him to think otherwise, but Xuanzang was determined: "I shall not retreat till I make to Nalanda the holy land."

### 6. In Danger

Satar Performer Miheriguli as the Phantom Girl  
Singer Kamili-maola as the Phantom Man  
I am determined to reach the holy land in distance. I know the danger that I am about to face, I am nothing but dust in the bleak and barren land. I shall not fear because of the faith I have.

### 7. Pure Land

Paixiao Performer: He Jing  
Xun/Dragon and Phoenix Bamboo Flute Performer:  
Duan Wei Zhang Litian  
Dunhuang Sheng Performer:  
Zhang Ruichen Zhang Weizhao  
Imitation Tang Pipa Performer: Wang Yuanying  
Xiyao Drum: Wang Gang  
Lotus Ruan: Yan Hon Li Na Wang Yingxin Dang Jing  
Lotus Grand Ruan: Lin Yiou Pan Xinghong  
Five-string Pipa: Kon Lingxue ZhuWenhui  
Se: Ni Ni Ma Rong  
Bells: Zhao Wenfu Konghou: Bai Xiwei  
Buddhist chant could be heard, light could be seen as Xuanzang dreamt about the holy land. when he woke up by the Wild Horse creek, he found the clear running water shining under sunshine.



## 8. Gaochang

Percussionist Fan Le as the King of Gaochang  
Percussionist Zhao Wenfu as the King of Wusun  
Erhu Player Liu Fei as the Queen of Wusun  
Dutar: Mahemuti·maimaiti Alpati·Abulitifu  
Danbury: Rouzimaimaiti·musha  
Hand Drum: Paerhati·yasen Yang Pei  
Ajiek: Miheriguli·abulizi  
Rawap: Mirixtati Jiang·Maimaiti Yiming  
Singer: Kamili·maola  
Dombra: Murat Talant  
Kobez: Duisen Orken

The King of the ancient nation Gaochang welcomed Xuanzang and treated him with a banquet, joined by the King of Wusun, highlighted by ethnic musicians and their virtuosic playing.

## 9. Save the Lost

Dancer Han Lu as the Princess of Gaochang  
The journey was also Xuanzang's meray mission to save the lost.

## 10. Snow Mountain

Ahongjiang·Doraibike as the Tajik Eagle Hunter  
Dancer as Tajik Ethnic Person  
Up on the mountain the harsh snow blocked the road and froze the blood. It also expelled all vulgar thoughts. Xuanzang remembered that he was empowered by a group of brave Tajik people during this difficult time to continue the journey

## 11. The Rite for Heaven

Pipa Performer Wang Yuanying / Lin Yi'ou as the Goddess  
Suona Performer Yan Jianguo as the Sheikh  
Suona Performer Zhao Bin as the Sheikh's Son  
As Xuanzang advanced, he came across a tribe suffering from years of drought where its soil developed erosion and its people in jeopardy, when the tribe was about to devote the life of a tribe man to the goddess, Xuanzang learnt and stood out, willing to sacrifice himself.

## 12. Bodhi

Xuanzang was overwhelmed as he set foot on the border of the holy land where sacred fig lined up by the streets and the call of the Buddha could be perceived. Nalanda monks prepared a grand reception to welcome the arrival of Xuanzang

## 13. Nalanda

Enduring hardships and experiencing life and death, a determined Xuanzang eventually reached Nalanda, the holy land of Buddha.

## 14. Dream Like

Nan Xiao: Ding Xiaokui  
The Buddhism script unlocked the secrets,  
Fantasy and dream aside, it was time to go home.

## 15. Tang

The great nation Tang rejoiced upon Xuanzang's return.



## 中国甘肃省歌舞剧院

甘肃省歌舞剧院有限责任公司是国有重点涉外文艺院团，成立于1961年。主要以研究、创作、演出丝绸之路与敦煌题材舞蹈、音乐作品为己任，兼顾舞蹈教学、少儿艺术培训等工作，致力于传承、弘扬敦煌和丝路文化。

剧院先后获得国家级重大奖项、省级奖项40多个，赴40多个国家和地区友好访演。以浓郁的中国民族特色、丝绸之路风情和独具甘肃魅力的经典作品，再现了丝绸之路的繁荣景象和古典情韵，抒发了陇原儿女的美好愿望和豪迈情怀，很好地展示了整体实力和风采。

多年来，创演了一大批具有敦煌艺术特色、丝绸之路风情、民族地域风格的优秀艺术作品：舞剧《丝路花雨》（1979版、2008版、2016版）《悠悠雪羽河》《天马萧萧》《彩虹之路》《飞将李广》，乐舞剧《敦煌古乐》，主题乐舞《相约千年》，大型民族交响乐《敦煌音画》《丝路山

水图》，移植复排大型民族器乐剧《玄奘西行》，主题歌舞《敦煌·丝路情》（共六版），主题民族音乐会《国乐芬芳》《中外影视经典名曲》《陇上行》《绚丽甘肃》《盛世华章》《不忘初心》《陇上新时代》；舞蹈作品——《飞天》《反弹琵琶》《金光千佛》《编钟鼓乐》《金刚·伎乐》《雪域欢歌》《水月观音》《散花》《柘枝舞》《故园·1900》等；音乐作品——《陇上炫鼓》《抟土造人》《结绳记事》《又见阳关》《七彩丹霞》《花儿主题随想》等。特别是创排于1979年的经典舞剧《丝路花雨》，被誉为“中国改革开放的报春鸟”“二十世纪华人舞蹈经典作品”“中国舞剧的里程碑”“中国舞剧之最”“中国民族舞剧的典范”、“东方的《天鹅湖》”，开创了敦煌舞这一艺术流派。

千川江海阔，风好正扬帆。甘肃省歌舞剧院将发扬好艰苦奋斗、守正创新的“花雨人”精神，在传承和创新的艺术路上逐梦而舞，踏浪前行……



## China Gansu Dance Troupe Co., Ltd.

Gansu Dance Troupe Co., Ltd. is a key state-owned cultural and artistic troupe specializing in foreign-related performances, established in 1961. The theatre focuses on the research, creation, and performance of dance and music works themed around the Silk Road and Dunhuang, while also engaging in dance education, children's art training, and other related activities. It is dedicated to the preservation and promotion of Dunhuang and Silk Road cultures.

Over the years, the theatre has won more than 40 national and provincial-level awards and has toured over 40 countries and regions for cultural exchange performances. With its rich Chinese ethnic characteristics, the charm of the Silk Road, and the unique appeal of Gansu, the theatre's classic works vividly portray the prosperity of the Silk Road and the classical beauty of ancient times. It expresses the wishes and bold aspirations of the people of Gansu and demonstrates the theatre's strength and style.

The theatre has created and performed a large number of outstanding artistic works that feature Dunhuang art, Silk Road themes, and ethnic regional styles. Notable works include: Dance dramas: *Silk Road Flowers and Rain* (1979, 2008, 2016 versions), *Endless Xueyu River*, *The Galloping Horse*, *Rainbow Road*, *Flying General Li Guang*. Musical dance dramas: *Dunhuang Ancient Music*. Thematic musical dance performances: *A Thousand-Year Appointment*. Large-scale ethnic symphonic works: *Dunhuang Sound and Image*, *Silk Road Landscape*. The world's first Chinese traditional instrumental drama:

*Xuanzang's Journey to the West* (re-staging). Thematic song and dance performances: *Dunhuang: Silk Road Love* (six versions). Thematic ethnic music concerts: *Fragrance of National Music*, *Classical Film and TV Music from China and Abroad*, *Songs of Longshang*, *Beautiful Gansu*, *Glorious Era*, *Remember the Original Intention*, *A New Era of Longshang*. Dance works: *Flying Apsaras*, *Playing the Pipa in Reverse*, *Golden Light Buddha*, *Bell and Drum Music*, *Vajra Dance*, *Songs of the Snowy Plateau*, *Water Moon Guanyin*, *Scatter Flowers*, *Zhe Zhi Dance*, *Homecoming: 1900*, etc. Music works: *Longshang's Resplendent Drum*, *Creating Humans from Clay*, *Knotting the String to Record*, *The Yangguan Pass Again*, *Colorful Danxia*, *Floral Theme Impressions*, etc. Among these, the classic dance drama *Silk Road Flowers and Rain*, first staged in 1979, is especially noteworthy. It has been hailed as "the herald of China's reform and opening-up", "a classic of 20th-century Chinese dance", "a milestone in Chinese dance drama", "the best Chinese dance drama", "the model of Chinese ethnic dance drama", and "*the Swan Lake of the East*". This production also pioneered the Dunhuang Dance genre.

Broad Rivers and Vast Seas, the Winds Are Right to Set Sail In. The Gansu Dance Troupe will continue to promote the "Flower and Rain Spirit" of hard work, perseverance, and innovation, as they pursue their dreams through artistic inheritance and innovation, advancing with courage and determination...



## 主创团队 Main Creative Team



张继文  
Zhang Jiwen  
舞美设计  
Stage Designer



邢辛  
Xing Xin  
灯光设计  
Lighting



冯小宁  
Feng Xiaoning  
艺术顾问  
Artistic Advisor



钱文忠  
Qian Wenzhong  
佛学顾问  
Buddhism Advisor



王艺焜  
Wang Yixun  
戏剧导演  
Drama Director



阿宽  
A Kuan  
服装设计  
Costume Designers



左环羽  
Zuo Huanyu  
服装设计  
Costume Designers

中央美术学院

DIGITAL  
MEDIA

中央美术学院设计学院  
数码媒体工作室  
Digital Media Studio of  
CAFA Design School  
多媒体设计制作  
Multi-media

主创团队  
Main Creative Team



沈恬  
Shen Tian  
音响设计  
Sound Design



马国庆  
Ma Guoqing  
舞台监督  
Stage Manager



肖文礼  
Xiao Wenli  
文案统筹  
Copy Writer



胡博  
Hu Bo  
舞蹈编导  
Dance Choreographer



金戈  
Jin Ge  
戏剧指导  
Drama Advisor



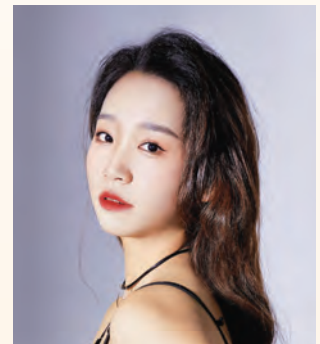
茉莉  
MoLi  
少数民族艺术指导  
Minority Ethnic Art Advisor



张亮  
Zhang Liang  
戏剧导演  
Drama Director



刘海龙  
Liu Hailong  
舞蹈编导  
Dance Choreographer



韩璐  
Han Lu  
舞蹈编导  
Dance Choreographer



## 玄奘主演 **Ding Xiaokui 丁晓逵**

*Leading Wind Instrument Artist of  
the China Traditional Orchestra*  
中央民族乐团吹管乐演奏家

曾获首届CCTV民族器乐电视大赛笛子专业组银奖，2011年上海之春国际江南丝竹邀请赛银奖，2013年文化部民族民间优秀组合金奖。多次随中央民族乐团出访世界各国。在王潮歌导演的《印象国乐》《又见国乐》，易立明导演的《寻找杜甫》等大型剧目中担任重要角色并获广泛好评。2017年4月1日在北京音乐厅成功举办个人独奏音乐会。同年7月在中央民族乐团首部民族器乐剧《玄奘西行》中饰演青年玄奘，大获好评。并开启了历时三年，近百场的全国及世界巡演。2022年1月参与2022年北京冬奥会音乐的录制，成为冬奥开幕式当晚文艺演出《立春》的第一声笛子演奏。2023年除夕夜与朗朗、吕思清等众位艺术家合作《一路繁花一路歌》登上春晚。2024年二月荣登央视元宵晚会演绎新版《彩云追月》。

Ding Xiaokui, leading wind instrument artist of the China Traditional Orchestra.

### Honour:

- Silver Award in the Flute Category at the first CCTV National Instrumental Music TV Competition
- Silver Award of the 2011 Shanghai Spring International Jiangnan Silk and Bamboo Invitational Competition
- Gold Award of the National Folk Excellent Combination of the Ministry of Culture in 2013

### Performance:

- “*Impression of Chinese Music*”, “*Rediscover Chinese Music*” directed by Wang Chaoge
- “*In the footsteps of Du Fu*” directed by Yi Liming

- 2017 Solo concert at the Beijing Concert Hall
- Leading character young buddahist Xuanzang in the first national instrumental drama “*Xuanzang’s pilgrimage*” of the China Traditional Orchestra, continued with a three-year national tour of over 100 performances.
- Tour “*Glory of the King*” with the China National Symphony Orchestra from 2019-2021.
- 2022 Beijing Winter Olympics, opening Gala.
- 2023 Chinese Spring Festival Gala, collaboration with world-renowned pianist Lang Lang, Lv Siqing and etc.
- 2024, CCTV Lantern Festival Gala, “*Colorful Clouds Chasing the Moon*”



## 主要演员 Cast



**丁晓逵**  
Ding Xiaokui  
饰演 玄奘  
as Xuanzang



**张立鹏**  
Zhang Li Peng  
在《大乘天》中饰演老年玄奘  
as elderly Xuanzang  
in Mahāyānadeva



**段伟**  
Duan Wei  
在《佛门》中饰演玄奘师傅  
as Xuanzang's master  
in Buddhist Gate



**聂啸虎**  
Nie Xiaohu  
在《一念》中饰演石磐陀  
as Hun in Desire



**李嘉诚**  
Li Jia cheng  
在《一念》中饰演石磐陀  
as Hun in Desire



**王刚**  
Wang Gang  
在《潜关》中饰演校尉王祥  
as captain Wang Xiang  
in At the Pass



**杨沛**  
Yang Pei  
在《潜关》中饰演边关校尉  
as captain in At the Pass



**党敬**  
Dang Jing  
在《问路》中饰演仙人乐者  
as higher being in Lost and Seek



**米合日古丽·阿不力孜**  
Miheriguli · abulizi  
在《遇险》中饰演幻影女  
as phantom girl in In Danger

## 主要演员 Cast



卡米力·毛拉  
Kamili · maola

在《遇险》中饰演幻影男  
as phantom man in In Danger



范乐  
Fan Le

在《高昌》中饰演高昌王  
as the King of Gaochang  
in Gaochang



赵文夫  
Zhao Wenfu

在《高昌》中饰演乌孙王  
as the King of Wusun  
in Gaochang



韩璐  
Han Lu

在《普度》中饰演高昌公主  
as Princess of Gaochang  
in Save the Lost



阿洪江·多米提比克  
Ahongjiang · Dorabike

在《雪山》中饰演塔吉克鹰人  
as the Tajik Eagle Hunter  
in Snow Mountain



阎建国  
Yan Jianguo

在《祭天》中饰演老酋长  
as sheikh  
in The Rite for Heaven



赵斌  
Zhao Bin

在《祭天》中饰演老酋长之子  
as son of sheikh  
in The Rite for Heaven



王媛颖  
Wang Yuanying

在《祭天》中饰演女神  
as Goddess  
in The Rite for Heaven



林轶欧  
Lin Yiou

在《祭天》中饰演女神  
as Goddess  
in The Rite for Heaven

## 乐队编制

### Orchestra

笛子: 何静 段伟 邢世刚 张力天  
Dizi: He Jing Duan Wei Xing Shigang Zhang Litian

笙: 张伟超 张瑞晨 李毅文  
Sheng: Zhang Weichao Zhang Ruichen Li Yiwen

唢呐: 赵斌 阎建国  
Suona: Zhao Bin Yan Jianguo

柳琴: 阎宏 李娜  
Liuqin: Yan Hong Li Na

琵琶: 孔令雪 王媛颖 朱文慧  
Pipa: Kong Lingxue Wang Yuanying Zhu Wenhui

扬琴: 师萧霏 李岚  
Yangqin: Shi Xiaofei Li Lan

中阮: 王应心 党敬  
Zhongruan: Wang Yingxin Dang Jing

大阮: 林轶欧 潘星宏  
Daruan: Lin Yiou Pan Xinghong

古筝: 倪妮  
Zheng: Ni Ni

瑟: 马蓉  
Se: Ma Rong

箜篌: 白茜玮  
Konghou: Bai Qianwei

二胡: 聂啸虎 刘斐 陈笑石  
Erhu: Nie Xiaohu Liu Fei Chen Xiaoshi

中胡: 苟永江 李嘉诚  
Zhonghu: Gou Yongjiang Li Jiacheng

中国大鼓: 杨沛 王刚  
Dagu: Yang Pei Wang Gang

打击乐: 范乐 赵文夫  
Da jiyue: FanLe Zhao Wenfu

## 舞蹈演员

### Dancer

韩璐	Han Lu
马俊	Ma Jun
申浩田	Shen Haotian
罗志炜	Luo Zhiwei
范翔	Fan Xiang
尹伊君	Yin Yijun
苏思元	Su Siyuan
王永涛	Wang Yongtao
刘晋成	Liu Jincheng
孙少东	Sun Shaodong
李佳峰	Li Jiafeng
祁文峰	Qi Wenfeng
段续强	Duan Xuqiang

## 特邀演员

### Special Guest Performers

肉孜买买提·木沙	Rouzimaimaiti · musha
帕尔哈提·亚森	Parhati · Yasen
米合日古丽·阿不里孜	Miheriguli · abulizi
阿依古丽·阿不力米提	Ayiguli · abulimiti
米日夏提江·麦麦提依明	Mirixiatijiang · maimaitiyiming
马合木提·买买提	Mahemuti · maimaiti
卡米力·毛拉	Kamili · maola
阿尔帕提·阿不力提甫	Alpati · Abulitifu
阿洪江·多来提比克	Ahongjiang · Doraibike
塔兰提·木拉提	Murat Talant
对山·吾尔肯	Duisen Orken

## 职员表 Crew List

总策划: 何效祖

General Planner: **He Xiaozu**

策划: 龚佳佳 陈其银 杨焱 刘宁

Planner: **Gong Jiajia Chen Qiyin Yang Yan Liu Ning**

监制: 张沛

Executive Producer: **Zhang Pei**

统筹: 高婕 王秀 王琼 安宁 吴强 李超

Coordination: **Gao Jie Wang Xiu Wang Qiong An Ning Wu Qiang Li Chao**

复排灯光设计: 王宏亮

Re-staged Lighting Design: **Wang Hongliang**

舞台技术: 丁涵惟 谭键 舒长安

Stage Technology: **Ding Hanwei Tan Jian Shu Changan**

演出协调: 吴承轩

Performance Coordination: **Wu Chengxuan**

排练统筹: 范乐 何静 香郁

Rehearsal Coordination: **Fan Le He Jing Xiang Yu**

灯光: 杜旭昆 窦涛 徐晨 徐雪峰 杨嘉智

Lighting: **Du Xukun Dou Tao Xu Chen Xu Xuefeng Yang Jiazhi**

音响: 刘健 马鑫 贾振斌

Sound: **Liu Jian Ma Xin Jia Zhenbin**

舞美: 郭扶城 张斌 宋玉国

Stage art design by: **Guo Fucheng Zhang Bin Song Yuguo**

装置: 孔垂灏 宋玉海

Installation by: **Kong Chuihao Song Yuhai**

道具: 白永儒

Prop by: **Bai Yongru**

多媒体: 张晓钊 郭文庆

Multimedia: **Zhang Xiaozhao Guo Wenqing**

服装: 张韵

Costumes: **Zhang Yun**

化妆: 刘姣 顾玮

Makeup: **Liu Jiao Gu Wei**

字幕: 张小洁

Subtitles: **Zhang Xiaojie**

平面设计: 徐鹏 齐潇

Graphic Design: **Xu Peng Qi Xiao**

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## 赞助团体及嘉宾



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大唐文化廖顺建先生  
台前幕后全体工作人员  
暨全场出席观众

# 玄奘大师

MASTER XUANZANG

玄奘(公元602年-664年),唐代著名高僧,法相宗创始人,被尊称为“三藏法师”。为探究佛教各派学说分歧,玄奘于贞观元年一人西行五万里,历经艰辛到达印度佛教中心那烂陀寺求取真经,前后十七年,遍学了当时大小乘各种学说,一共带回经论657部并长期从事翻译佛经的工作。玄奘及其弟子翻译佛典75部(1335卷),译典著作有《大般若经》《心经》《解深密经》《瑜伽师地论》《成唯识论》等。《大唐西域记》十二卷记述他西游亲身经历的110个国家及传闻的28个国家的山川地邑、物产习俗等。中国古典四大名著之一《西游记》即以玄奘取经事迹为原型。玄奘被世界人民誉为中外文化交流的杰出使者,其爱国及护持佛法的精神和巨大贡献,被鲁迅誉为“中华民族的脊梁”世界和平使者。

Xuanzang (602-664) was a famous Chinese Buddhist monk, scholar, traveler and translator who travelled on foot from China to India in the early Tang period and studied at the great Nalanda monastery. When he returned, he brought with him 657 Sanskrit texts. With the emperor's support, he set up a large translation bureau in Chang'an (present-day Xi'an), drawing students and collaborators from all over East Asia. He is credited with the translation of some 1,335 fascicles of scriptures into Chinese. Influenced by the Yogacara school, he established the Weishi ("Consciousness Only") school of Buddhism. Though it flourished for only a short time, its theories regarding perception, consciousness, karma, and rebirth found their way into the doctrines of other more successful schools. Xuanzang's detailed account of his travels, *Journey to the West* in the Great Tang Dynasty, has become one of the primary sources for the study of medieval Central Asia and India. The classic Chinese novel *Xiyouji* (*Journey To The West*) was inspired by his life.

Xuanzang is acclaimed by people worldwide as an outstanding envoy of Sino-foreign cultural exchange. His patriotism, dedication to protecting Buddhism, and immense contributions have earned him the praise from Lu Xun as the "backbone of the Chinese nation" and a messenger of world peace.



# 世界首部民族器乐剧《玄奘西行》创作札记

姜莹

“民族器乐剧”就是以民族器乐作为表演主体来讲述完整戏剧故事的剧种。在历史上，早已有歌剧、音乐剧、舞剧、话剧、戏曲等诸多剧种，但仍未出现“器乐剧”这一剧种，主要是因为用器乐来表现一个完整的戏剧故事事实非易事，但我认为，全新的形式一定会给传统的民族器乐带来质的改变与突破。当代中国众多的民族乐器都是从丝绸之路传入，大唐高僧玄奘作为人物主线贯穿全剧最为合适。玄奘从长安出发最后到达天竺，他所经历的一切，包含了民族、宗教、地域、音乐、人文等等，为这部器乐剧提供了丰富的想象空间。

一、《大乘天》。“大乘天”即是对玄奘法师无上的尊称。剧目由倒叙的手法，随着序曲恢宏的气势中，梵文《心经》的画面叠合着端坐莲花台上的老年玄奘，群僧跟随师父念诵，隐喻着一代高僧晚年为佛典翻译事业做出了伟大的贡献。

二、《佛门》。“笛子”是个笼统的称谓，其实还包含着小竖笛、箫、曲笛、梆笛、新笛等多种不同音色的乐器品种，既然玄奘作为主线贯穿全剧，那么他的多次出现，除了在表演上的不同之外，我希望主人公用不同的乐器叙述方式去展现人物不同的心情特质，而且笛箫是真正汉唐传统文化的代表，主人公在十万里西行路上吹起笛子更符合人物的气质和文化背景。

三、《一念》，俗话讲一念是佛、一念是魔，每个人的心里都有过真理与谬误的较量，这也是人性复杂的一面。《一念》中的石磐陀正是在玄奘伟大精神的感化下，重回人性善良的一面。追述“胡琴”这个名字来自西域，就不难联想到同样是西域胡人的石磐陀去演奏胡琴应该是一个很合理的戏剧人物与乐器的搭配。

四、《潜关》。我把中国大鼓设计在唐代的边关，而埙作为中国古老的乐器，以一个守护边关的侍卫在黄沙漫漫中吹奏埙，音乐主题引用了《秦王破阵乐》的动机，以表达大唐边关恢宏的气势和壮阔的场面，按照当年唐太宗亲绘《破阵乐舞图》是由128名披甲战戟的壮士组成，其中舞者“往来击刺，疾徐应节，抑扬蹈厉，凛然震悚”，我们用乐舞的形式，配合两位守关校尉的鼓乐声，列队及念诵破阵乐中的“刺、疾、扬、震”来震慑没有通关文牒的玄奘，最后巧遇也是信佛之人的校尉王祥以性命保玄奘出关。

五、《问路》。古琴演奏家在剧中饰演一位仙人乐者，剧中的这个人物在沙漠中演奏着古琴，当玄奘驻足聆听的时刻，观众似乎也听到了一位世外高人的弦外之音。

六、《遇险》。分为两个段落，第一段落是维吾尔族歌手、萨塔尔与乐队。2015年，我在木卡姆艺术剧院采风时，听到了一段纯正的十二木卡姆演唱，那种浓郁的异域色彩似乎和茫茫的隔壁大漠浑然一体，在这段原始的木卡姆旋律中，我又加入了苍凉的萨塔尔旋律，使之成为一首具有时代化的新作品。第二段落，是描写玄奘在沙漠中遇险的情境，舞台上的表演不仅是为完成本段落的剧情需要，也为下一首乐器的切换场预留了充分的换景时间。

七、《极乐》。2016年在甘肃兰州演出期间，我偶然路过敦煌艺术馆，其中榆林25窟主室南壁名为《观无量寿经变》的壁画让我似乎听到了那些拿着各种乐器的伎乐天鼓笛共鸣、管弦齐奏的场面，看到壁画的那一刻，我突然联想到剧情中的玄奘在沙漠遇险后，便进入了佛家的往生世界，即极乐净土。



八、《高昌》。历史中的高昌就是现在的新疆吐鲁番地区，国王鞠文泰也是信佛之人，他给了玄奘巨大的帮助，剧情中选择高昌王以乐会友，主要是希望在这个环节中向观众展示维吾尔族及哈萨克族的各种乐器，玄奘大师一路西行，不仅仅是取得真经的意义，在今人看来，更是一位文化交流的使者。

九、《普度》。该段是高昌章节的剧情延续，在宫殿歌舞升平的欢聚中，国王突然想到自己双目失明的女儿，最后在玄奘的开导下，公主打开了心中对于生死的困惑。此剧情的安排即弘扬了玄奘一路普度众生的慈悲，也让箜篌这件乐器得以充分展示。

十、《雪山》。我曾踏上过玄奘当年翻越的凌山即现在的帕米尔高原，采风后雄伟的雪山沉淀在心中许久，但一直未找到心中的音乐风格，直到有一天我在中央民族歌舞团偶然听到了一位来自塔县的塔吉克族演员为我唱了几曲纯正的塔吉克族歌曲，于是我在原有的民歌旋律上重新填写了与剧情有关的歌词，这段歌曲就是乐曲《雪山》的中段，然后我再用民族管弦乐丰富的音乐语言谱写了玄奘在雪山上所经历的一切，在老年玄奘的回忆中讲述了一个似真似幻的故事。在与多媒体团队一次次讨论中，最后终于实现了用电影特效手法，让塔吉克族崇拜的神鹰救起了玄奘，飞过了雪山、飞向了太阳，呈现出一种魔幻现实主义风格。

十一、《祭天》。我以历史故事的背景为载体，运用琵琶、高音管子、低音管子三重奏的器乐形式，重新塑造出新的艺术形象，当时我觉得戏剧化的矛盾冲突、故事展开的复杂性为器乐作品的写作带来了极大的挑战，但正因为器乐作品的非常规化设计，给我之后的创作带来了不一样的新角度。这也是我最初想要摆脱民乐创作固有思维而坚持做民族器乐剧的原因和动力！

十二、《菩提》到《那烂陀》这两个章节是印度音乐风格的集中展示，玄奘大师历经17载，终于抵达他心中的圣地，此情此景，如何用器乐来表现呢？直到一天早晨，我等到了从印度德里远赴北京的六位印度艺术家，当他们拎着乐器，穿着一袭印度传统白衣，走入乐团排练厅的那一刻，我顿时感受到恒河日落的黄昏与印度古老文明的气息，随后几天与他们交流、学习的每一刻，各种创意便在我心中越来越清晰。

十三、《那烂陀》。一曲印度音乐的纯人声演唱极具宗教色彩，把观众带到遥远的天竺国，乐队中的民族管弦乐与印度的萨朗吉琴、班苏里笛交织在一起，寓意着两个文明的对话由此开始，在神圣而又虔诚的音乐声中，玄奘在心中的圣地“那烂陀寺”受到了最高的礼遇。

十四、《如梦》。在印度学习多年后，青年玄奘似乎听到了老年的自己对他的呼唤，佛门中，他曾经告诉过师父，待他修得佛法真谛之后，定会东归大唐，造福苍生！

十五、《大唐》在《如梦》的乐曲发展中不间断演奏，随着两个不同时空的玄奘缓缓离开，舞台场景瞬间回到了大唐，众多宫廷乐师身着华服，再现了当年大唐繁荣昌盛的景象。玄奘当时生活的年代，唐帝国在世界格局中有着重要的位置，这离不开唐朝开放包容的文化交流意识，这与当今“一带一路”的丝路精神有着很大的共通点。

这部剧目里一共有60多种不同类型的乐器，我把它总结为四大类：第一类为当今民族管弦乐队的常用乐器，第二类为敦煌复原乐器，第三类为新疆传统乐器，第四类为印度传统乐器。回顾整部剧目的创作，我有一个很大的感触，往往是一开始觉得最不好写的段落，攻克之后就变得越发有意思，这也是传统文化必须要摆脱自身发展的惰性，肩负创新发展才能看到传统文化新的价值。

# Notes on the Creation of *Xuanzang's Journey to the West* The World's First Ethnic Instrumental Drama

By Jiang Ying

## Introduction

A “Chinese traditional instrumental drama” is a theatrical genre where traditional instruments are the primary medium for narrating a complete dramatic story. While opera, musical drama, dance drama, spoken drama, and traditional Chinese opera are well-established forms, the “instrumental drama” genre has remained unexplored due to the challenges of using instrumental music alone to convey a complete narrative. However, I believe that this innovative form can revolutionize and elevate traditional instrumental music.

Many contemporary Chinese traditional instruments trace their origins to the Silk Road. Thus, Tang Dynasty monk Xuanzang, with his legendary journey from Chang’an to India, serves as the ideal protagonist. His experiences—encompassing ethnicity, religion, geography, music, and culture—provide abundant inspiration for this instrumental drama.

## 1. Mahāyāna

The title “Mahāyāna” is a supreme honorific for Master Xuanzang. The drama begins with a grand overture in reverse chronological order. The Sanskrit Heart Sutra recitation blends with the image of an elderly Xuanzang seated on a lotus platform, surrounded by disciples chanting, symbolizing his monumental contributions to Buddhist scripture translation during his later years.

## 2. Buddhism

The term “bamboo flute” encompasses various instruments, including piccolo bamboo flute, vertical bamboo flute, xiao, qudi, bangdi, and new types of flutes, each with distinct timbres. As Xuanzang appears throughout the drama, I aimed to portray his diverse emotions not only through performance but also by pairing him with different flutes. The xiao and bamboo flute, as hallmarks of Han and Tang culture, align perfectly with Xuanzang’s temperament and the cultural context of his westward journey.

## 3. Desire

The saying goes: “One thought leads to Buddha; another, to demon.” This reflects the human struggle between truth and error, a central theme of this segment. The character Shi Pantuo, inspired by Xuanzang’s noble spirit, ultimately redeems himself. Historically, the “huqin” originated in the Western Regions, making it a natural pairing with Shi Pantuo, a character from that region, to embody his transformation and connection to the instrument.

## 4. At the Pass

This act features Chinese war drums placed in a Tang-era border setting, while the xun, an ancient wind instrument, represents a soldier guarding the frontier amidst vast deserts. The musical theme incorporates motifs from The Qin King’s Battle Array Music, evoking the grandeur of the Tang frontier. Inspired by Emperor Taizong’s depiction of the Battle Array Dance, we recreate the scene with two guards performing drum rhythms and choreographed movements to confront Xuanzang at the border. Ultimately, a devout officer, Wang Xiang, sacrifices himself to ensure Xuanzang’s safe passage.

## 5. Lost and Seek

An ancient zither player appears as a mystical figure in the desert, playing the guqin. As Xuanzang pauses to listen, the audience seemingly hears the wisdom of an enlightened hermit, conveyed through the ethereal music.

## 6. In Danger

This chapter unfolds in two parts.

- First Part: A Uyghur singer and satar player perform alongside the orchestra. The inspiration came during my 2015 fieldwork at the Muqam Art Theater, where I encountered the authentic Twelve Muqam. Its exotic resonance blends seamlessly with the desolation of the desert. I integrated satar melodies into this traditional form to create a contemporary adaptation.

- Second Part: This segment depicts Xuanzang’s perilous desert experience. The stage design not only advances the storyline but also transitions into the next instrumental act.

## 7. The Pure Land

In 2016, while performing in Lanzhou, I visited the Dunhuang Art Museum. A mural from Yulin Cave 25, The Visualization Sutra Transformation, inspired a vivid image of celestial musicians playing instruments in harmony. This became the foundation for depicting Xuanzang's entry into the Buddhist Pure Land after surviving desert dangers.

## 8. Gaochang

Historically, Gaochang (modern-day Turpan, Xinjiang) played a key role in Xuanzang's journey. King Qu Wentai, a devout Buddhist, greatly assisted him. This chapter highlights musical exchanges between cultures by featuring Uyghur and Kazakh instruments. Xuanzang's mission is not only spiritual but also cultural, symbolizing his role as a messenger of cultural exchange.

## 9. Save the Lost

Following the festive scenes in Gaochang, the king recalls his blind daughter. Under Xuanzang's guidance, the princess overcomes her existential struggles. This act underscores Xuanzang's compassion and introduces the konghou, an ancient harp, into the narrative.

## 10. Snow Mountain

Inspired by my visit to the Pamir Plateau, this chapter portrays Xuanzang's treacherous mountain crossing. A Tajik performer's folk songs inspired the creation of Snow Mountains, blending traditional melodies with newly composed lyrics. Multimedia effects and a symbolic Tajik eagle rescue scene evoke a magical realist style.

## 11. The Rite for Heaven

This act uses a trio of pipa, high-pitched guanzi, and low-pitched guanzi to craft a dramatic conflict. The unconventional instrumental arrangement reflects my efforts to break away from traditional compositional constraints, pushing the boundaries of traditional instrumental music.

## 12–13. Bodhi and Nalanda

These chapters showcase Indian musical styles as Xuanzang reaches his sacred destination after 17 years. Collaborating with Indian musicians brought authentic cultural textures to these scenes, vividly portraying the grandeur of Nalanda Monastery and the profound cultural exchange between civilizations.

## 14. Dreamlike

Here, the young Xuanzang hears his elder self's call, reminding him of his vow to return to Tang China and share the wisdom he gained for the benefit of all beings.

## 15. The Tang Dynasty

Seamlessly continuing from Dreamlike, this finale transitions to a vibrant depiction of the Tang Dynasty's prosperity. Court musicians in ornate costumes recreate the openness and cultural exchange of the era, resonating with the modern "Belt and Road Initiative."

## Conclusion

This production features over 60 types of instruments, categorized into four groups:

1. Contemporary ethnic orchestra instruments,
2. Reconstructed instruments from Dunhuang,
3. Traditional instruments from Xinjiang,
4. Traditional Indian instruments.

Reflecting on the creative process, I realized that the most challenging sections often became the most rewarding. To preserve traditional culture, we must transcend inertia and innovate, revealing its enduring value.

# 不忘初心 砥砺前行

## 新加坡佛教施诊所55周年纪念

新加坡佛教施诊所（以下简称“施诊所”）始创于1969年11月，是我国佛教界人士创办的慈善医疗组织，也是我国公益机构之一，隶属卫生部管辖。

施诊所为实践佛陀慈悲宗旨，解除贫病大众的痛苦，达到祛病、保健，与乐拔苦的目的。目前除芽笼总所外，在红山、宏茂桥、裕廊、三巴旺、杜弗、淡滨尼等地区，皆设有分所，不分种族、宗教、国籍，为有需要的人士提供中医中药及针灸服务。其中总所、三巴旺分所及淡滨尼分所也附设肿瘤辅助治疗部，帮助患者加强免疫力，减少化疗与电疗的副作用。此外，施诊所也将服务推广至社区，每周一派遣医师到民众聚集的地方，为长者义诊。参与合作的社区组织有民众俱乐部，居民委员会、乐龄中心等。

回顾历史，施诊所由擅长拳术和中医骨科，有“正骨圣手”之誉的常凯长老（1916~1990）发起倡办，普觉禅寺宏船长老（1907~1990）大力支持，设立基金，并获得佛教同人的热烈响应。施诊所创办以来，结合僧俗各界的力量与社会资源，不断与时俱进，求新求变，以适应社会的发展和大众的需求，拓展服务类别、深化科技应用、践行现代化管理、提升医疗水准，施诊所的公益慈善形象已深入人心。

2014年，在照顾民众身体疾病的同时，为兼顾人们情绪方面的梳理，促进身心健康，施诊所尝试增设辅导组，由志愿的专业辅导员提供服务。由于需求不断增加，乃于2022年扩建了设施完善的辅导中心，希望人人生活幸福美满，社会和谐。

为庆祝成立55周年纪念，从2024年4月开始施诊所策划了系列活动，包括：

### • 公众保健讲座

预防胜于治疗，2024年7月21日与28日，敦请曹光裕医师、黄卫众医生、何和松医师、林国光博士举行了两场公众保健讲座，假光明山普觉禅寺无相殿举行，出席者600人，座无虚席。

### • 净色界-心晖书画义展

我国画家吴心晖居士献出佛菩萨像与莲花图作品62件，于2024年11月23日至29日，在总所七楼礼堂举行“净色界-心晖书画义展”，为施诊所筹募医药基金。

### • 55周年纪念大会

2024年11月24日上午11时于芽笼总所大厦庆祝55周年纪念大会，主席广声法师带领诵经祈福，并颁发各类奖项，包括热心人士奖、志愿辅导员奖，以及职员长期服务奖等，菩提佛院舞蹈班呈献余兴节目，这是疫情后首次举行的庆祝会，出席者400余人。

### • 【玄奘西行】慈善演出

压轴节目是2025年3月6日至8日于滨海艺术中心剧院呈献的大型民族器乐剧【玄奘西行】，演出单位是中国甘肃省歌舞剧院。

**展望未来，施诊所将秉承先贤“不为自己求安乐，但愿众生得离苦”的精神，不忘初心，砥砺前行。**



在光明山普觉禅寺无相殿  
举办保健讲座



主席广声法师在纪念大会  
上致词



画家心晖居士(右)解说  
创作过程

# Stay True to Our Original Aspiration and Forge Ahead

55<sup>th</sup> Anniversary of Singapore Buddhist Free Clinic

Singapore Buddhist Free Clinic (hereinafter referred to as “SBFC”) was established in November 1969. It is a charitable medical organisation founded by Buddhists in Singapore. It is also one of the Institutions of a Public Character under the jurisdiction of the Ministry of Health.

SBFC embodies the Buddha’s compassion in alleviating the suffering of the poor and sick, with a mission to relieve illnesses, promote health care and joy. At present, we have branches in Redhill, Ang Mo Kio, Jurong, Sembawang, Dover and Tampines besides the Main Clinic at the headquarters. Offering Traditional Chinese Medication (TCM) and acupuncture services to all, regardless of race, religion and nationality. Among them, the Main Clinic, Sembawang Branch and Tampines Branch also have cancer adjunctive treatment to help patients strengthen their immunity and mitigate the side effects of chemotherapy and radiotherapy. SBFC extends its reach to the community by sending physicians one day a week to provide free medical care for seniors at locations such as Community Clubs, Residents’ Committee, senior citizen centres.

The establishment of SBFC was initiated by Elder Siong Khye (1916–1990), a renowned “bone-setting master” skilled in Chinese orthopedics and martial arts. Elder Hong Choon (1907–1990) of Phor Kark See Monastery offered steadfast support for this initiative, which garnered enthusiastic backing from fellow Buddhists. Since its inception, SBFC has harnessed the collective strength of monastics, laypersons, and societal resources. By embracing innovation, technological advancement, modern management, and high medical standards, it continues to expand and adapt its services to meet evolving social needs. This commitment has solidified the SBFC’s reputation as a trusted symbol of public welfare and charity.

In 2014, recognising the importance of emotional wellbeing alongside physical health, SBFC launched a counselling service provided by volunteer professional counsellors.

Responding to growing demand, it set up a fully equipped Counselling Centre in 2022, aiming to help individuals leading happy, fulfilling lives and foster societal harmony.

Starting from April 2024, SBFC celebrated its 55<sup>th</sup> anniversary with a series of activities:

- **Public Health Talks:** Two health talks were held on 21 and 28 July 2024, at the Hall of No Form, Kong Meng San Phor Kark See Monastery, featuring speakers TCM Physician Cao Guangyu, Dr. Ng Wai Chong, TCM Physician Ho Wah Song, and Dr. Lim Kok Kwang. The events drew 600 attendees, filling the venue to capacity.
- **Blissful Realm 3 – Xinhui Calligraphy and Painting Charity Exhibition:** Local artist Goh Xinhui generously donated 62 Buddha and Bodhisattva and lotus paintings. The exhibition, held from 23 to 29 November 2024, in the headquarter’s event hall aimed to raise medical funds for SBFC.
- **55th Anniversary Celebration:** On 24 November 2024, over 400 attendees gathered at the Geylang SBFC Building for a celebratory event. Presided over by President Ven. Kwang Sheng, the programme included chanting, blessings, and awards for dedicated volunteers, counsellors, and long-serving staff, along with a performance by Pu Ti Buddhist Temple Dance Class. This marked the SBFC’s first major celebration post-pandemic.
- **[Xuanzang’s Journey to the West] Charity Performance:** the finale is the large-scale ethnic instrumental drama [Xuanzang’s Journey to the West] performs by China Gansu Dance Troupe from 6 to 8 March 2025 at the Esplanade Theatre.

**The Clinic will uphold the spirit of our predecessors “not seeking happiness for oneself, but wishing all beings to be free from sufferings”, staying true to its original aspiration and forge ahead.**



TANG DYNASTY  
大唐文化

大唐文化有幸，为新加坡佛教施诊所55周年庆祝活动及筹募医药基金贡献绵薄之力，通过邀请中国甘肃歌舞剧院荣誉呈献世界首部民族器乐剧《玄奘西行》，以故事性的叙事手法生动讲述玄奘西行的故事和中国音乐的前世今生。

由著名作曲家姜莹作曲、编剧、兼任总导演。该剧首开民族器乐剧创新形式，不拘泥于常规音乐表演形式，将舞台表演和乐器演奏有机融合在一起，以中西文化交流使者玄奘西行取经的历史故事为题材，以民族器乐为表演主体进行演绎。剧目包含“大乘天”“佛门”“一念”“潜关”“问路”“遇险”“极乐”“大唐”等15个章节，运用多媒体和舞美技术建构虚实空间，淋漓尽致地展现出一代宗师舍身求法、执着信念、坚忍不拔的伟大精神。

大唐文化的前身是大唐艺术中心，成立于1996年，早期主要业务范围是艺术品领域。通过举办艺术品展览、书画展等活动，致力于在本地开拓亚洲艺术品的推广和传承。2011年，大唐转型成一间文化艺术及节庆活动策划公司。侧重于承接传承与中华文化及传统节庆相

关的活动，并提供从案例策划到执行的一站式服务，制定有效可行的策略，运用最适合的管理和行销方式，解决执行过程中可能出现的任何问题，并在不同案例的策划中加入了创意元素。

随着时代的发展和科技的进步，现在的大唐更注重将文化与资本、科技、以及创意的结合，并在策划中加强每一个品牌、每一种文化年轻化、生活化的属性。因此我们也拓展了业务范围，增加如特别项目管理、节庆活动、资本管理与电子商务等多项业务，用我们优秀的品质和能力服务更多领域机构。

大唐文化从早期的画廊做起，发展成为现在的多元文化策划管理公司，我们的初衷未曾改变，一直热衷推广中华及亚洲文化、我们的宗旨是把创新的元素与传统项目相结合，并在每一次的文化活动中逐步建立自己特有的方式和态度，并使其融入到我们的品牌中。

衷心祝愿新加坡佛教施诊所55周年纪念圆满，同时也预祝《玄奘西行》演出成功。

《玄奘西行》项目策划管理

**廖顺建**

大唐文化创办人





● 每周一社区服务 *Once a week community service*

登记 Registration	看诊 Diagnosis	类别 Category	65岁以下 Age Below 65	65岁以上 Age Above 65	心理辅导 Counselling Service
免费 FREE	免费 FREE	普通内科药费 Medication for General Diagnosis	每日2元 \$2 per day	免费 FREE	行政费每次10元 Administration fee \$10 per session
		针灸治疗费 Acupuncture	每次3元 \$3 per session		
		肿瘤科药费 Cancer Medication	每日3元 \$3 per day		

心理辅导只在总所及淡滨尼分所提供。预约电话: 6841 3370

*Counselling Services are available by appointment only at Main Clinic & Tampines Branch. Contact No.: 6841 3370*

捐献100元可资助4人  
Donate \$100 will help 4 person

捐献200元可资助8人  
Donate \$200 will help 8 person

捐献500元可资助20人  
Donate \$500 will help 20 person

捐献1,000元可资助40人  
Donate \$1,000 will help 40 person

欢迎随缘乐捐,  
所有捐款皆可获正式收据。  
给予受认可公益机构的捐款  
可豁免2.5倍所得税。

**We welcome donation to our Medical Fund.**  
*All donations made to an Institution of Public Character  
will be granted a tax deduction of 250%*



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IPC Status HEF 0038/G

# 我们的愿景 OUR VISION

发扬佛教慈悲喜舍精神，  
缔造关怀互助的健康生活。

To propagate the Buddha's teaching of  
Loving-kindness, Compassion, Joy and Equanimity  
and to promote healthy living through  
sincere care and mutual support.

# 我们的使命 OUR MISSION

于诸病苦，为作良医  
—为病患者提供高素质的医药照顾；  
于贫穷者，令得伏藏  
—为弱势群体减轻经济负担。

To provide high quality medical healthcare to  
the sick & needy at a subsidized cost.  
To provide free medical services to the low income  
families to help them relieve of financial burden.

# 我们的核心价值观 OUR CORE VALUES

## 慈悲

是佛陀救度众生的本怀。

### LOVING-KINDNESS AND COMPASSION

These are the Buddha's aspiration for  
salvation to all sentient beings.



## 平等

不分男女老少，种族宗教。

### EQUALITY

Non-discrimination with regard to  
gender, age, race and religion.



## 智慧

运用智慧处理困难，圆满解决棘手问题。

### WISDOM

Wise resolutions of worldly problems and full  
of wisdom in resolving complex challenges.



## 真诚

以真挚情感待人处事，敬老护幼。

### SINCERITY

Honoring sincerity, respect  
the old and adore the young.



## 感恩

建构人人为我，我为人人，互相包容的社会。

### GRATITUDE

The grace of offering oneself and offering of all,  
would house everybody in a loving society.



## 奉献

服务大众，奉献自己，不计较个人得失。

### CONTRIBUTE

Dedicating oneself in serving the public,  
regardless of one's loss and gains.

