



Andreas Scholl
with **Sarah Traubel**
and **Red Dot Baroque**

(Germany, Singapore)



20 Jul 2025, Sun, 5pm
Esplanade Concert Hall

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre and one of the busiest arts centres in the world. Since its opening in 2002, the centre has presented more than 62,000 performances and activities, drawing an audience of 41 million patrons and 132 million visitors. This architectural icon, with its distinctive twin shells, houses world-class performance spaces complemented by a comprehensive range of professional support services.

Esplanade's vision is to be a performing arts centre for everyone and its programming is guided by its social mission—to entertain, engage, educate and inspire. It seeks to enrich everyone's lives, including seniors, youth, children and underserved communities, through the arts. The centre's year-long calendar of about 4,000 arts performances and activities span different cultures, languages and genres including dance, music, theatre, and more. Of these, more than 70% are presented free for all to enjoy. Esplanade's visual arts programmes at its public spaces also allow visitors to view and explore art works for free.

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

Esplanade regularly presents world-renowned companies and artists that attract international attention and add to Singapore's cultural vibrancy. The centre is also a popular performance home for arts groups and commercial presenters who hire its venues to stage a wide range of programmes. These carefully curated presentations complement Esplanade's own diverse offerings for audiences.

Esplanade works in close partnership with local, regional and international artists to develop artistic capabilities, push artistic boundaries and engage audiences. The centre supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. As an Approved Training Organisation (ATO) of the SkillsFuture Singapore (SSG), Esplanade conducts a range of courses that develops technical capabilities for the industry nationally.

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

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Programme

Vivaldi

Sinfonia from L'Olimpiade, RV 725

Pergolesi

"Da rio funesto turbine" from Il Flaminio

Porpora

*"Per pietà, turba feroce" from
Il trionfo della divina Giustizia ne' tormenti
e morte di Gesu Cristo*

Handel

Amarilli vezzosa, HWV 82

- I. **Sonata** – Instrumental introduction
- II. **Recitativo (Daliso):** *Amarilli vezzosa, appunto in questa*
- III. **Aria (Daliso):** *Pietoso sguardo, vizzo bugiardo*
- IV. **Recitativo (Amarilli):** *Dunque tanto s'avanza*
- V. **Aria (Amarilli):** *Piacere che non si dona*
- VI. **Recitativo (Daliso & Amarilli):** *Sì, sì, crudel, ti accheta*
- VII. **Aria (Amarilli):** *Quel nocchiero che mira le sponde*

- VIII. **Recitativo (Daliso):** *Amarilli, in vano tenti*
- IX. **Aria (Daliso):** *È vanità d'un cor*
- X. **Recitativo (Amarilli & Daliso):** *Or su, giacché ostinato*
- XI. **Duet:** *Sì, sì, lasciami, ingrata – Su, su, restati in pace*

Intermission

Pergolesi

Stabat Mater, P. 77

- I. **Stabat Mater** (Duetto. Grave)
- II. **Cujus animam** (Aria (Soprano). Andante amoroso)
- III. **O quam tristis** (Duetto. Larghetto)
- IV. **Quae moerebat** (Aria (Contralto). Allegro)
- V. **Quis est homo** (Duetto. Largo - Allegro)
- VI. **Vidit suum** (Aria (Soprano). A tempo giusto)
- VII. **Eia mater** (Aria (Contralto). Andantino)
- VIII. **Fac ut ardeat** (Duetto. Allegro)
- IX. **Sancta mater** (Duetto. A tempo giusto)
- X. **Fac ut portem** (Aria (Contralto). Largo)
- XI. **Inflammatum** (Duetto. Allegro (ma non troppo))
- XII. **Quando corpus** (Duetto. Largo assai - Presto assai)

(1hr 40mins, including 20mins intermission)

Andreas Scholl

Countertenor



Photo Credit: Marco Borggreve

During a career spanning three decades, Andreas Scholl has released a series of extraordinary solo recordings, including *O Solitude* with Accademia Bizantina, which won the 2012 BBC Music Magazine award, and his most recent collaboration, *Invocazioni Mariane*, with the same ensemble, which won the International Classical Music Awards (ICMA) award in 2025.

Career highlights include concert performances of Handel's *Giulio Cesare* at the Opéra Royal de Versailles, alongside Cecilia Bartoli; performances of Vivaldi and Bach

programmes in Sydney, and tours of Pergolesi's *Stabat Mater* in Madrid and Singapore. Scholl also sang *Giulio Cesare* at the 2012 Salzburger Festspiele (again with Cecilia Bartoli) and repeated the role in 2025 at the renowned Znojmo Baroque Festival. He has appeared at the Glyndebourne Festival Opera and The Metropolitan Opera, opposite Renée Fleming. His concert performances include appearances with the Berliner Philharmoniker, New York Philharmonic, Concertgebouworkest, Boston Symphony Orchestra and many of the world's leading baroque orchestras.

A Grammy-nominated artist, Scholl has won numerous awards and prizes, including the ECHO Award, the Gramophone Award and the Edison Award. He was the first counter-tenor ever to appear at the Last Night of the Proms. Scholl's early musical training was with the Kiedricher Chorbuben, a choir with a of 650-year tradition. He later went on to study under Richard Levitt and René Jacobs at the Schola Cantorum Basiliensis.

Sarah Traubel

Soprano



Photo Credit: Harald Hoffmann

Highlights of Sarah Traubel's 2025 engagements include performances with the Gewandhaus Orchestra in Leipzig as well as at the Berlin Philharmonie and the Enescu Festival. In 2024, she was invited to perform Wagner's *Wesendonck Songs* in California and on a tour of Japan, following concerts featuring Strauss' *Four Last Songs*, Mahler's *RückertLieder* and Shostakovich's Symphony No. 14 (released as a CD in 2025 on Aparté). She also performed the *Wesendonck Songs* with the Prague Symphony Orchestra and the Mexico City Philharmonic Orchestra. This work took her to Haus Wahnfried in Bayreuth as well.

At Oper Leipzig, Traubel performs Wagner roles alongside parts such as Agathe in *Der Freischütz*, Donna Anna in *Don Giovanni* and Fiordiligi in *Così fan tutte*. At the Festival International de Musique Baroque in Beaune, she portrayed Amenaide in Rossini's *Tancredi*, conducted by Jérémie Rhorer, and also performed arias and duets by Monteverdi and Händel with Andreas Scholl.

Her discography includes *De Profundis* (2023), featuring duets by Bach with Scholl, and *Arias for Josepha* (SONY Classical). Her CD *In meinem Lied* earned her a nomination for Opus Klassik's 2022 Singer of the Year.

The grandniece of legendary US Wagnerian soprano Helen Traubel and renowned German conductor Günter Wand, Traubel studied vocal arts at the Berlin University of the Arts (UdK) and the Salzburg Mozarteum, where she studied with Barbara Bonney. She also holds a master's degree from New York's Manhattan School of Music.

Alan Choo

Artistic Director of Red Dot Baroque



Photo Credit: Yong Junyi

“an intoxicating brew of poetry and dare-devilry...”

– *The Straits Times, Singapore*

Singaporean violinist Alan Choo has established himself on the global stage as a leading soloist, chamber musician and specialist on the baroque violin. He is Concertmaster and Assistant Artistic Director of Apollo's Fire, the Grammy Award-winning baroque orchestra based in the United States. He is also Founder and Artistic Director of Red Dot Baroque, Singapore's first professional baroque ensemble and Ensemble-in-Residence at the Yong Siew Toh Conservatory of Music. His solo album of the complete *Mystery Sonatas* by Heinrich Biber with Apollo's Fire was released on AVIE Records in March 2024. The album

debuted at #2 on the Billboard Classical chart, earning a double five-star review from *BBC Music Magazine* and receiving rave reviews from multiple publications such as *The Strad* (UK) and *Classica Magazine* (France).

Alan has appeared as a soloist with Apollo's Fire at prestigious venues such as Carnegie Hall (New York, USA), Tanglewood Music Festival (Massachusetts, USA), Ravinia Music Festival (Illinois, USA) and St Martin-in-the-Fields (London, UK). He has also performed with the FVG Orchestra (Italy), St Petersburg Symphony Orchestra (Russia), Tafelmusik Winter Institute Orchestra (Canada), Shanghai Camerata, Singapore Symphony Orchestra, Singapore Chinese Orchestra, Orchestra of the Music Makers (Singapore), and more.

“Alan Choo was a dynamo, delivering lines with panache. He exemplified virtuosity.”

– *The Cleveland Plain Dealer*

In 2024, Alan was conferred the Young Artist Award by the National Arts Council Singapore —Singapore’s highest accolade for outstanding young artists. He is also the recipient of the Early Music Award 2016 from Peabody Conservatory, the Paul Abisheganaden Grant for Artistic Excellence 2015, the Goh Soon Tioe Centenary Award 2014, the Grace Clagett Ranney Prize in Chamber Music 2014 and 1st prize in the Singapore National Piano and Violin Competition 2011, Artist Category. He has given masterclasses and lectures in violin performance, performance practice and stage presence to college students at the Cleveland Institute of Music, Michigan State University, Baldwin-Wallace College, Bowling Green State University, Yong Siew Toh Conservatory and Nanyang Academy of Fine Arts.

A proponent of contemporary music, Alan is co-founder of SG Inspirations, a project dedicated to performing works by Singaporean composers. In 2015, he recorded the *SG Inspirations* commemorative CD album with pianist Lin Hengyue as a gift to the nation on Singapore’s 50th anniversary. His piano trio, Trio Phoenix, bridges the worlds of early and contemporary music by performing works by living composers alongside the rich selection of baroque repertoire, performed with stylistic awareness on modern instruments. The trio completed their Asia Summer Tour in 2015 to critical acclaim, with repertoire ranging from Jean-Philippe Rameau to Alfred Schnittke. They were also guest artists at the Lexington Bach Festival 2017.

Alan holds a Doctorate in Historical Performance Practice from Case Western Reserve University, as well as degrees from the Peabody Conservatory and the Yong Siew Toh Conservatory. His teachers include Julie Andrijeski, Risa Browder, Victor Danchenko, Alexander Souptel, Lim Soon Lee and Ma Ying Chun.

Red Dot Baroque



Photo Credit: Bernard Mui

Established in 2018, Red Dot Baroque (RDB) is Singapore's first professional baroque ensemble, dedicated to bringing out the spirit and essence of baroque music on period instruments, while offering fresh perspectives for the modern audience. Led by Alan Choo, recipient of the NAC Young Artist Award 2024, the group maintains a busy performance schedule both in Singapore and around the world. RDB is also the Ensemble-in-Residence at the Yong Siew Toh (YST) Conservatory of Music.

In Singapore, Red Dot Baroque has spearheaded the local music scene with many firsts: the first performance on period instruments of Bach's complete *Brandenburg Concertos* (2023), the first French baroque opera (*Charpentier's Médeé*) in collaboration with the French ensemble Les Épopées and The Opera People (2025), and Bach's *St. John Passion*, performed without a conductor in collaboration with YST Conservatory. The ensemble has also collaborated with international guest artists such as Stéphane Fuget, Alberto Busetini and La Risonanza on various projects

in Singapore. RDB also regularly collaborates with Esplanade – Theatres on the Bay, having been presented multiple times at *A Tapestry of Sacred Music* and *Munch! Lunchtime Concerts*.

Internationally, the group just returned from their European debut in Italy, where they were Artists-in-Residence at the Risonanze Festival. There, they presented eight different programmes of chamber and solo repertoire, followed by a five-city concert tour of Northeast Italy, including Venice and Trieste. They have also toured Malaysia (2019) and South Korea (2023), where they collaborated with Dorothee Oberlinger, Olga Watts, The Gleam Ensemble (Taiwan) and The New Baroque Company (Seoul). In place of a cancelled USA tour in 2020 due to the pandemic, RDB appeared virtually on the Boston Early Music Festival Fringe Series and the Indianapolis Early Music Festival in 2021.

RDB regularly explores intersections between various arts disciplines in their original productions. In 2024, they presented a theatrical production of Vivaldi's *Four Seasons* in collaboration with Taugeh Productions—an educational outreach show geared toward kids and families, where all musicians on stage also became actors. In 2021, they paired a concert presentation of *The Four Seasons* with the recitation of a commissioned poem by poet Sara Florian, *The Lost Seasons*. In 2022, immersive lighting designs by Alberta Wileo featured alongside string quartets by Mozart, Mendelssohn and Arriaga in 2022, with the audience seated around the performers. In 2023, RDB premiered *The Circle of Life* in collaboration with Chinese, Indian and Malay folk instrumentalists from The Open Score Project. This unique programme explored the meeting of Eastern and Western musical worlds through 17th-century Italian songs and folk tunes from various cultures.

In keeping with their roots while exploring new music on old instruments, RDB has commissioned two original works by Singaporean composers—*A Barojak Suite* by Phang Kok Jun (2020) and *Rainforest Refrains* by Chen Zhangyi (2025, in celebration of SG60). With support from the National Arts Council, the group has also filmed several music videos in iconic locations around Singapore, available on their YouTube channel.

Musicians List

Violin I

Alan Choo
Placida Ho
Neville Ang

Violin II

Brenda Koh
Joelle Chiam
Gloria Parn

Viola

Erlene Koh
Joelle Hsu

Cello

Lim Juan
Leslie Tan

Double Bass

Julian Li

Theorbo

Christopher Clarke

Harpsichord

Gerald Lim
Mervyn Lee

Organ

Gerald Lim



Programme Notes

The arts, technology, science flourished during the Italian renaissance of the 14th to 16th centuries, due in part to the political stability, the absence of wars, Italy's geographical location as a crossroads between the Mediterranean and Europe, the patronage and commissioning of works by artists from the Catholic Church, and the rediscovery of ancient Roman manuscripts which inspired a generation of thinkers, philosophers and writers. Christopher Columbus explored the New World, Machiavelli wrote, Da Vinci and Michelangelo painted and Galileo invented and observed the stars.

In the realm of music, the earliest and most primitive form of music-making was singing, and the human voice as the primary. Later on, as instruments were invented, people differentiated between vocal and instrumental music using the Latin words, *cantare* (to sing) and *sonare* (to sound).

Italy in the 1600s continued to be the hub of the arts: in an attempt to revive the classical Greek drama *Dafne*, Jacopo Peri combined music, poetry and theatre into a new art form in 1597. Claudio Monteverdi followed suit, and these were the early beginnings of what was to be later known as opera.

Meanwhile, in churches too, it was inadequate to praise God merely by reading and reciting verses from the *Bible*—one had to sing. To make music, churches employed singers, composers and instrumentalists to lend structure and splendour to religious music. There was a growing demand for a musician's service, and one of the places musicians could find employment was in the church. Larger churches had a choir of singers and instrumentalists under the direction of a chapel master. The choir usually comprised male singers (or female singers in a convent), an organ, and additional instruments as the prestige of the church, court chapel, or setting demanded.

While the general public worshipped in bigger churches and attended opera in public theatres, wealthy nobles and monarchs had their own little private chapels to worship in and courts to entertain guests in. They typically commissioned works from composers and employed a smaller ensemble for the space—usually a string band led by a concertmaster,

who would also function as the principal violinist.

The patronage of composers resulted in a collection of works for smaller ensembles, sometimes sacred and sometimes secular; sometimes purely instrumental, sometimes with one or two singers and an accompanying ensemble. This genre later came to be referred to as chamber music.

Today's programme brings together a selection of works from the baroque era—ranging from music performed in the chapels and courts of the nobility to the big opera theatres—celebrating the ingenuity of composers and the beauty of the human voice.

Vivaldi

Sinfonia from L'Olimpiade, RV 725

For much of his life, Antonio Vivaldi (1678 – 1741) worked at the Ospedale della Pietà, an orphanage that accepted the illegitimate girls of Venetian noblemen and courtiers born out of wedlock. Most of the compositions he wrote were for its pupils, who were taught to play various instruments so as to form an orchestra. With Vivaldi as the *maestro di coro* and responsible for the composition and performances of the whole establishment's music, the Pietà became a music conservatory of sorts, attracting visitors to Venice to watch concerts.

By the time Vivaldi took an interest in writing opera in 1713, just a little over 100 years after Jacopo Peri's *Dafne*, the genre had exploded in popularity, and an entire industry had sprung up in Venice. Poets had begun to take writing librettos more seriously, with Pietro Metastasio being the most celebrated among them. His librettos on mythological and historical themes were set to more than 800 operas, extending even up to the time of Mozart and beyond.

In his lifetime, Vivaldi had claimed to have written 94 operas (he had written many concertos as well, prompting Stravinsky's infamous remark of Vivaldi writing the same thing 600 times). However, only half the titles have been identified, and the scores for about 20 survive.

Premiered in 1734, Vivaldi's *L'Olimpiade* is an opera in three acts, with a libretto by Metastasio, set at the Olympic Games in Ancient Greece. With four teenagers, tangled relationships, and rivalries both athletic and romantic, Vivaldi captures the characters' feelings, personalities and thoughts through his music. Before the drama on stage begins, the orchestra first sets the scene with an overture. Also called a *sinfonia*, this Italian-style of orchestral overture is organised in three contrasting parts—fast-slow-fast—and is the antecedent of the classical symphony.

Pergolesi

"Da rio funesto turbine" from Il Flaminio

Giovanni Battista Pergolesi (1710–1736), too, had set Metastasio's *Olimpiade* to music in 1735. At the Roman premiere of *Olimpiade* during Carnival season at the Teatro Tordinona, he had announced that he would premiere a new *commedeja pe' mmuseca*, *Il Flaminio*, later that autumn. This *commedeja pe' mmuseca* was to be different: *Il Flaminio* was to be a comedy-opera, in stark contrast to the seriousness of *Olimpiade*.

Set in three acts, the plot contains the usual elements of love triangles and disguises: Giustina, having loved and lost Flaminio, agrees to marry Polidoro. Polidoro has a sister and a secretary Giulio (Flaminio in disguise), and Giustina falls for the secretary, not knowing it is Flaminio. Meanwhile, Polidoro's sister Agata also loves Flaminio but is engaged to Ferdinando.

The aria *Da rio funesto turbine* occurs in Act II, where Agata sings about her frustration and whirlwind of emotions as she considers her situation of being in love with Giulio, who is stubborn and ungrateful to her, while feeling guilty of betraying Ferdinando, who is in love with her. The opera ends with Giulio revealing himself as Flaminio, and he and Giustina declare their love for each other.

Il Flaminio was rather successfully staged in Naples in the autumn of 1735, but by then Pergolesi was critically ill and unable to complete a commission

due later that November. A few months after, in early 1736, he gave away all his belongings and withdrew to the Franciscan monastery in the spa town of Pozzuoli near Naples, not expecting to live long thereafter.

Porpora

“Per pietà, turba feroce” from Il trionfo della divina Giustizia ne’ tormento e morte di Gesu Cristo

Although history has remembered Handel more than Nicola Porpora (1686 – 1768), both were so famous in the 1730s that there was an ongoing rivalry between them in London. By the time Porpora went to England, he had already solidified his reputation as a great singing teacher in Venice and Naples. Among his students were the poet Metastasio (who wrote the libretto for Vivaldi’s *L’Olimpiade* among other works) and the celebrated castrati Porporino, Farinelli, and Caffarelli (all stage names, of course). In trying to outdo each other, both Handel’s opera company and the newly set-up Opera of the Nobility that hired Porpora went bankrupt within four years. Perhaps the only ones who benefitted from this musical political rivalry were the opera-loving public who had the best of both worlds.

However, before all that, Porpora was known for his elegant compositions in the style of Scarlatti, who dominated the opera scene in Naples, where Porpora was born. At the age of 30, he received a commission to write an *oratorio*—a sacred music drama—from the brothers of the Congregation of Our Lady of the Seven Sorrows on occasion of the anniversary of the Virgin of Sorrows, celebrated by the church the week before easter. The subject was to be the reenactment of the events of the passion and death of Jesus, and Porpora was to write music that was capable of “moving the affections” and bring forth renewed intentions of moral amendment and contrition in the faithful.

The result was *Il trionfo della divina Giustizia ne’ tormento e morte di Gesu Cristo*, whose title translates to The Triumph of Divine Justice in the torments and death of Jesus Christ. In this *oratorio*, Porpora combines two trends from previous past commissions: allegorical characters who are responsible for the doctrinal interpretation of Christ’s death

(in this case, Justice); together with the realistic reenactment of events.

The *oratorio* is set in two parts, with the second part making use of an interesting libretto: Mary the grieving mother of Jesus, Mary Magdalene and John witness Christ's Calvary, and comment on the final moments of Christ's life (known to Catholics as the Stations of the Cross), subdued in their desire for intervention by Divine Justice. Porpora shows his mastery of counterpoint and harmony in characterising the images of pain, sighs, death, and tears of the three as they watch Jesus on the cross. The aria *Per pietà, turba feroce* (For pity's sake, O fierce crowd!) sees an almost delirious Mary singing to the crowd, imploring them to have compassion.

Towards the end of his long life, Porpora was living in Vienna when he hired a young Joseph Haydn to serve as his accompanist and valet. Despite the humbling nature of the job, Haydn's biographer Griesinger writes that Haydn credits Porpora for teaching him singing, the Italian language, and "the true fundamentals of composition", even though he was mean to Haydn, treating him with "no lack of *Asino, Coglione, Birbante* (ass, cullion, rogue] and pokes in the ribs".

Handel

Amarilli vezzosa, HWV 82

At the age of 21, Georg Frederich Handel (1685 – 1759) left Germany for Italy for the first time. He had one goal: to be an opera composer of the first rank. To do that, he had to perfect his skill in writing for the voice. He had all the technical skills of a German church musician, and after dabbling in the world of opera at Hamburg he had experienced some second-hand impressions of French and Italian styles. Impressed with the Italian way of vocal writing, he knew that he had to immerse himself in Italy—to learn the language, experience the food, life, and most fashionable music of the city.

Soon realising that the conditions of working with opera houses were stressful and sometimes unpleasant to the point of acrimony, he found a more pleasant alternative to practice his craft: writing cantatas to be

performed as domestic entertainment in the houses of the nobility. These cantatas are essentially stories set to music, but without the costumes, stage sets, and large forces that operas call for. Working with poets and musicians, Handel wrote over a hundred of such *cantatas* over the four years he spent in Italy—both sacred and secular—for ensembles that ranged from one soloist and continuo, to larger-scale cantatas that were almost the size of a miniature opera for special occasions.

Amarilli vezzosa was written and performed in 1708, and its title translates to “Charming Amarilli”. Sometimes also known by its other (and more appropriate) title, *Il duello amoroso* or The Amorous Duel, this cantata is a secular work featuring a soprano for the role of the shepherdess Amaryllis, and an alto soloist for the role of the shepherd Daliso, with accompaniment by violins and continuo.

The story takes place in a secluded forest: one can almost hear Amaryllis being chased by Daliso in the opening sonata. The backstory to the drama is that the Amaryllis once loved Daliso, but then decided that she did not love him anymore. Daliso, still in love but feeling hurt, decides to confront Amaryllis. Amaryllis mocks Daliso, and when Daliso threatens to use force to gain his desire, Amaryllis warns him against violence. As Daliso was still determined to choose violence, Amaryllis takes out a dagger and demands that Daliso plunges it into her heart to satisfy himself.

At this gesture, Daliso comes to his senses, begging forgiveness. At the end of the cantata, Daliso rebukes Amaryllis for her heartlessness, and Amaryllis tells Daliso to give up, for his love will never set her on fire.

Pergolesi ***Stabat Mater***

As the 26-year-old Giovanni Battista Pergolesi lay dying of severe tuberculosis in a Franciscan monastery near Naples, he was working on two sacred works, the *Salve Regina* and the *Stabat Mater*, the latter of which will end today's concert.

The title *Stabat Mater* comes from the first words of a 13th century poem in Latin describing Mary, the mother of Jesus, weeping as she witnessed the suffering of her son at the foot of the cross.

Pergolesi was commissioned by the *Most Noble Order of the Knights of Our Lady of Sorrows* to write a *Stabat Mater* that was to be sung as part of their private religious devotions during the period of Lent to commemorate the crucifixion of Christ. Previously, Alessandro Scarlatti's version of *Stabat Mater* had been used for the past 20 years, and the group of noblemen felt that it was time for an updated version.

Instead of large forces, Pergolesi employed the use of two solo voices, strings and basso continuo, allowing the graceful vocal melodies to shine whilst being supported and occasionally doubled by the strings. Through the use of dissonances and shifting harmonies in chords that never seem to resolve, the tension evoked by Pergolesi paints a moving, profoundly human portrait of a grieving mother.

Pergolesi passed on a few weeks after completing *Stabat Mater*, without experiencing the fame that the work brought him after his death.



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- De Standaard



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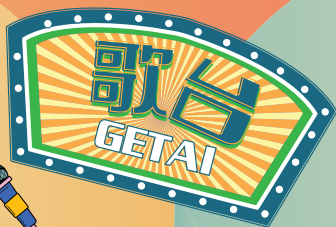
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Connections

At Home and Afar

**Our stories. Our world.
In 60 live and digital works.**

Esplanade shines the spotlight on artistic relationships and notable programmes spawned through the national performing arts centre.

esplanade.com/60connections



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Upcoming Chamber & Organ Concerts

at the Victoria Concert Hall

27
Jul

SSO Organ Series:

Golden Age of the Organ

🕒 4pm

Be taken back to the 16th and 17th centuries through the music of Gabrieli, Frescobaldi, Monteverdi and more, performed by organist Boey Jir Shin with the Singapore Symphony Chorus and Anglican Chamber Ensemble.



21
Sep

SSO Chamber Series:

Summer Music

🕒 4pm

A lazy summer's frolic, a jester's gambol with fate, and finally, peaceful Romantic serenity. This attractive programme of chamber music performed by musicians of the Singapore Symphony Orchestra is a display of the versatile voices of the woodwind instrument family.



10
11
Oct

SSO Chamber Series:

Die Fledermaus in a Pocket

🕒 7.30pm

Filled to the brim with lively polkas and irresistible waltzes, Johann Strauss II's *Die Fledermaus* ("The Bat") is a tale of love affairs and lovers' identities gone awry. From the same people who brought you 2024's *Figaro in a Pocket*, come see this abridged 90-minute version of one of the most popular comic operettas of all time, together with Musicians of the SSO and a stellar cast of singers.



Want to know more?

Scan here for more information



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Ministry of Culture, Community and Youth

NATIONAL ARTS COUNCIL
SINGAPORE

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Better
Everyday
By Your Board



CHORUS CONCERT

A Choral Tribute to Singapore

This concert honours our nation's spirit of resilience, hope and unity. Featuring iconic opera choruses by Verdi, Mozart and Donizetti, regional folk songs, and a special operatic arrangement of "Wu Suo Nan Yang (雾锁南洋)" from local blockbuster, *The Awakening*.

SLO Adult Chorus Concert featuring SLO Youth Chorus
Victoria Concert Hall

Saturday, 30 August 2025

7:00pm

www.singaporeopera.com.sg



COMING SOON...

Mozart's *The Magic Flute*

19 & 20 December 2025

Details available @ singaporeopera.com.sg

BACH CONCERTOS EXTRAVAGANZA!

Concerto for 2 Violins in D minor, BWV 1043
Concerto for Oboe & Violin in C minor, BWV 1060R
Concerto for Harpsichord in A major, BWV 1055
Orchestral Suite No. 2 in B minor, BWV 1067

Asian Premiere of SG60 commissioned work:
"Rainforest Refrains" by Chen Zhangyi

VICTORIA CONCERT HALL

7 SEP 25 @ 3PM

Tickets available from SISTIC

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ORCHESTRA
of the MUSIC
MAKERS



하나의 선율

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JONATHAN SHIN
what the sea was whispering

MAURICE RAVEL
PIANO CONCERTO IN G MAJOR

JOHANNES BRAHMS (ORCH. SCHOENBERG)
PIANO QUARTET NO. 1 IN G MINOR, OP. 25

FRI, 31 OCT 2025, 7.30PM
ESPLANADE CONCERT HALL

ORCHESTRA OF THE MUSIC MAKERS
CHAN TZE LAW, CONDUCTOR
KUN-WOO PAIK, PIANO

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OFFICIAL HOTEL:





Candida Thompson, Artistic
Director of Amsterdam Sinfonietta



Tang Tee Khoo, concert violinist
and founder of CMAS



Lix Hilde Klekk, violinist of Oslo
String Quartet



Yang Shuxiang, Singaporean
concert violinist

presented as part of
Chamber Music and Arts Singapore's 5th Anniversary Celebrations

dal segno 1 8 2 5

"Violinist Tang Tee Khoo and friends transcend the ordinary"
"performances like these leave listeners craving for more"

— The Straits Times

Learn more about
CMAS' 5th Anniversary Celebrations



Chamber Music Evening Concert

Fri, 7 Nov 2025, 8pm
Esplanade Recital Studio

Schubert Piano Sonata in a minor D.845

Mozart g minor Piano Quartet

Beethoven String Quartet Op. 127 in E-flat major

Concerts for Children

Sun, 9 Nov 2025, 10am, 12nn
Esplanade Recital Studio

Discover the beauty and power when eight string
instruments unite in Mendelssohn's beloved
String Octet.



Chamber Music and Arts Singapore



Julianne Lee, violist of Grammy-
nominated Dover Quartet



Ida Bryhn, principal violist of
Norwegian Chamber Orchestra



Zoltán Fejérvári, solo pianist &
professor at Basel Hochschule für
Musik

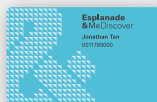


Eckart Runge, solo German cellist
and former founding member of
Artemis Quartet

The Arts & You

Your access to the arts starts with *Esplanade&Me*

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Free to join



Free upgrade when you spend \$500



Free upgrade when you spend \$1000



Free for kids 12 years & under



Free for ages 17 to 26 years



Free for ages 55 & above



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Gift

Imagination, empathy, creativity—the arts both embody and inspire these human qualities that help us make a better society.

a

Your donation opens up opportunities for the young to experience and be inspired by the arts. It also supports the aspirations of emerging Singapore artists to create and express their vision for the future.

Seat



esplanade.com/giftaseat

In appreciation of your donation:

Seat plaque acknowledgement
for the next ten years

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Acknowledgement on
donors' wall in Esplanade

Full tax deduction
of donation amount



Esplanade gives our heartfelt thanks

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



4,231

activities took place at Esplanade.



3,007

 Free

737

 Paid

3,809,486

People attended our activities at the centre.



Free

3,367,291

Paid

141,565



636

 Activities

17,949

 Participants

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

*Figures for Esplanade's activities from Apr 2023 to Mar 2024.



Your contribution* will make a difference.

On behalf of the communities we serve, thank you!

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

Donate at www.esplanade.com/donate

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

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

With Gratitude

Esplanade – Theatres on the Bay is a charity, a not-for-profit organisation and Singapore's national performing arts centre.

We seek to entertain, engage, educate and inspire through the arts. We thank everyone who has helped us bring positive impact to Singaporeans by supporting the arts and Esplanade.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for their generous contributions.

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Yvonne Tham

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Join us in sharing the joy of the arts and help us reach more communities in need.

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



Esplanade also receives grants from the Ministry of Culture, Community and Youth, as well as support for our Community Programmes from the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

“

Reading Offstage is one of the best things ever!
I devote all my free time to the videos, articles
and podcasts about music, dance, theatre, visual
arts... it is absolutely life-changing. Five stars.

”

Totally Anonymous Person
(who is not related to Offstage)



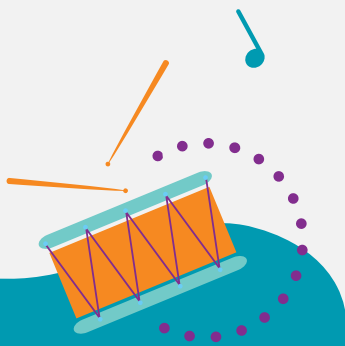


TELL US WHAT YOU THINK!

Help us make your next Esplanade experience even better by taking a moment to share your thoughts with us.

We look forward to creating more wonderful memories with you soon.

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Terms and conditions apply. A programme of 60 Connections – At Home and Afar, a year-long season of Singapore stories and international collaborations in celebration of SG60.



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