

**Candida
Thompson**
Director & Violin

Kian Soltani
Cello

Kian Soltani and Amsterdam Sinfonietta

(Austria/Iran, Netherlands)

11 Mar 2025, Tue, 7.30pm
Esplanade Concert Hall



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PROGRAMME

Amsterdam Sinfonietta

Candida Thompson, director & violin

Kian Soltani, cello

Carl Philipp Emanuel Bach *Sinfonia in G major for strings,
Wq. 173*

Thomas Adès *Shanty – Over the Sea*

Joseph Haydn *Cello Concerto No. 1 in C major,
Hob. VIIb/1*

Intermission

Three Songs for Cello and Strings

Felix Mendelssohn *Suleika Op.34, No. 4*
(arr. Wijnand van Klaveren)

Franz Schubert *An die Musik, D.547*
(arr. Adrian Williams)

Franz Schubert *Du bist die Ruh, D.776*
(arr. Adrian Williams)

William Walton *Sonata for Strings*

Approximately 1hr 40mins, including 20mins intermission.



Amsterdam Sinfonietta is a world-class ensemble comprising 23 top-tier musicians who perform together as a unified whole. Under the leadership of artistic director Candida Thompson, the orchestra tours globally with adventurous programs. With immense passion, Amsterdam Sinfonietta has become the premier string orchestra in the Netherlands, renowned for its commitment to excellence and artistic innovation. The orchestra embraces the entire string orchestra repertoire, from classical masterpieces to newly commissioned works and arrangements, while also exploring cross-genre collaborations with film, dance, theatre and other art forms.

Founded in March 1988 with Lev Markiz as its first artistic director, the orchestra has grown significantly.

Amsterdam Sinfonietta

Since Candida Thompson took over in 2003, Amsterdam Sinfonietta has become a regular performer in European concert halls and has toured across Europe, Asia, America, and Australia. The orchestra has performed in renowned venues such as the Barbican Hall in London, the Cité de la Musique in Paris, the National Centre for the Performing Arts in Beijing, Teatro Colón in Buenos Aires, the Elbphilharmonie in Hamburg and the Wiener Konzerthaus.

The orchestra collaborates with top national and international soloists such as Janine Jansen, Sol Gabetta, Kian Soltani, Thomas Hampson, Fazil Say, Beatrice Rana, Angélique Kidjo, Rufus Wainwright, and Wende, all of whom share the orchestra's curiosity and commitment to innovation.

In addition to live performances, Amsterdam Sinfonietta is an active recording orchestra, regularly producing albums and music films. Since 2004, the orchestra has released 16 albums with its in-house label Channel Classics, including *The Mahler Album*, *The Argentinian Album*, *Formidable!* and most recently *Pärt über Bach*. It has also recorded for the labels ECM, Sony Classical, and Deutsche Grammophon. Its first music film, *Strings*, premiered in March 2020, followed by releases of the films *Misirlou* (traditional), *Atashgah* (Jacobsen), *Sus-Septed Tempus V* (Layegh), *Tango* (Piazzolla), *Tabula rasa* (Pärt), and the animation *Alla Tarantella* (Schulhoff). In Sep 2024, the orchestra released *One Zero Six Zero*, a cinematic adaptation of Bach's *Double Concerto in C minor*, directed by Maarten Corbijn.

Through the Sinfonietta Academy, young talented musicians have the opportunity to learn from the orchestra's unique approach to ensemble playing. Additionally, Amsterdam Sinfonietta introduces thousands of children to classical music and string instruments each year through its *KleuterSinfonietta* performances and children's workshops.



Candida Thompson

Candida Thompson is renowned for her exceptional musical communication and honest musicianship. Her curiosity and research led her to pioneering programmes and collaborations that cross boundaries of culture, time and genre.

Candida studied violin with David Takeno at the Guildhall School of Music in London and completed her studies at the Banff Center for the Arts in Canada. A pivotal moment in her musical development was an invitation to participate in a series of masterclasses and concerts with Isaac Stern. She has since been invited to perform and direct prominent ensembles as the Chamber Orchestra of Europe, City of London Sinfonia, Guildhall String Ensemble, Camerata Nordica, Mahler Chamber Orchestra and Camerata Salzburg.

In 2003 Candida became artistic director of Amsterdam Sinfonietta, a world-class string ensemble with an international focus and reputation. As a performer and director, she established

a well-attended adventurous concert series in the Netherlands, which frequently tours Europe, South America, China and Australia. The ensemble also recorded for labels including Deutsche Grammophon, Sony, Decca, ECM and has a long-standing relationship with Channel Classics.

Chamber music remains at the heart of Candida's musical pursuits. She regularly collaborates with kindred musical spirits like Bruno Giuranna, Xenia Yankovich, Harriët Krijgh, Alexander Gavrylyuk, Victor-Julien Laferrière, Iris Juda and Janine Jansen. She is a frequent guest at festivals such as the Kuhmo Festival in Finland, Ernen Festival in Switzerland, La Musica Sarasota in the US, *Harriet & Friends* in Austria, as well as performing at the Utrecht Kamermuziek Festival.

As a passionate advocate for the classical music tradition and a keen interest in contemporary cultural developments, Candida actively engages in artistic dialogue. This has led to compelling projects involving living composers such as Jörg Widmann, Thomas Larcher, Michel van der Aa, as well as collaborations with philosophers, photographers, urban dancers, actors, and light designers.

Candida is deeply committed to nurturing the next generation of musicians. She is a regular guest coach at institutions like Villa Musica Chamber Music in Germany and the Guildhall School in London, where she works with and performs alongside young talents.

Candida plays on a Guarneri, del Gesù violin (1698-1744), generously loaned by a private collector.



Kian Soltani

Hailed by *The Times* as a “remarkable cellist” and described by *Gramophone* as “sheer perfection”, Kian Soltani’s playing is characterised by a depth of expression, sense of individuality and technical mastery, alongside a charismatic stage presence and ability to create an immediate emotional connection with his audience. He is now invited by the world’s leading orchestras, conductors and recital promoters, propelling him from rising star to one of the most talked about cellists performing today.

In the 23/24 season, he is the Focus Artist of Tonhalle-Orchester Zürich and will share stages with Wiener Symphoniker, WDR Sinfonieorchester, NDR Elbphilharmonie Orchestra, Cincinnati Symphony Orchestra, Orchestre de Chambre de Lausanne, Konzerthausorchester Berlin, and NHK Symphony Orchestra. Aside from orchestral and recital concerts, he will maintain a busy

schedule, comprising tours with Camerata Salzburg and Mahler Chamber Orchestra.

His recent orchestral highlights include Orchestre de la Suisse Romande, Deutsche Kammerphilharmonie Bremen, Netherlands Radio Philharmonic Orchestra, Detroit Symphony Orchestra, and Accademia Nazionale di Santa Cecilia. As a recitalist, he continues to appear in prestigious halls and series including Pierre Boulez Saal, Berlin, Wigmore Hall, London, Schubertiade, Musikverein, Vienna, Beethovenhaus, Bonn and Konzerthaus Dortmund.

In 2017, Soltani signed an exclusive recording contract with Deutsche Grammophon and his first album, *Home*, comprising works for cello and piano by Schubert, Schumann and Reza Vali, was released to international acclaim in 2018, with Gramophone describing the recording as “sublime”. Soltani has since recorded several other discs including the *Dvorak* and *Tchaikovsky Piano Trios* with Lahav Shani and Renaud Capucon, recorded live at Aix Easter Festival in 2018, released by Warner Classics and *Dvořák's Cello Concerto* with the Staatskapelle Berlin and Daniel Barenboim in August 2020.

He recently won the Innovative Listening Experience Award at the coveted Opus Klassik Awards 2022, Germany's most prestigious classical music prize which honours outstanding artists and recordings, for his *Cello Unlimited* album released in October 2021. He worked on this disc with Deutsche Grammophon throughout 2020, and it is a celebration of the cello and film music. Of the disc, Soltani wrote “Everything you will hear on this album is made only and exclusively with my cello and played only by me. The possibilities of this instrument are unlimited and infinite, and this album is a celebration of the instrument and of epic film music as well”.

Soltani attracted worldwide attention in April 2013 as winner of the International Paulo Cello Competition in Helsinki. In February 2017, Soltani won Germany's celebrated Leonard Bernstein Award and in December 2017, he was awarded the prestigious Credit Suisse Young Artist Award.

Born in Bregenz, Austria, in 1992 to a family of Persian musicians, Soltani began playing the cello at age four and was only 12 when he joined Ivan Monighetti's class at the Basel Music Academy. He was chosen as an Anne-Sophie Mutter Foundation scholarship holder in 2014 and completed his further studies as a member of the Young Soloist Programme at Germany's Kronberg Academy. He received additional vital musical training at the International Music Academy in Liechtenstein. As of October 2023, he holds the position of professor of cello at the University of Music and Performing Arts in Vienna, Austria.

Kian Soltani plays the "London, Ex Boccherini" Antonio Stradivari cello, kindly loaned to him by a generous sponsor through the Beares International Violin Society.

MUSICIANS

DIRECTOR & VIOLIN

Candida Thompson

FIRST VIOLIN

Chiara Sannicandro

Nicoline van Santen

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Ingrid van Dingstee

Svenja Staats

SECOND VIOLIN

Catherina Lee

Frances The

Petra Griffioen

Inki Varga

Olivia Scheepers

Diet Tilanus

VIOLA

Georgy Kovalev

Seamus Hickey

Anne-Bartje Fontein

Sofie van der Schalie

Ernst Grapperhaus

CELLO

Tim Posner

Stefano Bruno

Örs Köszeqhy

Madelyn Kowalski

DOUBLE BASSES

Ying Lai Green

Servaas Jessen

OBOE

Juan Esteban Mendoza

Akira Barrios

HORN

Martijn Appelo

Hendrik Marinus



PROGRAMME NOTES

C.P.E. Bach

Sinfonia in G major for strings, wq. 173

Following the death of his father, Frederick II ascended the throne in 1740 to become the king of Prussia. Aside from being remembered as a brilliant military campaigner who expanded Prussia's territories and built a formidable military power, he also had a great appreciation for the arts, particularly music. As a result, the court placed new emphasis on music, and the musical culture flourished in Berlin. The Prussian *Hofkapelle* (court ensemble) was revived, and the musicians of the *Hofkapelle* created a substantial repertory of concertos, overtures, symphonies and chamber music. This revival also stimulated the musical culture of the aristocracy and the bourgeoisie.

C.P.E. Bach was the cembalist of the *Hofkapelle*, dedicating much of his time and compositional activity to keyboard music and concertos. In his 1773 autobiography, he claimed to have composed *ein Paar Duzen* (a few dozen) symphonies, but only eight from Berlin (Wq173 - 181) and four more from 1775/6 are known. The others were either lost over time or destroyed due to his dissatisfaction with them.

The Sinfonia in G major for strings Wq. 173, is the first known of the set he wrote in Berlin, composed for a four-part string orchestra. The terms 'sinfonia' and 'symphony' were used interchangeably during the baroque period, referring to a work (sometimes standalone, sometimes serving as an overture of sorts to an opera) in three sections: fast-slow-fast. This later evolved to become the classical symphony.

Energetic and lively, the *Allegro assai* first movement features sudden contrasts in mood, shifting from strong rhythmic drive to expressive melody, in line with the *Empfindsamer Stil* aesthetic of that time. These contrasts allow art (music and poetry) to express “true and natural feeling”, rather than remaining confined to an emotion, as was typical of baroque compositions just a few decades before.

The *Andante* second movement features a lyrical, slow melody that is emotional yet introspective and subtle. The dance-like *Allegretto* is light and playful, closing the sinfonia on a joyful note.

T. Adès

Shanty - Over the Sea

When British composer Thomas Adès wrote *Shanty - Over the Sea* in 2020, as a commission from Amsterdam Sinfonietta and multiple other chamber orchestras, he likely did not foresee the resurgence of shanties the following year, from the most unexpected source, TikTok. Scottish musician Nathan Evan's video, where he performs a catchy rendition of 19th century New Zealand shanty *Wellerman* garnered over 4 million views and became a viral social media trend. TikTok users used this old-timey entertainment of sea shanties as a safe harbour to take their minds off the day's events by duetting with his video or creating their own. The subculture of #ShantyTok blew up in 2021.

Although sea shanties can be traced back to the 16th century, they flourished in the 19th century aboard sailing ships, where coordinated effort among the crew was necessary for tasks such as rowing, hauling ropes, hoisting sails or hauling nets. The call-and-response work songs helped maintain the ship crew's focus while navigating dangerous waters, making arduous tasks more bearable.

Adès likens the shanty to an African American spiritual, both expressing a yearning for liberation and a safe harbour, far from the false, arbitrary regime of petty masters. In *Over the Sea*, Adès uses the repetition of the melody to create variation, dividing the strings into as many as 15 individual parts, thus developing the shanty melody into a soundscape of denser textures. He dedicates this work to the musicians of the orchestras who play it.

J. Haydn

Cello Concerto No. 1 in C major, Hob. VIIb/1

I. Moderato

II. Adagio

III. Allegro

Like the Bach cello suites before it, this concerto was also a legendary lost work. Its fabled existence was confirmed as an entry (complete with title and a snippet of a theme) in the *Entwurf-Katalog*, a draft catalogue of sorts that Haydn kept since 1765, and in another catalogue compiled in 1805 titled *A catalogue of all the compositions I recall having completed from my eighteenth to my seventy-third year*. However, there was no score to be found until it was unearthed in 1961 by the musicologist and archivist Oldřich Pulkert at the Prague National Museum.

Pulkert found a set of parts to the cello concerto, thought to have been written out by Joseph Franz Weigl, a cellist in the Esterházy family's orchestra, whose music director was Franz Josef Haydn (1732-1809). The concerto dates back to the early 1760s, a period when Haydn's output was mostly instrumental and exclusively intended for court performances. It is believed to have been composed for Weigl, Haydn's good friend and an excellent musician, due to the challenging thumb technique (developed about 20 years earlier) that Haydn demanded.

Composed two decades earlier before Haydn's second cello concerto, this work belongs to the transitional period between the baroque and classical periods, when one of J.S. Bach's sons, Carl Philipp Emanuel Bach, was at the height of his prominence. Despite the lengthy classical-style opening and the musical gestures of the first movement, traces of the baroque are still evident, particularly in the repetition of phrases, the rhythmic pulse in the bass, and the alternating solo passages with the recurring refrain by the orchestra. The solo part is technically demanding, with multiple-stops and fast passages that utilise the full range of the cello, often ascending to the highest registers.

In the second movement, only the strings play, and the sunny disposition found in the first movement is somewhat muted in a sweet, gentle *adagio*. The oboes and horns, whose role is primarily to support the strings, stay silent. For the *Allegro Molto* finale, Haydn uses, as with the first movement, an agile theme for the orchestra that recurs throughout. The solo cellist then enters with a long note that morphs into rapid passagework, even more impressive than the first movement's. Amidst the virtuosity, Haydn includes lyrical phrases in the music in the witty style that has come to be associated with him.

Noted Haydn musicologist H.C. Robbins Landon hailed the discovery as "the single greatest musicological discovery since the Second World War"; and since then, it has become a staple in every cellist's repertoire, beloved for its majestic chords, versatility in range and techniques, as well as tuneful melodies.

Three Songs for Cello and Strings

If there is an instrument that encompasses the entire range, expression and emotion of the human voice, it is most likely the cello. Spanning almost five octaves, its strength lies in its ability to sing soulful melodies across various registers, producing a rich tone throughout. Playing the instrument itself requires a certain physicality that is akin to singing: the player hugs the instrument close, coaxing dulcet, mellow tones from it. This set of three songs showcase the expressive power and the humanness of the cello.

F. Mendelssohn, arr. Klaveren

Suleika Op.34, No. 4

If Mendelssohn had known that the text in Goethe's *Book of Suleika* was not written by Goethe but his muse, the Austrian actress and dancer Marianne von Willemer, one wonders if he would have chosen to set *Suleika* to music. After all, this was the same man who disapproved of her sister publishing her own music, instead publishing it under his name because he believed she should focus on her womanly duties of managing her house rather than composing or making music.

Like Mendelssohn, Goethe also published Marianne's writings, but in a different context: possibly hiding in plain sight the love letters they wrote to each other. When they first met, Goethe was 64 and smitten with the 31-year-old Marianne von Willemer, the wife of his friend, the banker Johann Jakob von Willemer. Marianne, who could play the piano, sing and dance, captivated Goethe. At the time, Goethe was working on a collection of lyrical poems influenced by the Persian poet Hafis which he titled *West-östlicher Divan* (the West-East Divan). The eighth book in the collection was the *Book of Suleika*, telling the love story of the poet Hatem and a much younger woman, Suleika.

As if the parallels were not clear enough, we later discover that Suleika and Hatem were the names used by Marianne and Goethe in their correspondence. When Marianne von Willemer wrote the poem, she was travelling to meet Goethe for three days in Heidelberg –the last time the lovers would ever meet.

The poem describes Suleika anxiously waiting to hear from her love during their separation, pleading with the west wind to convey to him that he is the love of her life. Mendelssohn sets the poem in a mournful romance, beginning with a minor key to depict Suleika's agony; but the song ends in a major key, symbolising the joyful feelings his presence brings her.

F. Schubert, arr. Williams

An die Musik, D.547

Du bist die Ruh, D.776

Franz Schubert had also famously set *Suleika* to music, and when composer Johannes Brahms first heard Schubert's version, he remarked that it was "the loveliest song ever written." In his tragically short life of 31 years, Schubert had written over six hundred *lieder* (art songs) for voice and piano, alongside numerous solo piano, chamber and orchestral works.

Schubert's preferred genre was obviously the German *lied*, where he took poems and set the text to music. These songs were then often performed in private gatherings known as *schubertiades* – evenings dedicated to Schubert's music. During these intimate events, Schubert's circle of friends (most of whom were distinguished writers and artists who played music at an amateur level) would listen to his compositions and discuss intellectual and artistic matters.

The text of *An die Musik* was written by Schubert's close friend and poet Franz von Schober. Their similar names led to such a close bond that they could almost have merged identities into 'Schobert'. *An die Musik* is a deeply contemplative prayer of thanksgiving for music, expressing how this sacred art rekindles warmth in the poet's heart and carries him off to a better world. The music is deceptively simple, but this simplicity makes the work one of the most challenging to perform. Schubert's sincerity and heartfelt devotion emanates from every note, resulting in a type of exaltation that enables us to glimpse this inspired, almost transfigured state in which Schubert wrote his music.

It was also probably through Schober that Schubert had access to the text of Friedrich Rückert's *Östliche Rosen* (Eastern Roses), his most extensive, Persian-influenced collection of poetry grouped into three *Lesen*, or 'harvests'. This collection is reminiscent of Goethe's *West-östlicher Divan*, to which Rückert even makes reference to in his introductory poem. Rückert, known for writing poetry as quickly as Schubert wrote *lieder*, did not title many of his poems when he first wrote them. Schubert takes the first line *Du bist die Ruh* (You are the calm), as the title for his song in 1823. Interestingly, Rückert later gave the poem a more suggestive title, *Kehr' ein bei mir* (Come to my dwelling), taken from the third stanza much later in 1834.

Schubert's *Du bist die Ruh* follows a similar vein as *An die Musik*—both are prayers and love songs longing for emotional security and a committed relationship. The seven-bar introduction before the melody enters begins in a narrow range—just a major triad apart, the gently oscillating notes tracing the ghost of a melody that soon becomes the song's accompaniment. The range widens slowly, as if opening a viewpoint, and the simple two-part writing becomes three, then five parts, rising heavenward before returning to the original key of the song's opening. Throughout the song, Schubert translates the text's sensuality with loving and gentle themes,

using occasional chromatic alterations and suspension to create tension and profoundly moving music.

In his 1911 essay, *The Relationship to the Text*, 20th century modernist composer Arnold Schoenberg famously confessed:

“A few years ago, I was deeply ashamed when I discovered in several Schubert songs, well known to me, that I had absolutely no idea what was going on in the poems on which they were based. But when I had read the poems it became clear to me that I had gained absolutely nothing for the understanding of the songs thereby, since the poems did not make it necessary for me to change my conception of the musical interpretation in the slightest degree. On the contrary, it appeared that, without the poem, I had grasped the content, the real content, perhaps even more profoundly than if I had clung to the surface of the mere thoughts expressed in words.”

Perhaps it is in listening to these songs played instead of sung that we are able to fully respond to the music and ponder upon the meanings of the text—how Schubert, through his musical interpretation, captured his friends’ poems in such a way that transcends the words themselves.

W. Walton

Sonata for Strings

I. Allegro

II. Presto

III. Lento

IV. Allegro molto

During World War II, 37-year-old William Walton drove ambulances so “extremely badly” that he landed several vehicles in the ditches. The British government then decided he was better suited composing music instead, assigning him to work on wartime propaganda films in the Army Film Unit.

By then, Walton was already a well-known and beloved composer, both publicly and among the royals. His 1937 commission from the Crown to celebrate King George VI’s coronation resulted in the widely acclaimed *Crown Imperial March*. His last serious piece prior to the war was his violin concerto, written in 1939 for violinist Jascha Heifetz.

Walton wrote music for six films during the war—some of which he felt were “rather boring.” Nonetheless, these films helped divert a war-weary public and demonstrated his skills in writing for the silver screen. One of his biggest breaks was Laurence Olivier’s 1944 adaptation of Shakespeare’s *Henry V*. The movie became a classic, and Walton’s score, a masterwork of film score art, earned him his first Academy Award nomination, likely contributing to the movie’s success.

After the war in 1945, Walton began work on a string quartet. Work on the quartet was slow—it took Walton almost two years to complete, and when it finally premiered on BBC in May 1947 by the Blech String Quartet, it immediately became a staple of string quartet repertoire. Twenty-three years after the quartet was composed, Neville Marriner, the conductor, violinist and founder

of the Academy of St Martin-in-the-Fields asked Walton about reworking the string quartet for a string orchestra.

This was the genesis of Walton's *Sonata for Strings*. Walton set to work, adding a part for double basses to provide a sturdier harmonic foundation, and heavily revising the first movement. By the time he finished the third movement, he was so busy with other projects that he asked his trusted friend and composer Malcolm Arnold to help orchestrate the final movement.

The music is highly dramatic, even more so when re-written for a large body of strings. Walton's work is characterised by its clarity in structural form, rhythmic energy, and virtuosic parts for all instruments. He notably favours the often-overlooked violas, allowing them to introduce many of the main ideas. The first movement, *Allegro*, opens with the second violins and violas in a two-part counterpoint, with the violas presenting a melody that will become the main theme of this movement. Suddenly the music takes on a nervous energy, where phrases are jagged and short. These short phrases are to later start the development section, built from a fugue where the violas again introduce the subject.

The presto teems with leaps, trills and accidentals, each bar lasting barely a second before zipping by in a flash. We hear traces of contrapuntal writing as the voices chase each other around, broadening slightly at the climax and then disappearing just as quickly.

Hushed, muted strings accompany the violas as they spin out the expressive theme of the *lento* – the middle to higher ranges of the viola perfect for the ardent, lyrical music given to it. The *Allegro molto* finale is exhilarating and brilliant, featuring long unison passages, pitting the string quartet against the larger ensemble. It passes the melody between the various sections in an almost-Stravinsky-style *moto perpetuo*.



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#EsplanadeSG #WonderHere

MUSICIANS'
INITIATIVE

Rajah
&Tann
Singapore

PRESENTED BY RAJAH & TANN SINGAPORE LLP

AN ODYSSEY OF
HUMANITY
AND
NATURE

DEDICATED TO INTERNATIONAL MOTHER EARTH DAY
CELEBRATING OUR PLANET.

16 APRIL 2025 | 7.30PM
VICTORIA CONCERT HALL

ALVIN ARUMUGAM CONDUCTOR
CYNTHIA GOH SOLOIST

RICHARD STRAUSS
ALSO SPRACH ZARATHUSTRA

ROBERT SCHUMANN
PIANO CONCERTO IN A MINOR

ANIBAL VIDAL ASTROZA
ANTHEMS BEYOND ANTHEMS
(WORLD PREMIERE)

SUPPORTED BY:



a.r.t.s.fund

TICKETS NOW AVAILABLE
ON **BOOKMYSHOW**

\$28, \$38, \$58



GEORGE
BIZET'S

CARMEN

25 & 26 APRIL 2025 7.30PM
VICTORIA THEATRE

ARTISTIC DIRECTOR
NANCY YUEN

CONDUCTOR
JOSHUA TAN

CHORUS MASTER
TERRENCE TOH

Bold and looking for change in a new world, Carmen reflects the colourful and transformative years of Singapore in the 1960s.

DON'T MISS THIS NEW AND ELECTRIFYING TWIST TO BIZET'S CLASSIC PLOT OF FATAL ATTRACTION.

TICKETS FROM
\$38

For ticketing and other details, please visit
www.singaporeopera.com.sg

Supported By





*Candida Thompson, Artistic
Director of Amsterdam Sinfonietta*



*Tang Tee Khoon, concert violinist
and founder of CMAS*



*Liv Hilde Klok, violinist of Oslo
String Quartet*



*Yang Shuxiang, Singaporean
concert violinist*

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

1825

*"Violinist Tang Tee Khoon and friends transcend the
ordinary"*

*"rarely does one find a performance that radiated
such warmth and true feeling" — The Straits Times*

Scan to learn more about
CMAS' 5th Anniversary



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.



*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*

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.

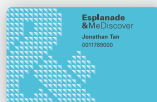
Scan and do the survey now!



The Arts & You

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

- Up to 20% savings on tickets and priority bookings and early bird specials to festival and events at Esplanade
- Up to 20% savings on retail and dining specials at Esplanade Mall and partners
- Exclusive invitations to events, workshops and tours
- Member referral incentives, Birthday privileges and more!
- Check in at any of our free programmes, PIP's PLAYbox and Jendela for rewards



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



Not a member yet? Join at
esplanade.com/membership

Gift a Seat

Inspire the future

Imagination, empathy, creativity—the arts both embody and inspire these human qualities that help us make a better future for ourselves, our families or even society.

Your donation opens up opportunities for young people to experience and be inspired by the arts.

It also supports the aspirations of emerging Singapore artists as they create and express their vision for the future.

Leave a legacy.

Donate and dedicate a seat in our iconic Concert Hall or Theatre.

In appreciation of your donation:

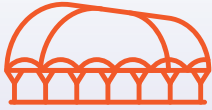
- ▶ Seat plaque acknowledgement for the next ten years
- ▶ Donor acknowledgement on Donors Wall in Esplanade
- ▶ Invitation to receive *Esplanade&Me Black Card*
- ▶ Full tax deduction of donation amount



esplanade.com/giftaseat

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

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



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.



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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The above are donors and sponsors who contributed \$1000 and above from April 2023 – March 2024.

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)



