



PIANO  
**KYOHEI SORITA**  
SILVER MEDALIST, 2021 INTERNATIONAL  
CHOPIN PIANO COMPETITION

CONDUCTOR  
**TATSUYA SHIMONO**



# NHK SYMPHONY ORCHESTRA

## SPECIAL CONCERT (Japan)

29 APR 2026, WED, 7.30PM  
ESPLANADE CONCERT HALL

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Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 4,000 live performances and activities presented by Esplanade, its partners and hirers. As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

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

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

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## A MESSAGE FROM THE AMBASSADOR EXTRAORDINARY AND PLENIPOTENTIARY OF JAPAN TO SINGAPORE



I would like to extend my heartfelt congratulations on the NHK Symphony Orchestra Special Concert, presented by Esplanade – Theatres on the Bay, made possible through the cooperation of diverse organisations from both Japan and Singapore.

This concert is a highlight of the celebrations marking the 60th anniversary of diplomatic relations between Singapore and Japan — known as SJ60. It stands as a testament to our enduring friendship and the vital role that cultural exchange plays in connecting the people of two countries. It is also a great honour to have Mr Baey Yam Keng, Minister of State, Ministry of Culture, Community and Youth & Ministry of Transport with us to further strengthen such bilateral relations through music.

Through this concert, you are invited to embark on a resonant journey into Japan’s rich orchestral heritage, as the centenary NHK Symphony Orchestra returns to Singapore after 24 years. Immerse yourself in masterful performances, including Britten’s *Four Sea Interludes*, selected to evoke the notion of the sea that connects Singapore and Japan, deepening cross-cultural resonance despite the geographic distance.

I sincerely hope that this concert will inspire you to contemplate the deep bond and friendship shared between Singapore and Japan.

**H.E. Hiroshi Ishikawa**



## **PROGRAMME**

**YUZO TOYAMA**

*Divertimento for the Orchestra*

**SERGEI PROKOFIEV**

*Piano Concerto No. 3 in C major, Op. 26*

## **INTERMISSION**

**RICHARD STRAUSS**

*Don Juan, Op. 20*

**BENJAMIN BRITTEN**

*Peter Grimes: Four Sea Interludes, Op. 33a*

(2hrs, including 20min intermission)

## NHK SYMPHONY ORCHESTRA, TOKYO

The NHK Symphony Orchestra, Tokyo was established on 5 Oct 1926 under the name the New Symphony Orchestra. It laid its foundation as Japan's leading orchestra under the direction of Joseph Rosenstock, who was invited from Germany shortly thereafter. Its subscription concerts, the mainstay of its performances, began on 20 Feb 1927 and have continued uninterrupted to this day, even during the Second World War.

In 1951, the orchestra came under the financial support of Japan Broadcasting Corporation (NHK) and was renamed the NHK Symphony Orchestra, Tokyo. Since then, it has consistently welcomed world-renowned conductors such as Jean Martinon, Herbert von Karajan, Wilhelm Schüchter, Ernest Ansermet, Wolfgang Sawallisch, Lovro von Matacic, Joseph Keilberth, Pierre Boulez, Otmar Suitner, Horst Stein, André Previn and Lorin Maazel, as well as many of the world's most sought-after soloists, producing performances that have gone down in history. The orchestra marks its 100th anniversary in 2026.

Today, it presents about 120 concerts annually across Japan, including 54 subscription concerts. These are broadcast nationwide by NHK television and FM radio, with selected performances also shared globally via international broadcast services and the orchestra's official YouTube channel.

Since its first world tour in 1960—visiting 24 cities in 12 countries—the orchestra has placed strong emphasis on international performances. In recent years, it appeared at the Salzburg Festival in 2013 and embarked on a concert tour in spring 2020, performing in nine major European music capitals including Berlin and Vienna, thereby establishing a significant presence on world's most renowned stages. In May 2025, the orchestra undertook another European tour, visiting six cities in five countries, in conjunction with the Mahler Festival at the Concertgebouw in Amsterdam, the Prague Spring Festival and other prestigious events.

Contributing to society is also a key focus of the orchestra. It is engaged in a range of outreach projects, including the Hotto Concert (designed for families), chamber music concerts aimed at comforting and uplifting people in disaster-affected areas and hospitals, and the NHKSO Academy which nurtures the next generation of musicians.

Conductors closely associated with the NHK Symphony Orchestra, Tokyo include Fabio Luisi (Chief Conductor), Charles Dutoit (Music Director Emeritus), Herbert Blomstedt (Honorary Conductor Laureate), Vladimir Ashkenazy (Conductor Laureate), Paavo Järvi (Honorary Conductor), Tadaaki Otaka (Permanent Conductor), and Tatsuya Shimono (Permanent Conductor).



# TATSUYA SHIMONO

## Conductor

Tatsuya Shimono has been Permanent Conductor of the NHK Symphony Orchestra since October 2023, Principal Guest Conductor of Sapporo Symphony Orchestra and Conductor Laureate of Hiroshima Symphony Orchestra since April 2024.

Born in Kagoshima in 1969, Tatsuya Shimono cemented his international reputation as a conductor by winning the First Prize and the Hideo Saito Award at Tokyo International Music Competition for conducting in 2000, followed by First Prize at the 47th Besançon International Competition in 2001. Since then, he has guest conducted major orchestras such as Orchestra dell'Accademia Nazionale di Santa Cecilia, Czech Philharmonic, Stuttgart Radio Symphony Orchestra, Orchestre National des Pays de la Loire, Barcelona Symphony (OBC), Sinfonia Varsovia and the NHK Symphony Orchestra, among others.

Shimono served as Resident Conductor and later Principal Guest Conductor of Yomiuri Nippon Symphony Orchestra (2006-2017), and as Guest Conductor and then Principal Guest Conductor of Kyoto Symphony Orchestra (2014-2020). He as General Music Director of the Hiroshima Symphony Orchestra from 2017 to 2024.

Since 2011, he has also held the position of Music Director of Hiroshima Wind Orchestra. In addition to his work with orchestras, he regularly conducts opera productions at the New National Theatre Tokyo, Nissay Theatre, Nikikai Opera, and other venues.



Photo Credit: Shin Yamagishi

# KYOHEI SORITA

## Piano

Kyohei Sorita is one of the most celebrated pianists in Japan where he is in demand at the highest level, performing regularly in recital, with all the major Japanese orchestras as well as with his own, the Japan National Orchestra, and on tour with some of the world's most prestigious ensembles and conductors. In 2021, Sorita caught international attention when he won the Silver Medal at the International Chopin Piano Competition in Warsaw, since which time he has performed at major European festivals and with some of the finest orchestras across the globe.

Highlights of Sorita's European career thus far include debuts in 2025 at the Salzburger Festspiele with the Mozarteum Orchestra and in recital at the Klavierfest Ruhr (stepping in for Seong-Jin Cho), with the press remarking on his exemplary virtuosity and his gift for musical storytelling: "Sorita alone became the painter and poet, bringing Hartmann's images to life without flutes, brass or bells—sharp and colourful in characterisation, with great rhetorical power." He also toured Japan with the string players of the Scharoun Ensemble and later this season will tour Japan with the Tonhalle Orchestra and Paavo Järvi.

In past seasons, Sorita has performed with orchestras such as the Munich Philharmonic Orchestra, Residentie Orkest and Tonkünstler Orchestra; has toured Asia with the Basel Chamber Orchestra and Japan with the NDR Elbphilharmonie Hamburg and Alan Gilbert. In Asia, he has performed with all of the Japanese orchestras, including Yomiuri Nippon and NHK Symphony orchestras, and elsewhere with the Taipei National Symphony and Hong Kong Philharmonic orchestras amongst others. Conductors with whom Sorita has performed include Ticciati, Boreyko, Weigle, Sado, Payare, Märkl and Ottensamer.

In 2012, Sorita won the first prize, audience prize and three other special prizes at the 81st Japanese Music Competition. He is a graduate of the Tchaikovsky Conservatory (Moscow) and the Chopin University of Music (Warsaw). He founded the Japan National Orchestra in 2019, and in 2023, they gave their first international appearance at the Merano Festival. A dedicated advocate for musical connection and excellence, Sorita is also the founder of the NOVA Record label, with whom he has

recorded many discs, and the producer of the music salon Solistiade which fosters connections between young musicians and music lovers.

Intermusica represents Kyohei Sorita worldwide.



Photo credit: Shumpai Ohsugi

## PROGRAMME NOTES

### Yuzo Toyama

#### *Divertimento for the Orchestra*

Perhaps it is fitting that today's programme begins with the music of Japanese composer-conductor Yuzo Toyama (1931 - 2023)—whose life was so closely linked to the NHK Symphony Orchestra—and continues with works by composers who were alive and active during his lifetime. Toyama was a strong advocate of modern orchestral and operatic works, particularly the music of European composers, including Britten's opera *Peter Grimes*, from which today's *Sea Interludes* are drawn.

Toyama was born in Tokyo in 1931 and studied composition at the Tokyo National University of Fine Arts and Music under Kanichi Shimofusa, who had in turn studied with Paul Hindemith. Upon graduating in 1952, Toyama began as a percussion trainee before becoming a conductor with the NHK Symphony Orchestra, making his conducting debut in 1956. He furthered his conducting studies in Vienna from 1958 to 1960, then returned to join the orchestra for their 1960 world tour.

The tour began on 29 August in India and ended on 4 November in the United States, spanning 24 cities across 12 countries over approximately 10 weeks. As an encore, Toyama composed a short, seven-minute work simply titled *Rhapsody*. While he could trace his musical lineage as a German-style conductor-composer to Hindemith and Brahms, he was also inspired by composers Kodály and Bartók, particularly their use of authentic Romanian and Hungarian folk melodies in their compositions. Drawing on Japanese musical sources—folk songs, work songs, and *kabuki* theatre—he crafted a musical travelogue of Japan, employing the traditional Japanese pentatonic scale and blending Japanese percussion with Western orchestral instruments within a European framework. *Rhapsody* was received with great acclaim, surprising and delighting audiences around the world with its novel sound.

Emboldened by its success, the then principal conductor of the NHK Orchestra, Hiroyuki Iwaki, commissioned Toyama to write another work for the orchestra's overseas repertoire. The result was the slightly longer ***Divertimento for the Orchestra***, written in a similar vein and featured in tonight's concert.

The *Divertimento* opens with the popular Akita folk song *Donpan-bushi*, first played by the horns and then taken over by the strings. Midway through, the cellos sing out the sad folk song *Hietsuki-bushi*, from Miyazaki in Kyushu, telling the story of the Heike family who were forced to eat wild corn instead of rice after being defeated in the Genji and Heike war; the word '*Hietsuki*' refers to the threshing of corn with a wooden mallet, its sound echoed by the small drum accompaniment.

Among the medley of songs featured are the *Kiso-bushi*, from Nagano's Kiso region, depicting loggers who fell trees in the Kiso Mountains, carry the logs, and raft them down the Kiso River; and the rousing *Aizu Bandai-san*, one of the most famous folk songs of Fukushima's Aizu region. Commonly sung at summer festivals, its lyrics praise the beauty of Mount Bandai, an active volcano rising 1,816 metres north of Lake Inawashiro.

*Divertimento* for the Orchestra premiered in Prague in 1962. Together with the aforementioned *Rhapsody*, these two pieces are regarded as a diptych of showpieces representative of Japanese folk music. For his contributions as both composer and conductor, Toyama received numerous awards recognising his impact on Japan's musical life. He continued to make guest appearances in Japan and Europe until his death in 2023 at the age of 92.

## Sergei Prokofiev

### *Piano Concerto no. 3 in C Major, Op. 26*

As a student, Sergei Prokofiev (1891-1953) initially preferred the richly orchestrated, overheated harmonic style of Scriabin to the clean-cut, orderly style of Mozart and Haydn. At that time, the Russian wunderkind was the youngest composition student at the St Petersburg Conservatory—a boy among men, some of whom were as much as 15 years older. It was awkward from the onset: his classmates were embarrassed to share classes with him as he would often do much better. To make matters worse, Prokofiev—perhaps out of boredom—began keeping statistics on the errors made by his fellow classmates.

Prokofiev studied composition with accomplished composers such as Lyadov, Rimsky-Korsakov and Glazunov, but it was only his conducting teacher, Tcherepnin, whom he truly respected as an analyst. Tcherepnin's enthusiasm for classical works—especially those of Haydn, which were rarely performed at that time—rubbed off on Prokofiev, who began to appreciate the orchestral writing of Haydn and Mozart. He was also intrigued by Max Reger's harmonic language in his *Serenade*, where he “juxtaposed distant tonalities with such ease that one would think they were tonic and dominant.”

Prokofiev's wrote his first two piano concertos while at the conservatory, where he spent a decade from age 13 to 23. Upon graduation, he set off for the West in 1914, following in the footsteps of Stravinsky and Diaghilev (and his Ballet Russes), hoping to achieve similar success. He met Diaghilev in Paris in 1914, and a commission to write music for a ballet *Chout* (The Buffoon) earned him praise from Stravinsky: “The single piece of modern music I could listen to with pleasure.” In the following years, he also established ties with the Chicago Symphony Orchestra, making his American debut playing his First Concerto and conducting the premiere of the *Scythian Suite* in December 1918.

He had long intended to write a third piano concerto, collecting sketches and ideas from 1911. The two ideas that would eventually form the basis of the concerto were jotted down in 1916-1917, and two themes from an abandoned string quartet were later incorporated into the finale. With the concerto set to be premiered by the Chicago Symphony in December 1921, he buckled down and began working seriously on the concerto in the summer that year, while holidaying on the coast of Brittany.

Upon arrival in Chicago at the end of October 1921, he realised that he had not written out the entire piano part for the finale—and had even left his sketches behind in Paris while packing—relying on memory to restore entire stretches of it. In mid-November, just a month before the premiere, he finally completed the score, having “remembered the last missing bit of the finale of the concerto and written nearly all of it out.”

The music of the concerto blends Prokofiev’s brilliant, edgy momentum with a new, haunting lyricism, packaged in the classical piano concerto form of Mozart’s day: the **Andante-Allegro** first movement is a sonata-allegro, the second, theme and variations, and the finale is a rondo. A solo clarinet introduces the first theme, followed by the full orchestra, before the music takes an unexpected turn: the piano launches into an electrifying dialogue with the orchestra, complete with dissonant crashes. This leads to a middle section, where a grimly cynical theme played by the oboe is paired with the clicking of castanets as though in mockery—a display of Prokofiev’s trademark sardonic humour—before the return of the sweeping orchestral theme we heard at the beginning. Material from the first section returns, with the piano part more difficult and frenetic than before. Near the end, the castanets return, and an exciting crescendo to the top of the piano ends the movement.

The middle **Tema con Variazioni** movement encompasses a theme, five variations and a coda, in the style of a Baroque gavotte. The orchestra introduces the theme first, which is transformed into a colourful first variation by the piano. The second variation is urgent and fierce, with fanfares by the brasses jarringly in a different key. The third variation deconstructs the theme with off-beat syncopations, making it sound almost like a lopsided march. In complete contrast, the fourth variation is eerie and icy in atmosphere: Prokofiev gives the marking *freddo* (Italian for “cold”) in the score. Time seems to stand still as we are plunged into a Russian winter, the chill conveyed through intimate horn calls, sustained high notes and descending thirds in the piano. The final variation brings us back to bustle and brightness, with tambourines adding to the festivity.

The *Allegro, ma non troppo* finale is best described in Prokofiev's own: it "begins with a staccato theme for bassoon and pizzicato strings, which is interrupted by the blustering entry of the piano. The orchestra holds its own with the opening theme, however, and there is a good deal of argument, with frequent differences of opinion with regards [to] key."

His wit shines through in this movement, like many of his finales, "with a reduction of tone and slackening of tempo, an alternative theme is introduced in the woodwinds. The piano replies with a theme that is more in keeping with the caustic humour of the work. This is developed and there is a brilliant [ending]."

This concerto soon became Prokofiev's signature work and his most popular piano concerto. He performed it in London, Paris and New York soon after, and it was also the first work he recorded, in 1932.

## Richard Strauss

### *Don Juan, Op. 20*

While in Chicago in 1921, Prokofiev met Richard Strauss (1864 - 1949), who was in town for rehearsals of his opera *Salome*. Describing Strauss, Prokofiev wrote, "He has a pleasant face, with none of the vulgarity one sometimes finds in his music." This "vulgarity" that Prokofiev refers to was the widespread criticism of Strauss for megalomania, superficiality, excessiveness and bad taste in his conducting and compositions. Strauss, however, who revered both Wagner and Mozart, believed that music should not always be beautiful-sounding. He felt that intentional "vulgarity" or ugliness in certain sections made for a more vivid musical experience. Some 30 years before this encounter with Prokofiev, Strauss had been an ambitious young conductor-composer with big ideas.

Strauss admired the symphonic poems of Liszt but felt that the abstract sonata forms Liszt used were not enough, believing that "new ideas must seek new forms". With that, he set out to write his own creation: one that would take on "a new form for every new subject".

Originating in the 17th Century, the legend of Don Juan tells of a Spanish libertine nobleman, his numerous seductions, along with his unwillingness to repent. Various writers throughout history have offered their own take on the tale, including Tirso de Molina, Lord Byron, and Lorenzo da Ponte, who wrote the libretto for Mozart's *Don Giovanni*.

Austrian philosopher and poet Nikolaus Lenau put forth a slightly different take on Don Juan, casting him not as a hot-blooded man eternally pursuing women, but as a man who sought to find the one woman who, to him, was a representation of incarnate womanhood, and to enjoy, in her, all the women on earth that he cannot have. Lenau's German verse play was left unfinished at his death; and Strauss was 24 when he first read it. Inspired, Strauss set to work on his take on *Don Juan* for large orchestral forces.

In *Don Juan*, even though Strauss prefaced the score with excerpts from Lenau's poem and requested that they be printed in programmes for the first few performances, he discovered his flair for depicting character and action of cinematic complexity in such evocative detail that words were hardly necessary, trusting the music to speak for itself.

## Benjamin Britten

### *Peter Grimes: Four Sea Interludes, Op. 33a*

In an unnamed Suffolk seaside town that could very well have been Aldeburgh near where he was born, Benjamin Britten (1913 - 1976) set his first major opera *Peter Grimes*, inspired by Aldeburgh poet George Crabbe's *The Borough*. Comprising 24 letters which illustrate various aspects of a fishing village, Letter XXII tells the tale of Peter Grimes, an abusive and rough fisherman. One after another of his apprentices mysteriously disappear and are found dead, their deaths are blamed on him even without trial, and he is collectively outcast by the villagers in the borough.

Britten provided this synopsis for the opening night of the performance:

"In the life of his Suffolk fishing town, Peter Grimes fits uneasily. He lives alone—visionary, ambitious, impetuous, poaching and fishing without caution or care for consequences, and with only one friend in town—the widowed schoolmistress, Ellen Orford. He is determined to make enough money to ask her to marry him, though too proud to ask her till he has lived down his unpopularity and remedied his poverty.

He fishes with the aid of an apprentice, bought, according to the custom of the time, from the workhouse. In the prologue, he is chief witness in an inquest on his first apprentice and the verdict is accidental death. In Act 1 he is boycotted but obtains a second apprentice, whom Ellen goes to fetch for him and promises to care for. In Act 2, she discovers he has been using the boy cruelly. Led by the rector, the men of the borough go to investigate his hut. Frightened, Peter takes the boy down the scar of a recent landslide under which he moors his boat, and the boy falls down the cliff. When it is discovered that the boy is dead, a hue-and-cry from the borough sets out to find Peter, who commits suicide by scuttling his boat just out of sight of the town. This is in the small hours of the morning. The borough wakes up and goes on with its life as usual."

The sea is a powerful presence in *Peter Grimes*: almost a main character, it is ever-present, witnessing, shaping and influencing the lives of the borough, giving a sense that even after the curtain falls, whatever the tragedy, it will be insignificant compared to the vastness of the sea, and washed away by its unceasing tides.

Six orchestral interludes connect the various scenes of *Peter Grimes*: these pieces, meant to be played with the curtain down during scene changes, depict far more than the weather or scenery; they magnify Peter Grimes' mental state from the alienation of society and loneliness that comes with it—"he lived from all mankind apart" in Crabbe's words—through music.

After the successful premiere of *Peter Grimes* in 1945, Britten realised that these interludes could be compiled as a standalone work, each painting a different and striking picture of the sea. Of the six interludes, he selected four, reordering them to be compiled as a suite.

*(A wonder yet unview'd) shall paint--the Sea?  
Various and vast, sublime in all its forms,  
When lull'd by zephyrs, or when roused by storms,  
Its colours changing, when from clouds and sun  
Shades after shades upon the surface run;  
Embrown'd and horrid now, and now serene,  
In limpid blue, and evanescent green;*

- Letter I, The Borough by George Crabbe

The first interlude, ***Dawn***, shows the Borough at the break of day. All is calm as a new day begins, the high theme in the strings and flutes depicting the sunrise over the horizon. Clarinet, viola and harp arpeggios seem to suggest the playful spray of the waves; and hushed chords in the lower brass and strings hint at a sense of foreboding. This music returns again at the end of the opera: the start of a new day, oblivious to Grimes' suicide, village life goes on.

***Sunday Morning*** opens Act 2, horns and woodwinds sound the tolling of church bells and birdsong bright and early; villagers of the borough scurry along on their way to church. The sea sparkles in the sun, the perfect foil for the following scene showing Grimes' mistreatment of his second apprentice, and subsequently his death, ostensibly an "accident".

The quiet calm that opens **Moonlight**, the third interlude, soon becomes a brooding, unsettling momentum. Flute and harp paint the picture of the waters glimmering but the underlying currents of the water are revealed in the throbbing syncopation of the strings. Thunder crashes, rolling waves and turbulence can be found in the final interlude **Storm**, taken from earlier in the opera. Its efficacy in the opera was highlighted in London's *The Times* newspaper in 1945:

“In this entr’acte Britten has written salt-water music of unequalled intensity – the sting and the crash and the scream of great waters have never before been caught and translated into music with such fidelity.”

The opera *Peter Grimes* was written during Yuzo Toyama's lifetime. As he programmed and conducted Western operatic and symphonic works, he became recognised for his boldness in including modern works in concerts. By including this work in tonight's programme, conductor Tatsuya Shimono pays tribute to his predecessor, celebrates the centenary-long legacy of the NHK—its evolution and contributions to the music world—and commemorates the 60th anniversary of diplomatic relations between Singapore and Japan. May the sea that connects these two countries stir the soul, spark the imagination and serve as a source of connection and a symbol of friendship.



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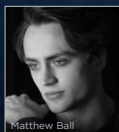
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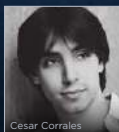


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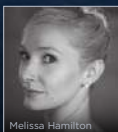
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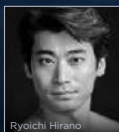
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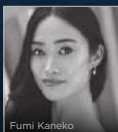
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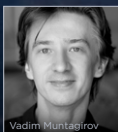
Melissa Hamilton



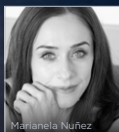
Ryolchi Hirano



Fumi Kaneko



Vadim Muntagirov



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AND MANY MORE

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(Approximately 2hrs 15mins, including 20mins intermission)

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\*Limited concessions available.

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# Qin Li-Wei Plays Shostakovich • Mahler 7



ALEXANDRE  
BLOCH  
conductor



QIN LI-WEI  
cello

29 MAY 2026, 7.30PM  
ESPLANADE CONCERT HALL

SHOSTAKOVICH - CELLO CONCERTO NO. 1  
MAHLER - SYMPHONY NO. 7

Tickets available from \$18 via SISTIC. Concessions and group discounts available.

SG culture pass eligible!



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FILM WITH LIVE ORCHESTRA  
ESPLANADE CONCERT HALL  
26 & 27 JUNE 2026, 7.30PM

ORCHESTRA OF THE MUSIC MAKERS  
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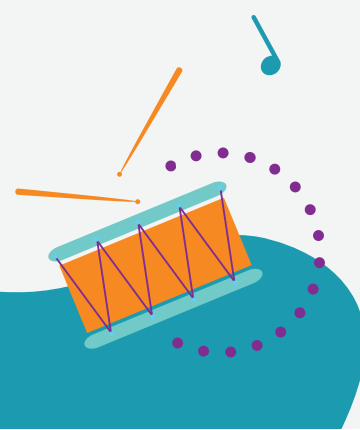
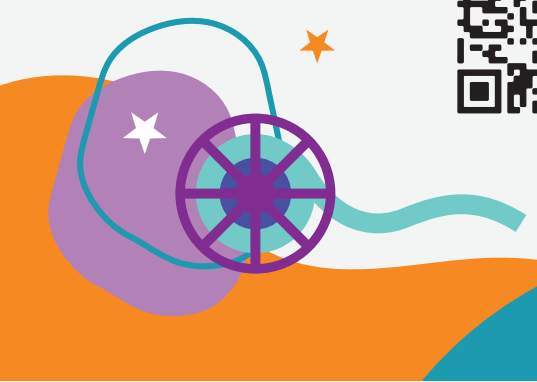
**TELL US**

**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.

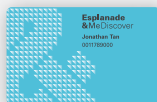
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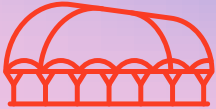
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## Esplanade gives our heartfelt thanks

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



# 4.3K

activities took place at Esplanade.



**70%** Free



**30%** Paid



# 3.75M

people attended our live and online activities.

Free **93%**

of surveyed audiences were satisfied with their Esplanade experience.

Paid **66%**

reported a positive impact on quality of life and wellbeing.

\*Figures for Esplanade's activities from Apr 2024 to Mar 2025.



**670**  
Activities

**17.1K**  
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](http://www.esplanade.com/donate)  
To find out more, email us at [donations@esplanade.com](mailto: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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## 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.



Scan to pay

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.



# Gift

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

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.

# a



# Seat

[esplanade.com/giftaseat](https://esplanade.com/giftaseat)

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Seat plaque acknowledgement  
for the next ten years

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Acknowledgement on  
donors' wall in Esplanade

Full tax deduction  
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”

Totally Anonymous Person  
(who is not related to [esplanade.com/offstage](http://esplanade.com/offstage))





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