



Esplanade  
Presents

Classics



# INMO YANG AND FESTIVAL STRINGS LUCERNE

(SWITZERLAND/SOUTH KOREA)

12 MAR 2024, TUE, 7.30PM  
ESPLANADE CONCERT HALL

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PATEK PHILIPPE



ARTISTIC DIRECTOR  
AND VIOLIN  
DANIEL DODDS



VIOLIN  
INMO YANG

# About Esplanade – Theatres on the Bay

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Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 3,500 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.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. The Charity Council awarded TECL the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, and the Charity Transparency Award from 2016 – 2023. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a guide/assistance dog friendly centre.

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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## CEO MESSAGE

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A very warm welcome to Esplanade's Concert Hall for this special presentation of Festival Strings Lucerne under the direction of Daniel Dodds and featuring violinist Inmo Yang.

It is not often that Esplanade's *Classics* series presents a chamber orchestra. So we are delighted that one of the world's most prestigious touring chamber orchestras, Festival Strings Lucerne, is making its debut Singapore performance in our Concert Hall. Under the leadership of Daniel Dodds, the ensemble has continued to challenge itself artistically, incorporating additional instruments when necessary to perform midsize symphonic repertoire.

This concert will also be violinist Inmo Yang's debut performance in Singapore. Winner of the Paganini Violin Competition and Jean Sibelius Violin Competition in 2015 and 2022 respectively, Yang is no stranger on the international stage and has had exciting collaborations with conductors like Myung-whun Chung, Marin Alsop and Fabio Luisi.

But there is one more reason why today's concert is special – the legacy of arts patronage in Singapore that Patek Philippe has created in over 20 years of unwavering support to Esplanade's presentations of both classical music and ballet. We are grateful for their distinguished commitment to artistic excellence and the next generation of arts talents. I thank the team of Patek Phillippe Southeast Asia led by Ms Deepa Chatrath for making this concert experience possible.

I wish everyone an enjoyable and inspired evening.

**YVONNE THAM**

Chief Executive Officer  
Esplanade – Theatres on the Bay

## A MESSAGE FROM PATEK PHILIPPE

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Patek Philippe, as Arts Benefactor of Esplanade – Theatres on the Bay, is proud to welcome Inmo Yang and Festival Strings Lucerne as part of Esplanade's *Classics* series.

A continued partnership since 2003, Patek Philippe has supported Esplanade – Theatres on the Bay since its inception to continue to nurture the arts, artistic tradition and to inspire and evoke the love of the arts in the next generation in Singapore. Music, like watchmaking, is a mastery of techniques, passed from generation to generation, combined with the natural dexterity and skills of artisans.

As the last independent, family-owned Genevan manufacturer, Patek Philippe has been pursuing traditional Genevan watchmaking artistry without interruption since 1839 while keeping to its tradition of innovation. Achieved by constantly testing the frontiers of watchmaking artistry through cutting-edge technology while preserving the knowledge and skills of traditional watchmaking, everything we do relies on the skills and creativity of our people. You will encounter this spirit of tradition, skills and creativity tonight as you experience this performance by Festival Strings Lucerne, led by Daniel Dodds, and Korean violinist Inmo Yang in their debut performance in Singapore.

Patek Philippe, Festival Strings Lucerne, Daniel Dodds, and Inmo Yang share the same deep commitment towards the safeguarding and preservation of the very human skills that cannot be rushed or replaced. Music, like watchmaking, is an intricate art form that should be appreciated and preserved for the future generations to come.

We hope you enjoy tonight's performance.

It is once again an honour and a pleasure to be associated with Esplanade – Theatres on the Bay and the debut performance of Festival Strings Lucerne and Inmo Yang.

A handwritten signature in black ink, appearing to read 'Deepa Chatrath', with a stylized flourish at the bottom.

**DEEPA CHATRATH**

General Manager  
Patek Philippe Southeast Asia



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VIEW THE FILM



# PROGRAMME

**SERGEI PROKOFIEV**

*Symphony No.1 'Classical'*

**HENRI VIEUXTEMPS**

*Violin Concerto No.5 'Gretry'*

Intermission

**RICHARD DUBUGNON**

*Caprice No. 4 for Orchestra 'Es muss sein'*

**WOLFGANG AMADEUS MOZART**

*Symphony No.41 'Jupiter'*

Approximately 1hr 40mins, including a 20min intermission.





# DANIEL DODDS

## ARTISTIC DIRECTOR AND VIOLIN

Daniel Dodds, a violinist and pedagogue, has served as artistic director of the Festival Strings Lucerne since 2012, adding to his duties as the ensemble's first concertmaster which he assumed in 2000. Of Australian Chinese heritage, Dodds has performed as a soloist under the baton of renowned conductors such as Zubin Mehta, Vladimir Ashkenazy and Oksana Lyniv. He has collaborated with various orchestras including the Festival Strings Lucerne, Lucerne Symphony Orchestra, Orchestra della Svizzera Italiana, Melbourne Symphony Orchestra and the Australian World Orchestra.

Dodds completed his violin studies under the guidance of Gunars Larsens, his predecessor as concertmaster of the Festival Strings Lucerne, and Keiko Wataya in Utrecht, Holland. He has also participated in master classes with Rudolf Baumgartner, Franco Gulli and Nathan Milstein. In addition to his performance commitments, Dodds currently teaches at the Musikhochschule of Lucerne.

Both his work with the Festival Strings Lucerne and his critically acclaimed solo recording *Time Transcending* (released by Oehms Classics), demonstrate his deep commitment to music of varying styles, spanning centuries.

Dodds plays the Stradivarius Hämmerle-Baumgartner from 1717, on loan from the Festival Strings Lucerne Foundation, and the Stradivarius Selliere from around 1680, owned by the Monika Widmer Foundation of Lucerne.



# INMO YANG

Photo Credit: Sangwook Lee

## VIOLIN

Korean violinist Inmo Yang is the first prize winner of the 2022 Jean Sibelius Violin Competition. He was awarded a prize for the best performance of the commissioned work written by Magnus Lindberg. Sakari Oramo, the chair of the jury commented: "The winner was overwhelming. There is so much great about Inmo's playing, both musically and violinistically (sic). There is never anything extra involved in changing the spring, which produces singing and ease."

In 2015, Inmo won the 54th International Violin Competition Premio Paganini in Genoa, Italy, marking the first time since 2006 that the Paganini Competition jury awarded First Prize. He also garnered the following special prizes: youngest finalist, best performance of the contemporary original piece, performance most appreciated by the audience, and a special recital in Genoa using Paganini's own Guarneri Del Gesu violin.

Inmo made his Carnegie Hall debut at the Weill Recital Hall as a winner of the Concert Artists Guild competition, and went on to receive invitations to the Boston Symphony Hall, the Kravis Center for the Performing Arts, the Ravinia Music Festival and the Marlboro Music Festival.

Inmo has performed with many renowned conductors and international orchestras. Notable engagements for the upcoming season include his London debut at the Barbican Center with the BBC Symphony Orchestra / Sakari Oramo, Sibelius concerto with the Philharmonia Orchestra / Santtu-Mattias Rouvali at Mikkeli Festival, and a tour with the Hong Kong Philharmonic / Roberto Gonzales-Monjas.

In 2021, Inmo released his second Deutsche Grammophon album *The Genetics of Strings*. His debut album, *24 Caprices* by N. Paganini, was recorded live as part of the Kumho Art Hall residency and released under the same label in 2019.

Inmo studied with Namyoon Kim at Korea National University of Arts, Miriam Fried at the New England Conservatory of Music in Boston and Antje Weithaas at Hochschule für Musik Hanns Eisler in Berlin. He is now studying at Kronberg Academy with Antje Weithaas.

Inmo is playing on a violin by G. B. Guadagnini of Turin, kindly loaned by Jane Ng through J & A Beare and the Beare's International Violin Society for The International Jean Sibelius Violin Competition. Inmo is currently based in Berlin.



# FESTIVAL STRINGS LUCERNE

Festival Strings Lucerne was founded in 1956 and swiftly established itself as one of the most distinguished chamber orchestras in Europe and around the world. In 1956, the orchestra made its debut at Lucerne Festival, followed by the Salzburg Festival in 1957, Wien and Paris in 1958, New York in 1959, London in 1961, Mexico City in 1963, Tokyo in 1971, Sydney in 1977 and Hong Kong in 1978.

The orchestra presents a diverse repertoire in its own concert series at the KKL Luzern and as guest ensemble at the Lucerne Festival, while regularly performing at leading European concert halls such as the Elbphilharmonie

Hamburg, Philharmonie Berlin, Amsterdam's Het Concertgebouw and the Vienna Musikverein. Festival Strings Lucerne, currently led by violinist Daniel Dodds, was established as a string orchestra with harpsichord by the Viennese violin legend Wolfgang Schneiderhan and the Swiss conductor and violinist Rudolf Baumgartner. From the beginning, the ensemble has been committed to developing the noble glow and warmth of the Austro-Hungarian string sound tradition. Dodds, who was appointed artistic director in 2012, leads the orchestra from the concertmaster's chair, continuing the example set by Baumgartner. Dodds has significantly extended the ensemble, incorporating additional instruments when necessary to perform midsize symphonic repertoire.

The orchestra's repertoire ranges from Baroque music to contemporary compositions and includes premieres of over 100 works by composers like Jean Francaix, Frank Martin, Bohuslav Martinů, Sandor Veress, Iannis Xenakis, Krzysztof Penderecki and Rudolf Kelterborn. The ensemble has recently collaborated with leading musicians such as Daniil Trifonov, Khatia Buniatishvili, Hélène Grimaud, Rudolf Buchbinder, Maria João Pires, Mischa Maisky, Renaud and Gautier Capuçon, and Midori.

Festival Strings Lucerne has a rich history of distinguished recordings, exclusively released by Deutsche Grammophon until 1973, then by Decca, Eurodisc, Denon, Pentatone and Warner Classics. Sony Classical has released the newest album *Haffner Serenade* featuring works by Wolfgang Amadéus Mozart and his contemporary Vincenzo Righini in September 2022.

# LIST OF MUSICIANS

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## ASSOCIATE CONCERTMASTER

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Thomas Schrott

Regula Dodds

Yacin El Bay

Jonathan Allen

Matthias Müller

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Daniel Meller\*

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## HORN

Natalino Ricciardo\*

Megan Mc Bride

## TRUMPET

Wolfram Lauel\*

Jonathan Bucka

## TIMPANI

Alexander Schröder

\* Principal



## PROGRAMME NOTES

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The underlying theme of this evening's concert seems to be looking backwards to look forwards, with composers making use of musical styles and forms from a preceding century to compose music of their time.

Mozart's *Symphony No. 41, 'Jupiter'* was the last symphony he had written before his untimely death, and marked the epitome of the Classical style before Beethoven came on the scene and revolutionised the form. Beethoven's famous philosophical question, asked and answered in his 16th string quartet, is quoted by Richard Dubugnon in his *Caprice No. 4 for Orchestra*.

The second movement of Henri Vieuxtemps' Violin Concerto No. 5 borrows from French Belgian Classical composer André Grétry's opera *Lucille*. Prior to Mozart, Haydn had established the basic forms of symphonic music, and Prokofiev's *Symphony No. 1, 'Classical'* pays tribute to the master, with tongue-in-cheek moments that root it in the early 20th century.

One wonders, was Prokofiev's 'Classical' symphony what Prokofiev would have written if he lived during Haydn's time in the 18th century, or was it what Haydn would have written if Haydn had lived in the 20th century? Perhaps there are lessons to be learnt from history after all; perhaps the past holds the answers to the future...

## SERGEI PROKOFIEV

### *Symphony No.1 in D Major, Op. 25, 'Classical'*

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As a student, Sergey Prokofiev (1891–1953) preferred the richly orchestrated, over-heated harmonic style of Skriabin to the clean-cut, orderly style of Mozart and Haydn. At that time, the Russian wunderkind was the youngest composition student of the St Petersburg Conservatory, a boy among men, some of whom were as much as 15 years older than him. It was awkward from the start: 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 to keep statistics on the errors made by other students.

Prokofiev took composition lessons with accomplished composers such as Lyadov, Rimsky-Korsakov and Glazunov, but it was only his conducting teacher Tcherepnin that Prokofiev took seriously and respected as an analyst. Tcherepnin's enthusiasm for Classical works (especially Haydn's, which were scarcely performed at that time) rubbed off on Prokofiev, who began to appreciate the orchestral sounds of Haydn and Mozart. Prokofiev 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 oft-quoted remark in his autobiography – "I thought that if Haydn were alive today he would compose just as he did before, but at the same time would include something new in his manner of composition. I wanted to compose such a symphony: a symphony in the Classical style" – explains the concept of his work. He chose the name 'Classical' to "tease the geese", secretly hoping that he would be proved right "if the symphony really did turn out to be a 'classic' piece of music" and enter the repertoire of pieces for performed for posterity.

Haydn would have recognised the four-movement form that Prokofiev used for his *'Classical' Symphony*: two outer movements in sonata form, with a slower movement and a dance movement in between. But even more than that, Haydn the joker who wrote the *Surprise and Farewell* symphonies, would certainly have approved of the mischief in this symphony.

The first movement Allegro opens with what is known as the 'Mannheim rocket', a gesture often found in Classical symphonies which feature a steep *arpeggio* climb in the home key. All sounds fine and normal, but just a few seconds later the first 'surprise' comes – a sudden slip of key to the one below it – and then as suddenly as it came, everything is restored back to normal: Prokofiev's way of saying, "Just kidding!". Many more such surprises abound, including an 'argument' where the violins fight with the flute and trumpet about which key and on which beat the second theme should be presented before the 'Mannheim rocket' theme returns.

The *Larghetto* follows all the formulas of the typical slow movement, yet does not put one at ease or conjure up a blissful serenade on a summer evening: sinewy and sneaky, it sounds almost furtive, as if a prank waiting to happen under the moonlight.

At approximately two minutes or even less, the *Gavotta* third movement probably wins the "shortest movement in a symphony" award if there ever was one. Here, Prokofiev presents this movement in the usual ternary form, but uses the Baroque gavotte instead of the minuet and trios of Haydn.

In the final movement the bar is raised, as if the tempo marking *vivace* wasn't fast enough, Prokofiev marks it *molto vivace*, or 'much faster', resulting in a graceful, frolicking work that is slightly short of frantic scrambling.

Eventually, not only did Prokofiev's secret hopes come true (he once complained that this symphony was performed much more frequently than his *Sinfonietta*), his work became a precursor for the Neo-Classicism movement that was to follow years later with the works of Stravinsky, Poulenc, Kodály and the like.

## HENRI VIEUXTEMPS

### *Violin Concerto No. 5 for Violin in A Minor, Op. 37*

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Like Prokofiev, the French-Belgian violinist and composer Henri Vieuxtemps (1820–1881) was also prodigious: he started performing publicly at the age of six, and touring the world from the age of seven for the next 40 years. Vieuxtemps toured not only Europe and Russia, but also the Middle East, South America and the United States, playing for audiences and royalty such as the Tsar Nicholas, King Georges V and the Sultan Abdul Mejid in Constantinople.

He was compared to Paganini by composers Louis Spohr and Robert Schumann; and upon hearing him perform, Paganini himself remarked, “this little boy will become a great man!”. In the days before the invention of the airplane, Vieuxtemps’ mode of transport was by train or by steamboat; on these long and arduous journeys, he devoted himself to the composition of chamber music and music for violin and orchestra. He often drew inspiration from the countries he visited, working these into his compositions and tailoring his performance programmes to the country’s audience.

His first tour in 1834-44 of the United States was met with critical acclaim. While on tour, Vieuxtemps visited New Orleans and composed a violin piece based on a Creole black dance he heard. Other American nationalistic influences resulted in bravura variations on *The Star-Spangled Banner* and *Yankee Doodle* for violin and piano.

The virtuosity of Vieuxtemps was vastly different but complementary to that of Paganini's: while the latter's music was violin-dominated and used dazzling techniques for the sole purpose of effect, Vieuxtemp's music was symphonic in nature; the role of the orchestra is as important as the violin's, to support, as well as play beautiful countermelodies around the soloist's part.

In 1859, Vieuxtemps was asked by his friend, the violinist Hubert Léonard, to write an exam piece for the students at the Brussels Conservatory, where Léonard was the professor of violin (Vieuxtemps would later occupy this position after Léonard resigned due to health reasons). The concerto was designed to challenge the advanced students, and therefore highly virtuosic in nature. His initial version of it was two fast movements linked by a *cadenza* because, well, who had time for slow movements? He eventually thought otherwise and added in an *Adagio* for emotional and structural balance. The concerto was completed in the spring of 1861, and premiered in Brussels by Vieuxtemps himself later that year.

The virtuosity of Vieuxtemps was vastly different but complementary to that of Paganini's: while the latter's music was violin-dominated and used dazzling techniques for the sole purpose of effect, Vieuxtemp's music was symphonic in nature, the role of the orchestra is as important as the violin's, to support, as well as play beautiful countermelodies around the soloist's part.

Beginning with a dramatic orchestral exposition that exploits all the tragic possibilities of A minor, three themes of different characters are introduced before the music calms down for the soloist's entrance. The solo violin enters with rising *arpeggios* that become increasingly virtuosic before turning its attention to and developing the orchestra's exposition material. Brilliant passagework follows, before the second subject, yearning, lyrical and set in C major, is introduced. In the development section, the violin takes the lead with more pyrotechnics, carrying the music over into the coda. Interestingly, Vieuxtemps offers the solo violinist a choice of two cadenzas here: the first is a fantasy of sorts of the solo violin exposition, and the more commonly-played second one is an elaborate variation of the orchestra's opening material. Whichever is chosen, both function as a recapitulation section that the orchestra only has to play the closing bars to end the first movement and link it to the second movement.

The second movement is where the concerto gets its nickname 'Grétry' from; Vieuxtemps had taken the melody from the aria 'Où peut-on être mieux qu'au sein de sa famille?' out of French Belgium Classical composer André Grétry's comic opera *Lucille*. Against a soft *pizzicato* accompaniment, the solo violin sings the melody. Vieuxtemps' scoring of the woodwinds in this movement brings out the mournful character, and when the 'Grétry' melody reappears again it is transfigured and transformed in the key of A major.

Breaking the spell of the *adagio*, the orchestra hurries off into the finale, which is more of a coda rather than a proper movement. Affording even more opportunity for virtuosity, the music brings back some material from the first movement before dashing to a grand ending.

This concerto was enthusiastically received by both audience and critics since its premiere; even Hector Berlioz, who was usually critical, had only good things to say about it.



# RICHARD DUBUGNON

## Caprice IV for Orchestra

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In Beethoven's final quartet, he prefaced the finale with the statement "*Der schwer gefasste Entschuss*" (The decision reached with difficulty), and beneath it, some (music) notes along with the enigmatic question and answer '*Muss es sein?*' (Must it be?) / '*Es muss sein!*' (It must be!). Whether 'it' referred to a situation of Beethoven trying to get concert subscription money 'owed' to him by a patron, or trouble in composing this last quartet that he promised to his publisher, the mystery of these statements has inspired composers to make something of Beethoven's musical quotation.



Credit: <https://thebeethovenproject.com/must-it-be-must-what-be/>

Richard Dubugnon's multiple Caprices for Orchestra are a series of 10-15 minute-long virtuoso concert openers that he composed for various conductors and their orchestras. *The Caprice IV* was commissioned by the Association Les Hébrides for Idomeno Orchestra, in homage to Beethoven.

Dubugnon states that his compositions act as reflections of himself at a given moment in his life, with each work as a "variation on a theme" of a particular period as well as a personal diary entry. These short caprices make up such a series.

Taking the intervals and rhythms of Beethoven's musical quotation to build this caprice, Dubugnon begins with the same alternating slow-fast tempo as Beethoven's manuscript, as if a question-answer happening between the basses and the treble instruments harmonised the same way that Beethoven did.

The *Caprice* then starts properly, in a quick tempo, with the '*Muss es sein*' motif in ascending minor thirds, then answered in descending whole tones, '*Es muss sein!*'. At some parts, the music alludes to the *Scherzo* of Beethoven's *Seventh Symphony*, first with the pair of oboes, and later on with ascending scale passages.

We hear a wildly percussive passage which calms down into a standstill with a mysterious chord in the strings, the music gives way to an unmeasured, leisurely clarinet solo, followed by a sentimental, rich passage that features 11 individual solo string parts.

After a powerful climax, a "strange double cadenza" (in the composer's own words) emerges, played by the double bass and contrabassoon. The opening material makes its last appearance, and the music slows down, pausing gently on the question '*Muss es sein?*'. The caprice concludes with the definitive cadence, '*Es muss sein! Es muss sein!*', and thus it must be so.

## WOLFGANG AMADEUS MOZART

### *Symphony No. 41 in C Major, K. 551, 'Jupiter'*

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It's no secret that good marketing is essential in helping to promote anything: hype it up the right way, and there will be a demand even before the actual product is launched.

Such was the case for Wolfgang Amadeus Mozart's (1756–1791) *Symphony No. 41 in C Major*. According to a diary entry of the British publisher Vincent Novello, Mozart's son Franz Xavier had reported that the name *Jupiter* was given by the London impresario Johan Peter Salomon, after the most powerful of the Roman gods. It first appeared in print for a performance of the symphony in Edinburgh on 20 October 1819; and subsequently, Muzio Clementi's popular arrangement of the score for piano was published in 1823 with a picture of the god Jupiter regally sitting atop billowing clouds, with the title *Mozart's Celebrated Symphony, The Jupiter*.

Over in Germany however, the name *Jupiter* did not gain traction until midway into the 19th century; it was simply known as the one with the fugue at the end, just as Mozart's *Prague Symphony* was known as the one without the minuet.

It is not known if Mozart heard this symphony in concert during his lifetime, as details left behind in historical documents were sketchy (Mozart toured Germany and conducted "a Symphony" at the Leipzig Gewandhaus in 1788; Antonio Salieri conducted concerts in April of 1791 featuring "A Grand

Symphony" by Mozart). Mozart did not expect that this would be his last symphony, neither did he give it its nickname, and the symphony was certainly not published until after his death.

That the nickname *Jupiter* was widely accepted was a testament to the greatness of the composition: Mozart's contemporary Joseph Haydn (who also owed the popularity of his last 12 and most popular symphonies to the above-mentioned Salomon) was known to have admired it, as did those who came after, such as Mendelssohn, Schumann and Wagner.

The *Jupiter* begins majestically in the key of C major with the sounds of trumpets and drums, with stately dotted rhythms in the opening – all of these elements representing nobility, pomp and ceremony. In typical Mozartian fashion, he also manages to make this movement light and playful, by slipping in some musician inside jokes such as beginning the recapitulation in the wrong key (the subdominant, instead of the tonic), and inserting the music of a light-hearted aria *Un bacio di mano* ("A kiss on the hand"), K. 541 he recently set. "You are a bit innocent, my dear Pompeo," sings a bass to his inexperienced lover, "Go study the ways of the world."

For all its longing, distress and poignant contemplation, the *Andante* is curiously set in a major key, with muted strings to help set the mood. Profoundly expressive music gives way to a hymn-like song, and an operatic duet between the flute and violins.

Mozart seemed like he had fun making the minuet as undanceable as he could: with irregular and unpredictable shifts in the stresses of the low bass instruments. The trio which follows is just as rich and musically complicated.

Where Mozart entertains and impresses in the first three movements, he dazzles the audience in a stunning display of perfect counterpoint in the finale. Taking four notes out of Johann Joseph Fux's *Gradus ad Parnassum*, a music harmony textbook, Mozart transforms this into a jaunty tune, and after that, launches into everything everywhere all at once: melodies, countermelodies, canons, fugues, inversions (putting the melody upside-down), time-stretching the melody, and even alluding to previous movements with gestures like the opening drum roll. Saving the best for the last, he inserts one final pause, before the four notes return, as if an exercise, before they are combined with four of the movement's melodies simultaneously in a quintuple fugue that races to a joyous conclusion.

In the final two minutes alone, Mozart had scaled the peak of the Classical form, pointing the way to the future of music. If the *Jupiter* had not been his last symphony, then how much more Mozart would have been capable of? We will never find out.

Programme notes by Natalie Ng



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**da:ns**

*Melissa Hamilton's*

# INTERNATIONAL BALLET STARS GALA

(Various countries)

FEATURING



Melissa Hamilton



Ryoschi Hirano



Yasmine Naghdi



Marcelino Sambé



Madoka Sugai



Alessandro Frola



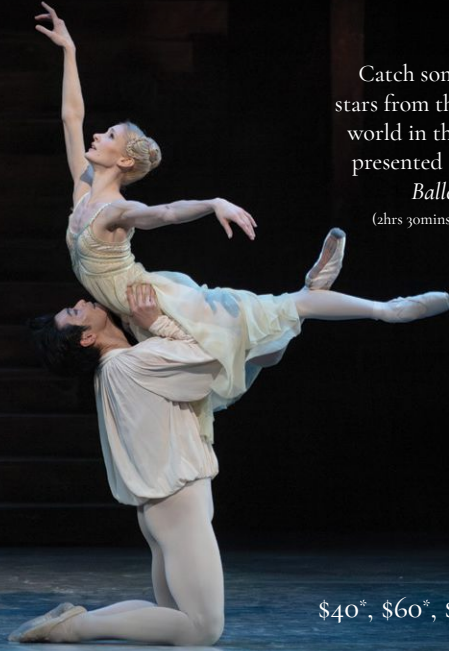
Mackenzie Brown



Martí Fernández Paizá



Singapore Ballet



Catch some of today's brightest stars from the international ballet world in this stunning showcase, presented as part of *da:ns focus* – *Ballet by the Bay* weekend. (2hrs 30mins, including 20mins intermission)

\$40\*, \$60\*, \$80\*, \$100\*, \$120\*  
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23 & 24 MAR 2024

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re:SOUND



Yuto Lim



Jacob Cheng



Mark Chia



Sophia Fang



# PRODIGIOUS

## The Trout & Four Seasons



Edward Tan



Martin Peh



Lin Juan



Julian Li



Shaun Choo

Wednesday, 20 March 2024  
7:30pm, Victoria Concert Hall

Tickets via SISTIC \$38/\$28  
[www.resoundcollective.org](http://www.resoundcollective.org)

Presented by

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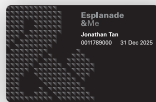
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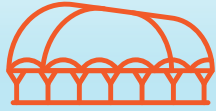
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# Esplanade gives our heartfelt thanks

*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!\**



# 4,562

activities took place at Esplanade.



# 3,354

 Free

# 1,057

 Paid

# 3,260,515

People attended our activities at the centre.



Free

# 1,487,680

Paid

# 287,931



# 602

 Activities

# 12,059

 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 2022 to Mar 2023.



## Your contribution\* will make a difference.

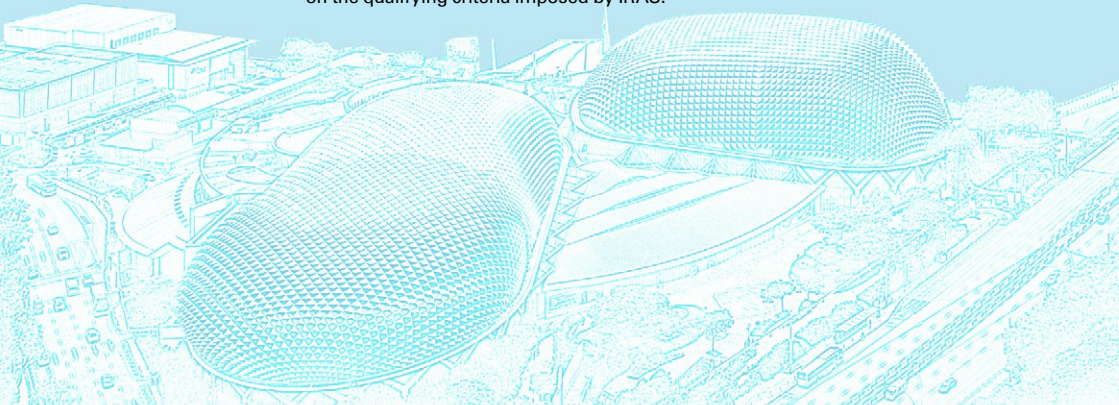
On behalf of the communities we serve, thank you!

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 joy, inspiration and positive impact to Singaporeans from all walks of life 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 support.

---

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Yvonne Tham

The above are donors and sponsors who contributed \$1000 and above from April 2022–March 2023.

## 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.

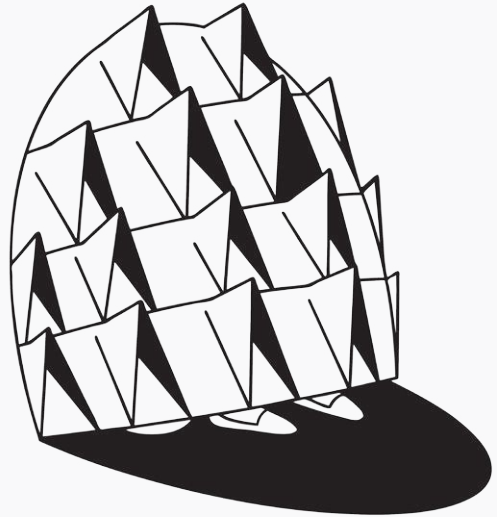
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Totally Anonymous Person  
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*Classics*

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