



**Esplanade
Presents**

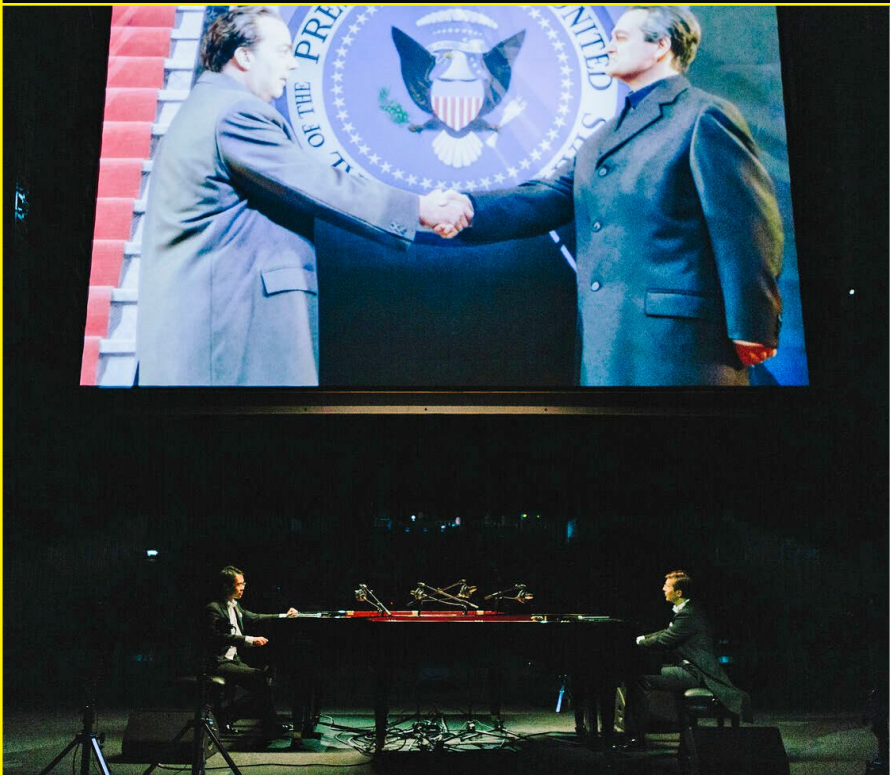
The Studios

Jointly presented by
Esplanade – Theatres on the Bay and Singapore Art Museum

RHAPSODY IN YELLOW

A Lecture Performance
with Two Pianos

by **MING WONG**
(Singapore/Germany)



16 & 17 AUG 2024, FRI & SAT, 8PM
SINGTEL WATERFRONT THEATRE AT ESPLANADE

About Esplanade – Theatres on the Bay

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.

Visit Esplanade.com for more information.

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SEASON MESSAGE

Today is a volatile place. Almost daily, we hear of global unrest, growing isolationism, the climate emergency, and insecurities on many fronts. There is a sense that we are living amid overlapping fault lines—multiple points of tension that may suddenly erupt—disrupting and displacing the global systems and structures as we know it.

It is wishful thinking and out of touch to proclaim that art is the solution to today's complex problems; of course, it cannot solve or alleviate the critical and urgent needs in the world. So, what's the point? Why continue with art? Borrowing the words of Norwegian writer and playwright, Jon Fosse, written in commemoration of World Theatre Day on 27 Mar 2024:

Art, good art, manages in its wonderful way to combine the utterly unique with the universal. It lets us understand what is different—what is foreign, you might say—as being universal. By doing so, art breaks through the boundaries between languages,

geographical regions, countries. It brings together not just everyone's individual qualities but also, in another sense, the individual characteristics of every group of people, for example of every nation.

Art does this not by levelling differences and making everything the same, but, on the contrary, by showing us what is different from us, what is alien or foreign. All good art contains precisely that: something alien, something we cannot completely understand and yet at the same time do understand, in a way. It contains a mystery, so to speak. Something that fascinates us and thus pushes us beyond our limits and in so doing creates the transcendence that all art must both contain in itself and lead us to.

It is an essential part of our collective humanity—our inherent ability to create, appreciate beauty, express and be immersed in our joys and sorrows and everything in between—to remind us that who we see on screen, onstage, and sitting beside us are fellow persons worthy and deserving of respect and compassion. It is art that will help us to understand and to make sense of the insensible.

From 12 Jul – 7 Sep 2024, Esplanade – Theatres on the Bay presents the second part of the Land trilogy in our contemporary theatre season, *The Studios 2024*, where four artists invite everyone to consider the world today, to examine the powerful forces that shape our

trajectories as individuals, communities, societies and nations. Where did they begin? How can we learn from these global histories and personal histories to make sense of this current time when confronting significant shifts in international politics and economy? Can our pasts inform, remind and teach us as we move forward?

We open the season with an updated staging of *Air* by Drama Box, looking at the dispossession and loss of the Orang Seletar, an indigenous community of Singapore, as they strive to preserve their heritage in the face of encroaching changes around them. Next, we jointly present the Asian premiere of *Rhapsody in Yellow* by Ming Wong with Singapore Art Museum. In a time of rising tensions between the US and China, the work traces Sino-American “ping-pong” diplomacy during the Cold War, charting the changing balance of power between the two superpowers in a duet of discord and harmony, chaos and serendipity, humour and pathos. Closer to home and set against the sweeping backdrop of the Malayan Emergency, visual artist Sim Chi Yin’s debut theatrical performance *One Day We’ll Understand* is an evocative exploration of memory, inheritance and family history. Lastly, Thai director Wichaya Artamat makes his Singapore debut with *This Song Father Used to Sing (Three Days in May)*, reflecting on the relationship between individual and national history, the ceremonial and the ordinary, and time—in relation to both our everyday lives and the collective events that shape it.

In a world that so often demands immediacy, art reminds us to pause. Like the invisible but constant tectonic movement that shapes our physical landscape, the process of creating art is a slow and considered, sometimes violent, one. Perhaps, for us, the audience, in going to the theatre and sitting with artists amongst the many difficult and messy questions of today, we will also come to encounter something hopeful.

It is our immense privilege to work with these artists and to be able to share their work with you. Thank you for joining us at *The Studios*.

Lynn Yang

Producer

The Esplanade Co Ltd



ABOUT THE STUDIOS

Eclectic, genre-bending and running the gamut from neo-realism to experimental, *The Studios* features works that challenge the boundaries in theatre and performance. It is interested in contemporary artists, ideas and expressions, and offers a space for dialogue and reflection on the questions that matter to us today.

MESSAGE FROM MING WONG

Rhapsody in Yellow brings together several things that don't necessarily fit together—but life's like that, isn't it?

It's a classical music piano competition, a table tennis match, a documentary film, and a history lecture on sports, music and politics between the US and China in the 20th century.

Recently, much has been said about the threat of a new Cold War, as tensions loom in the skies and seas between the two superpowers. In our own *kiasu* Singaporean way, we have to be friends with everybody. It's our signature brand of diplomacy that allows our country to remain relevant to the international community.

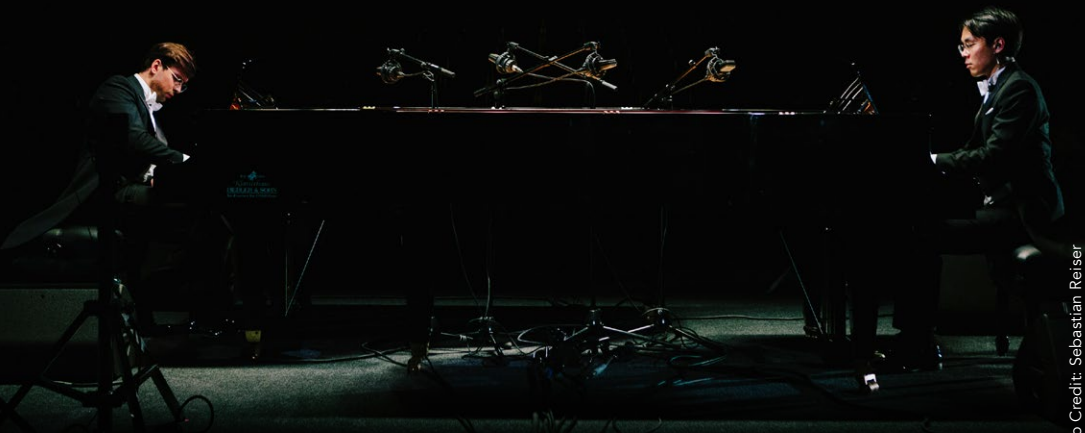
We have so far proven to be adept at maintaining this equilibrium, switching between codes of communication and modes of validation in our daily lives, whether it's for work or personal reasons.

But as the winds and waves of tension intensify around us, how long can we keep up this balancing act?

Tonight's performance is a ping-pong-piano battle—a musical metaphor for the diplomatic negotiations between the two superpowers. It becomes a rhapsody for the 21st century, along with all the dissonances and displaced accents between two sonic regimes, calling for different ways of listening.

For this project, I am deeply grateful to an international team of collaborators from the worlds of classical music, cinema, art, and theatre, as well as to the Singapore Art Museum and Esplanade – Theatres on the Bay for their support.

Read more about Ming Wong and *Rhapsody in Yellow* in an interview written for the 2023 presentation at Spielart Theater Festival [here](#).



SYNOPSIS

At a time of rising tensions between the United States and China, artist Ming Wong presents a musical lecture-performance that traces the journey of Sino-American “ping-pong” diplomacy, starting with President Richard Nixon’s historic state visit to communist China and his meeting with Chairman Mao Zedong 50 years ago. Evoking an international piano competition and a table tennis match, two classical pianists collaborate on and improvise a performative unification of the sonic regimes of the US and China.





In a ping-pong double concerto accompanied by archival moving images and spoken word, they explore the role of European classical music, modernism and myth-making in the rise of these two nations in the 20th century. From table tennis and television to tanks and trade wars, *Rhapsody in Yellow: A Lecture Performance with Two Pianos* charts the changing balance of power between the two nations, in a duet of discord and harmony, chaos and serendipity, humour and pathos.

Rhapsody in Yellow premiered in Steirischer Herbst (Austria) and has been presented in other international festivals such as Berliner Festspiele and SPIELART

Theatre Festival. It was conceptualised and created by acclaimed inter-disciplinary artist, Ming Wong, who has been recognised for his innovative reimaginations of film and popular culture. Touching on themes of identity, social structures and the language of cinema, his works have toured and been exhibited internationally, and is part of the collections of Singapore Art Museum; M+, Hong Kong; Centre Pompidou, Paris; Louis Vuitton Foundation, Paris; Hamburger Bahnhof, Berlin. Other notable works by the artist include *Life of Imitation*, which represented Singapore at the 53rd Venice Biennale in 2009 and was awarded a special mention; *Wayang Spaceship* (2023), commissioned by Singapore Art Museum's The Everyday Museum; and the book for the acclaimed 1997 musical, *Chang & Eng*.

(1hr 15mins, no intermission)

Performed in English, with some Mandarin. English surtitles available.

There will be a post-show dialogue after each performance.

A TIMELINE OF RHAPSODY IN YELLOW

- 1924 ● *Rhapsody in Blue*, George Gershwin's "jazz concerto", premieres in New York City. Both the composer and country come of golden age during America's boom decade.
- 1939 ● Xian Xinghai composes his choral work, the *Yellow River Cantata*, at the Chinese Communist Party base in Yan'an during the Second Sino-Japanese War.
- 1947 ● After World War II, ideological conflict between former allies, the US and the Soviet Union, gives rise to a decades-long period of geopolitical tension known as the Cold War.
- 1949 ● Communist leader Mao Zedong establishes the People's Republic of China in Beijing, ending the Chinese Civil War. The Nationalists, led by Chiang Kai-shek, retreat to the island of Taiwan.

- The US continues to recognise the exiled Nationalist government in Taiwan as China's sole legitimate government, resulting in over two decades of diplomatic silence between the US and mainland China.
- 1954–75 ● The Vietnam War erupts between North Vietnam (backed by the Soviet Union and Communist China) and South Vietnam (backed by the US). Richard Nixon is elected as President in 1968 amid a growing protest movement against the Vietnam War.
- 1958 ● In his first season as musical director of the New York Philharmonic, conductor Leonard Bernstein champions American classical music including Gershwin's *Rhapsody in Blue* in season concerts, television broadcasts and on tour in Europe.
- 1966–76 ● The Cultural Revolution is launched by Chairman Mao, mobilising student "Red Guards" to destroy the "four olds": old ideas, old customs, old habits, and old culture.

1969 ● A committee of four members of the Central Philharmonic, led by pianist Yin Chengzong, is assigned by Mao's wife Jiang Qing to compose China's first revolutionary piano concerto, the *Yellow River Concerto*, based on the *Yellow River Cantata*.

Deteriorating relations between the Soviet Union and the People's Republic of China lead to military conflict along their border. The Sino-Soviet split facilitates Communist China's rapprochement with the US.

1971 ● The US table tennis team is invited to Beijing to play with the PRC's national team. "Ping-pong diplomacy" helps to ease Cold War tensions between the US and Communist China. US Secretary of State Henry Kissinger makes a secret trip to Beijing to negotiate Nixon's visit.

1972 ● Richard Nixon becomes the first American president to visit Communist China, where he meets Chairman Mao, ending over 20 years of estrangement between mainland China and the US.

ABOUT THE CREATIVES



Ming Wong

Singapore-born, Berlin-based visual artist Ming Wong examines the construction, reproduction and circulation of identity through re-interpretations of world cinema and popular culture. Recent exhibitions of his work include *Ten Thousand Suns* (2024) at the Biennale of Sydney (2024); *AUUUUDITORIUM* at Rockbund Art Museum, Shanghai (2024); *Signals: How Video Transformed The World* at the Museum of Modern Art, New York (2023); *Cosmic Theatre*, a solo show at Ota Fine Arts in Shanghai (2024) and Tokyo (2023); and *Wayang Spaceship*, Singapore Art Museum (2022–2024). He was awarded a Special Mention at the 53rd Venice Biennale in 2009 for his solo show *Life of Imitation* at the Singapore Pavilion. Works from that show are currently on display in the permanent galleries of Tate Modern in London.



Henry Hao-An Cheng

Musical Director

Winner of the Antal Dorati and European Union conducting competitions, Henry Cheng is an acclaimed conductor, composer and producer. Since 2023, he has been the Music Director of Ballet Indiana and served as Chief Conductor and Artistic Director of the Klangkraft Orchester in Germany (2017–2023). Renowned for his versatility, Cheng has conducted symphonic, contemporary, opera, and ballet works globally, including with the LA Philharmonic and the La Scala Chamber Orchestra. His compositions have been performed by prominent institutions such as the Seoul Metropolitan Government and the Berliner Festspiele. Educated at Eastman, Georgia State, Indiana University, and Udk Berlin, Cheng now resides in Seoul, where he engages in interdisciplinary projects and conducts with the Tongyeong International Music Festival Ensemble.



Ben Kim

Pianist

Ben Kim not only “belongs to a select few pianists whose playing surpasses mere brilliant keyboard magic,” writes the Berliner Morgenpost, “but, more so, is a narrator who knows how to captivate his audience from first to last note.” The first prize winner of the 55th ARD International Music Competition, Kim has performed at prestigious venues like Carnegie Hall, Musikverein, Concertgebouw, and Suntory Hall. His recordings for Universal Decca and Challenge Classics have earned critical acclaim. Kim has appeared at music festivals such as Klavier-Festival Ruhr and Rheingau, where he received the 2017 LOTTO Career Development Prize. A Portland native, the Korean-American pianist studied at Peabody Conservatory with Leon Fleisher and the International Piano Academy Lake Como under Martha Argerich. Kim now resides in Berlin.



Mark Taratushkin

Pianist

Mark Taratushkin, a celebrated pianist based in Berlin, has garnered international acclaim for his performances as both soloist and chamber musician. Educated at the Moscow Conservatory, HMTM Hannover and the Berlin University of the Arts, Taratushkin specialises in German Romantic and 20th-century repertoire. His artistry is noted for its depth and technical precision, especially in challenging works by composers such as Bartók and Prokofiev.



Christopher Schlechte-Bond

Music Arranger

Composer Christopher Schlechte-Bond creates music for feature films, documentaries and advertising campaigns shown at festivals around the world. His works have been performed by the Klangkraft Orchestra, the Street Orchestra Live (SOL), the Odin Quartet, and others.



Liam Morgan

Cinematography, Lighting

Liam Morgan is an artist, cinematographer and filmmaker. He is a member of the German Society of Cinematographers (BVK). He is one of the co-founders of Thailand's first arts biennial, the Bangkok Biennial. His large-format kinetic light sculptures were featured in documenta fifteen.



Elias Fritz

Camera Assistance

Elias Fritz is a filmmaker based in Berlin. After studying cinematography, he works on a broad range of international projects in the camera and lighting department. He is currently co-directing a short film about a drag queen in Hong Kong.



Torsten Podraza

Technical Director

Torsten Podraza is a versatile technical support specialist for artistic productions. In 2004, he completed his studies as a graduate engineer in Communications Technology. He has been

active in the world of theatre since 2009, working for various theatre and event venues in Berlin. As a freelancer, he is involved in artistic productions as a lighting, video and sound designer, and also takes on technical planning and implementation.



Mariko Mikami
Production Manager

Curator, producer and project manager Mariko Mikami works in Tokyo and Dusseldorf closely with artists and art professionals for research-based interdisciplinary art projects. She has been a member of the art project space ASAKUSA since 2017. Her recent projects include *Fancy Fantasy!* by FAMEME (2024, Tokyo, producer), *Choy Ka Fai: In Search of the Tragic Spirits* (2024, Tokyo, curator), *Heidrun Holzfeind: The 49th Year* (2023, Tokyo, curator), *OMOSHIROGARA* (2021, Duisburg, co-curator), *Resonances of DiStances* (2021, Dusseldorf/ Leverkusen, co-curator), *Taro Izumi. ex* (2020, Basel, project manager), and *Ming Wong: Fake Daughter's Secret Room of Shame* (2019, Tokyo, producer).

CREDIT LIST

Concept, Production

Ming Wong

Cinematography, Lighting

Liam Morgan BVK

Text, Video

Ming Wong

1st Assistant Camera

Elias Fritz

Musical Director

Henry Hao-An Cheng

2nd Assistant Camera

Nadia Low

Piano

Ben Kim

Mark Taratushkin

Gaffer

Neil Cheah

Music conceived by

Ming Wong

Henry Hao-An Cheng

Technical Direction

Torsten Podraza

Production Management

Mariko Mikami

Music arranged by

Christopher Schlechte-Bond

Originally commissioned by steirischer herbst '22 and Singapore Art Museum.

The show has been presented at Berliner Festspiele (Berlin) and SPIELART (Munich) in 2023, and KunstFestSpiele Herrenhausen (Hannover) in 2024. This is the Asian premiere of *Rhapsody in Yellow*.

ABOUT SINGAPORE ART MUSEUM

Singapore Art Museum opened in 1996 as the first art museum in Singapore located in the cultural district of Singapore. Known as SAM, the museum presents contemporary art from a Southeast Asian perspective for artists, art lovers and the art curious in multiple venues across the island, including a new venue in the historic port area of Tanjong Pagar.

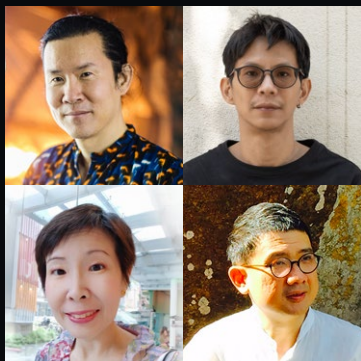
The museum is building one of the world's most important public collections of Southeast Asian contemporary art, with the aim of connecting the art and the artists to the public and future generations through exhibitions and programmes. SAM is working towards a humane and sustainable future by committing to responsible practices within its processes.

To find out more, visit www.singaporeartmuseum.sg

Rhapsody in Yellow is jointly presented by
Esplanade – Theatres on the Bay and Singapore Art Museum



COMPANION PROGRAMMES



Yellow Rhapsodies and Homelands: Music as Social Memory and Ideology

by Ming Wong, Wichaya Artamat and Dr Brenda Chan

Moderated by Phan Ming Yen

Artists Ming Wong and Wichaya Artamat, joined by Dr Brenda Chan, uncover how music shapes perception and echoes our human desire to belong.

(1hr 30mins)

17 Aug 2024, Sat, 4pm
Esplanade White Room
Free, by registration.

[FIND OUT MORE](#)



Time-lapse: In Conversation with Sim Chi Yin and Ming Wong

Moderated by Dr June Yap

Artists Sim Chi Yin and Ming Wong discuss the archive, possible futures and working with performance, moving image and installation.

(1hr 30mins)

24 Aug 2024, Sat, 3pm
Esplanade White Room
Free, by registration.

[FIND OUT MORE](#)



**Esplanade
Presents**

The Studios



BY
SIM CHI YIN
(SINGAPORE)

PRODUCED BY
**CULTURELINK
SINGAPORE**

IN PARTNERSHIP WITH
CHAMBER MADE
(AUSTRALIA)

AN ESPLANADE COMMISSION

**ONE DAY
WE'LL
UNDERSTAND**

有
那
么
一
天

Artist, historian, granddaughter, mother. Sim Chi Yin uncovers her family's buried past and legacies of colonialism, to contemplate possible futures.

(Thr, no intermission)
Performed in English with some Mandarin and Hakka dialect, with English and Chinese surtitles.
Advisory: Contains imagery of war and image flashes.
Recommended for ages 12 and above.

30 AUG - 1 SEP 2024
FRI & SAT, 8PM | SUN, 3PM
**SINGTEL WATERFRONT
THEATRE AT ESPLANADE**

\$48^{^^}
Limited concessions for students, NSFs, seniors and PWDs; \$40*

This production is presented as part of *The Studios 2024 - Fault Lines*, examining the powerful forces that shape and respond to our collective and individual trajectories.

BOOK NOW!

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SISTIC Hotline: 6348 5555 / Group Booking: 6828 8389 or email boxoffice@esplanade.com.
Admission age: 6 and above. Ticket prices exclude SISTIC fees. Terms and conditions apply.



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Discover (min. 2 tickets): 10%
Sign up now at www.esplanade.com/membership



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Information correct at time of print. Photo Credit: Joseph Nair



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The Studios

This Song Father Used to Sing (Three Days in May)

by Wichaya Artamat
(Thailand)

A pair of siblings gather every year to honour their late father, conversing about everything and nothing at once. An unpolitical play with its own politics, where individual and collective histories collide.

(1hr 40mins, no intermission)
Performed in Thai, with English surtitles.

6 & 7 Sep 2024
Fri & Sat, 8pm
Esplanade Theatre Studio

\$38**

Limited concessions for students, NSFs,
seniors and PWDs: \$30*

This production is presented as part of *The Studios 2024 – Fault Lines*, examining the powerful forces that shape and respond to our collective and individual trajectories.

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2024感动再一次

Mitch Albom's
TUESDAYS with MORRIE

{ 最后14堂 星期二的课 }

By Jeffrey Hatcher and Mitch Albom



你跟你的心灵，

能够和平相处吗？

动荡不安后的新时代
瞬息万变的生命课题
感受不变的经典名剧

原著

Mitch Albom

剧本翻译·导演

杨世彭

Daniel S. P. Yang

主演

金士杰 卜学亮

King Shih-Chieh

Pu Hsueh-Liang

A heartwarming theatrical adaptation of the book, *Tuesdays with Morrie*, featuring acclaimed veteran actor King Shih-Chieh and popular host Pu Hsueh-Liang returns to Esplanade after four sold-out shows in 2018!
(2hrs 50mins, including 20mins intermission. Performed in Mandarin, with English surtitles.)

由台湾著名戏剧演员金士杰与全方位艺人卜学亮领衔主演，改编自美国著名作家米奇·阿尔博姆的同名畅销小说《最后14堂星期二的课》，将回到滨海艺术中心，再次感动你我的心。
(2小时50分钟，包括20分钟中场休息。以华语演出，附英文字幕。)

28 Aug - 1 Sep 2024, Wed - Sun
Wed - Sat: 8pm | Sun: 3pm
Esplanade Theatre

2024年8月28日至9月1日，星期二至日
星期三至六：晚上8时 | 星期日：下午3时
滨海艺术中心剧院

*Ticket Price 票价：

Wed & Thu 星期三与四 \$38 - 148
Fri - Sun 星期五之日 \$48 - 158

*Esplanade&Me Specials and Concession tickets available (Limited)

滨海与我特惠以及其他优惠票 (限量)

BOOK NOW! 马上订购门票!

www.esplanade.com/tuesdays

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Admission age: 6 & above. Ticket prices exclude SISTIC fees. Terms and conditions apply.
SISTIC热线: 6348 5555 / 学校购票: 6828 8389 或发电邮至 boxoffice@esplanade.com.
入场年龄: 6岁及以上。门票不含SISTIC手续费。附带条件

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Venue Partner



In Collaboration
with Esplanade – Theatres on the Bay

VECTOR#5: PSYCHOGEOGRAPHIES

Exhibition of Performance
Presented by Dance Nucleus in collaboration
with Esplanade – Theatres on the Bay

28 Sep, Sat, 4 – 10pm
29 Sep, Sun, 2 – 8pm
Esplanade Annexe Studio

Featured Artists:
Pietro Marullo
Transfield Studio
ashleyho+domeniknaue
Pat Toh and Jenni Large

Find out more



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DANCE
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TOTEM

VOID AND HEIGHT

SANKAI JUKU

(JAPAN)



After eight years, one of the world's most well-known *butoh* companies returns with the final choreographic work by its late founder, Ushio Amagatsu.

(1hr 15mins, no intermission)

4 – 6 Oct 2024

Fri & Sat, 7.30pm | Sun, 3pm

Singtel Waterfront Theatre at Esplanade

\$45[^], \$65[^]

Limited concessions: \$36, \$52

The international premiere of the production is presented as part of *da:ns focus – Connect Asia Now (CAN)*.

BOOK NOW www.esplanade.com/dans

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Admission age: 6 and above. Ticket prices exclude SISTIC fees. Terms and conditions apply.



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AN ESPLANADE CO-PRODUCTION

MAGIC MAIDS

EISA JOCSON & VENURI PERERA

(PHILIPPINES & SRI LANKA)



Collaborating together for the first time, Jocson and Perera unsettle oppressive power structures through an embodied inquiry into the entanglements between witch hunts and female labour.

(1hr 20mins, no intermission)
Please refer to advisories online.

4 – 6 OCT 2024

FRI, 7.30PM | SAT & SUN, 5PM
ESPLANADE ANNEXE STUDIO

\$30[^]

Limited concessions: \$24

The Asian premiere of this production is presented as part of *da:ns focus – Connect Asia Now (CAN)*.

BOOK NOW www.esplanade.com/dans

SISTIC Hotline: 6348 5555 / Group Booking: 6828 8389 or email boxoffice@esplanade.com.
Admission age: 6 and above. Ticket prices exclude SISTIC fees. Terms and conditions apply.



^Esplanade&Me Specials available

Black & White: 15% savings | Discover (min. 2 tickets): 10% savings

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Information correct at time of print. Photo Courtesy of National Gallery Singapore.



**Esplanade
Presents**



"it is an otherworldly, strangely moving, even groundbreaking experience, and will ensure that what is effectively Sakamoto's final concert can be enjoyed forever."
- Guardian



"A spellbinding performance by the late Ryuichi Sakamoto"
- Daily Telegraph

"a fantastic and totally unique experience among mixed reality events that I have ever seen"
- medium.com

KAGAMI

RYUICHI SAKAMOTO + TIN DRUM
(JAPAN/USA)

One of the final works by the legendary pianist and composer Ryuichi Sakamoto, this mixed reality concert experience offers a glimpse into his artistry through groundbreaking technology.

(1hr 20mins, no intermission)
Please refer to advisories online.

\$108[^]

Limited concessions: \$91.80



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24 OCT – 3 NOV 2024
ESPLANADE THEATRE STAGE

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WWW.ESPLANADE.COM/KAGAMI

SISTIC Hotline: 6348 5555 / Group Booking: 6828 8389 or email boxoffice@esplanade.com. Admission age: 14 & above. Ticket prices exclude SISTIC fees. Terms and conditions apply.

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(#01-14/16)



1 – 31 AUG

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\$98 Chilli Crab Package (UP \$118.80++)

- 2 x 500g Chilli Crab
- 4 x Fried Mantou
- 2 x Desserts of the Day

Terms and Conditions

- Promotion is not valid in conjunction with other offers, discounts, privileges or vouchers (except cash vouchers).
- Limited redemptions and while stocks last only.
- Prices are subject to prevailing government taxes and service charge.
- Participating merchants reserve the right to amend the terms and conditions without prior notice.
- Esplanade Mall shall not be liable in any way whatsoever for any matter arising from, relating to and/or attributable to such products and/or services.
- Esplanade Mall reserves the right to terminate, suspend or cancel (in whole or in part) this promotion.
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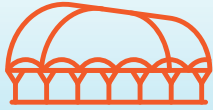

esplanade
theatres on the bay
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Esplanade gives our heartfelt thanks

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

*Figures for Esplanade's activities from Apr 2022 to Mar 2023.



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.



Your contribution* will make a difference.

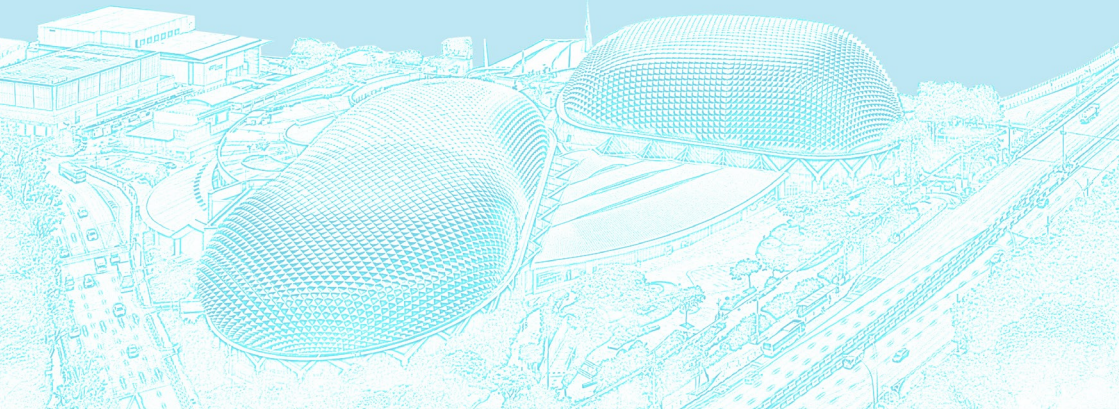
On behalf of the communities we serve, thank you!

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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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.

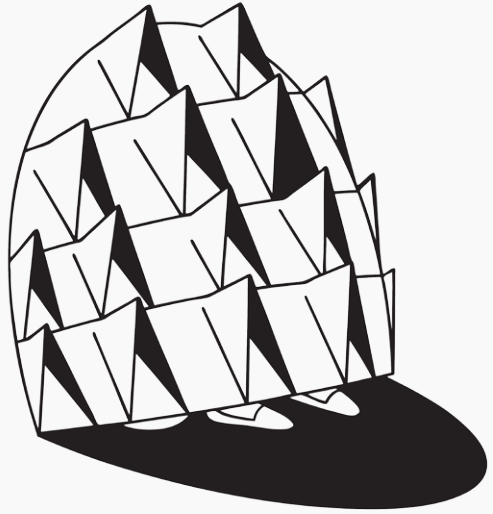
“

I could just scroll through IG or TikTok but I thought why should I when I can do the same on Offstage? It makes me feel like I know more things. Great arts content, anytime, anywhere.

Highly recommend.

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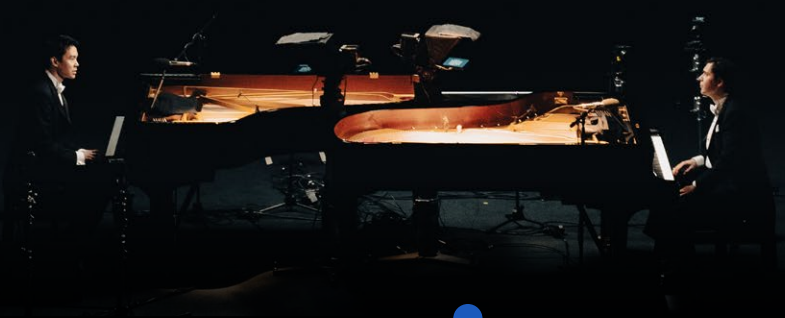
Totally Anonymous Person
(who is not related to www.esplanade.com/offstage)



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und war damit der erste in Amerika geborene und ausgebildete
Dirigent



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