




Esplanade
Presents

Voices Series



The Tallis Scholars (UK)

MUSIC FOR THE SISTINE CHAPEL

14 Mar 2024, Thu, 7.30pm | Esplanade Concert Hall

"The rock stars of Renaissance vocal music"
- *The New York Times*

(1hr 40mins, including 20min intermission)

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.

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Programme

Cristóbal de Morales: *Regina caeli*

Giovanni Pierluigi da Palestrina: *Missa Papae Marcelli*

Intermission

Gregorio Allegri: *Miserere mei, Deus*

Constanzo Festa: *Quam pulchra es*

Carpentras (Elzea Genet): *Lamentations*

Josquin Desprez: *Inter natos mulierum*

Tomás Luis de Victoria: *Magnificat primi toni (a 8)*

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

Director's Message



Photo Credit: Valérie Batselaere

The Sistine Chapel Choir was the premier singing body in Rome throughout the Renaissance period, and as such the one which every Catholic musician, from anywhere in Europe, aspired to join. All the composers to be heard here would have been in the orbit of this choir, receiving performances there, or taking part in them. No one was more associated with it than Palestrina, whose iconic *Missa Papae Marcelli* was specifically written to show that the reforms in singing which Pope Marcellus II had hinted at in 1555, would not destroy good music. Along with Allegri's *Miserere*, there are few compositions which are more site-specific.

The story of how Allegri came to set Psalm 51 is probably the most often told in the annals of sacred music - how the castrati soloists embellished the simple lines Allegri had written, ascending to a high C; and how the Pope refused to let any other choir have copies of it. Palestrina and Allegri were singing members of the Choir as, in an earlier generation, were Josquin, Festa and Carpentras. Morales, a decade after these, was employed there as Organist. Festa's beautiful *Quam pulcra es* is scored for four high voices; the Carpentras *Lamentations*, by contrast, for four low ones.

Although the great Spanish composer Tomas Luis de Victoria spent 22 years in Rome, probably learning with Palestrina, it is not clear what connection he had with the Sistine Chapel. It is possible that this immensely grand setting of the Magnificat graced a major Papal celebration. In which case, Palestrina himself may have sung in the first performance of it.

Peter Phillips

Director

The Tallis Scholars

About Peter Phillips

Peter Phillips has dedicated his career to the research and performance of Renaissance polyphony and the perfecting of choral sound. He founded The Tallis Scholars in 1973, with whom he has now appeared in over 2,300 concerts and made over 60 discs worldwide. As a result of this commitment, Peter Phillips and The Tallis Scholars have done more than any other group to establish the sacred vocal music of the Renaissance as one of the great repertoires of Western classical music.

Peter Phillips also conducts other specialist ensembles. Currently, he is working with the BBC Singers, the Netherlands Chamber Choir, the Estonian Philharmonic Chamber Choir, Intrada (Moscow) and El Leon de Oro (Spain). He is also the Patron of the Chapel Choir of Merton College, Oxford.

In addition to conducting, Peter Phillips is well known as a writer. For 33 years, he contributed a regular music column to *The Spectator*. In 1995 he became the publisher of *The Musical Times*, the oldest continuously published music journal in the world. His first book, *English Sacred Music 1549-1649*, was published by Gimell in 1991, while his second, *What We Really Do*, appeared in 2013. During 2018, BBC Radio 3 broadcast his view of Renaissance polyphony, in a series of six hour-long programmes, entitled *The Glory of Polyphony*.

In 2005 Peter Phillips was made a Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture. In 2008, Peter helped to found the chapel choir of Merton College, Oxford, where he is a Bodley Fellow; and in 2021, he was elected an Honorary Fellow of St John's College, Oxford.

About The Tallis Scholars

The Tallis Scholars were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances, they have established themselves as the leading exponents of Renaissance sacred music throughout the world. Peter Phillips has worked with the ensemble to create the purity and clarity of sound which he feels best serves the Renaissance repertoire. It is the resulting beauty of sound for which The Tallis Scholars have become so widely renowned.



Photo Credit: Peter Adamik

The Tallis Scholars perform in both sacred and secular venues, giving around 80 concerts each year. Even as they celebrate their 50th anniversary, the desire to hear this group in all corners of the globe is as strong as ever. They have now performed well over 2,500 concerts.

Highlights include performances in Japan, the USA, Paris, Dresden, Ravenna and Helsinki; a number of appearances in London as well as their usual touring schedule in Europe and the UK. In a monumental project to mark Josquin des Prez's 500th anniversary, The Tallis Scholars sang all 18 of the composer's masses over the course of four days at the Pierre Boulez Saal in Berlin in July 2022, only to repeat this feat in Utrecht in summer 2023.

Recordings by The Tallis Scholars have attracted many awards throughout the world. The 2020 release, which includes *Missa Hercules Dux Ferrarie*, was the last of nine albums in The Tallis Scholars' project to record and release all of Josquin's masses before the 500th anniversary of the composer's death. It was the winner of the BBC Music Magazine's much coveted Recording of the Year Award in 2021 and the 2021 Gramophone Early Music Award. Their latest Gimell release in October 2023 is of music by John Sheppard.

List of Singers

Amy Haworth, Soprano

Lucinda Cox, Soprano

Rachel Haworth, Soprano

Victoria Meteyard, Soprano

Elisabeth Paul, Alto

Rosie Parker, Alto

Simon Wall, Tenor

Tom Castle, Tenor

Greg Skidmore, Bass

Rob Macdonald, Bass

Peter Phillips, Director



Photo Credit: Hugo Glendinning

Programme Notes

The Sistine Chapel, the heart of the Vatican in Rome, is well known for having bequeathed a treasure trove of visual art to posterity. With one notable exception, it is rather less well known for the musical treasures which it has held for many centuries. In many cases this is due to the jealous guarding of the music by a series of Popes, who would not allow certain pieces to pass beyond the walls of the chapel. Such is the case, famously, of Gregorio Allegri's *Miserere*, which acquired such a mystique on account of the Sistine Chapel's monopoly that tracing its evolution has become one of the most intriguing musical exercises of our time.

Tonight's programme allows us a privileged glimpse into the heyday of the Vatican during the high Renaissance. The power and prestige of the Papacy was at its apex, and before long the Council of Trent would spur liturgists and artists to the heights of the Counter-Reformation. In this spirit, the programme includes a complete performance of the most famous mass by that most prolific of polyphonists, Giovanni Pierluigi da Palestrina.

The patronage of the Papacy was keenly sought by Renaissance musicians. For a time, Spanish composers had an advantage due to a succession of Spanish Popes who held them in high esteem. Cristóbal de Morales was one such beneficiary, spending a considerable proportion of his life in the employ of the Capella Sistina. *Regina caeli*, a setting of the ancient hymn to Mary, could well have been first performed here.

The story runs that the famous *Missa Papae Marcelli* was written to prove that sacred music could be both beautiful and intelligible, after officials at the religious Council of Trent considered banning complex polyphony. The prevalence of syllabic declamation in the 'wordier' movements of the mass suggests a particular concern that the text be understood. Conversely, though, the *Agnus Dei* concerns itself more with sheer sonic beauty, and, in its second part, creates an even richer texture by adding a seventh imitative voice. Is Palestrina faithfully responding to the clerics' demands in his mass? Just as in the next piece, myth and legend are inextricable from the history of this music.

No piece of music in the history of the Sistine Chapel is more famous than Allegri's **Miserere**. The Papacy wanted it that way; as a secret composition of such beauty that it could not be allowed beyond the walls of the Vatican, it magnified their power and status. A combination of this protectiveness, and the skilled singers' propensity to improvise, meant that Allegri's work was to suffer the manipulations of every age which followed. This results in the version we have today, which would be all but unrecognisable to the composer. A large part of this is due to the process of ornamentation with which the highly trained Papal singers would embellish their parts, leading to the now-obligatory high C. Regardless of its authenticity, this tortuous musical journey has left us with one of the most beautiful choral pieces of all time.

Costanzo Festa was one of the first Italian polyphonic composers to achieve high renown. His sacred music was a great influence on Palestrina, and his madrigals helped birth a new secular tradition. **Quam pulchra es**, a passage from the Song of Songs set for high voices, displays Festa's gift for easy, flowing polyphony.

Like many others at the time, the composer Carpentras spent considerable energy securing patronage for his artistic activity. Having been master of the papal chapel in 1514 for Pope Leo X, he made a swift exit after Leo was replaced by the rather less musical Adrian VI, only to return after a new Pope was elected a year later. Intriguingly - and foreshadowing the later corruption of Allegri's music - he returned to the Sistine Chapel to find his music still being performed, but in 'bastardised versions', 'so corrupted...that I scarcely recognised them'. He resolved to republish the works - dedicating the collection to the new Pope, Clement VII - which include many settings of the **Lamentations of Jeremiah**. It is no surprise that these were hugely popular at the time; passages of sonorous homophony vie in beauty with the austere Hebrew letters, which, following convention, are set to long, flowing melisma: 'ritualised weeping in music'.

Many a famous composer would leave their mark - quite literally in this case - in the Sistine Chapel. The scrawl 'JOSQUINJ' on the wall testifies to the composer Josquin's membership of the papal chapel, where he likely composed many works. However, Josquin's considerable fame during and after his lifetime has led to the misattribution of many of his compositions, and the authorship of the motet *Inter natos mulierum* is now considered doubtful by scholars. All of its sources are posthumous and the style could represent a slightly later composer, perhaps another musician associated with the Vatican. Nevertheless, its rich, full texture is distinctly satisfying.

Spain's greatest composer of polyphony also spent time in Rome. Tomás Luis de Victoria travelled to the city after receiving a grant from the Spanish King Philip II, and held several positions. As a composer of renown, he would surely have known and come into contact with the musicians of the Sistine Chapel, including Palestrina.

Victoria composed no fewer than eighteen settings of the *Magnificat*, reflecting its daily use during the evening service of Vespers. This *Magnificat primi toni* - meaning it is based on the 'first tone' of plainchant psalmody - would have been appropriate for a high feast day. Unlike most of the other settings, in which verses set to polyphony alternate with simple plainchant, here the music is polyphonic throughout, and set for not one but two four-part choirs - an opulent work which may well have had its first performance at the heart of the Vatican.

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Cristóbal de Morales

Regina caeli

*Regina caeli laetare, alleluia,
Quia quem meruisti portare, alleluia,
Resurrexit sicut dixit, alleluia.
Ora pro nobis Deum, alleluia.*

*Queen of heaven, rejoice, alleluia,
For he whom thou wast worthy to bear, alleluia,
Hath risen as he said, alleluia.
Pray for us to God, alleluia.*

Giovanni Pierluigi da Palestrina

Missa Papae Marcelli

*Kyrie eleison. Christe eleison.
Kyrie eleison.*

*Lord, have mercy. Christ, have mercy.
Lord, have mercy.*

*Gloria in excelsis Deo, et in terra pax hominibus
bonae voluntatis. Laudamus te; benedicimus te;
adoramus te; glorificamus te. Gratias agimus tibi
propter magnam gloriam tuam, Domine Deus,
Rex caelestis, Deus Pater omnipotens.*

*Glory be to God on high, and in earth peace,
goodwill towards men. We praise thee; we bless
thee; we worship thee; we glorify thee. We give
thanks to thee for thy great glory, O Lord God,
heavenly king, God the Father almighty.*

*Domine Fili unigenite, Jesu Christe; Domine
Deus, Agnus Dei, Filius Patris, qui tollis peccata
mundi, miserere nobis; qui tollis peccata mundi,
suscipe deprecationem nostram; qui sedes ad
dexteram Patris, miserere nobis.*

*O Lord the only-begotten Son, Jesu Christ; O Lord
God, Lamb of God, Son of the Father, that takest
away the sins of the world, have mercy upon us;
thou that takest away the sins of the world, receive
our prayer; thou that sittest at the right hand of
God the Father, have mercy upon us.*

*Quoniam tu solus Sanctus; tu solus Dominus; tu
solus altissimus, Jesu Christe, cum Sancto Spiritu,
in gloria Dei Patris. Amen.*

*For thou only art Holy; thou only art the Lord; thou
only, O Christ, with the Holy Ghost, art Most High in
the glory of God the Father. Amen.*

*Credo in unum Deum, Patrem omnipotentem,
factorem caeli et terrae, visibilium omnium et
invisibilium. Et in unum Dominum Jesum
Christum, Filium Dei unigenitum, et ex Patre
natum ante omnia saecula. Deum de Deo;
Lumen de Lumine; Deum verum de Deo vero;
genitum, non factum; consubstantialem Patri; per
quem omnia facta sunt.*

*I believe in one God, the Father almighty, Maker of
heaven and earth, and of all things visible and
invisible. And in one Lord, Jesus Christ, the
only-begotten Son of God, begotten of his Father
before all worlds. God of God; Light of Light; very
God of very God; begotten, not made: being of
one substance with the Father; by whom all things
were made.*

Qui propter nos homines, et propter nostram salutem descendit de caelis, et incarnatus est de Spiritu Sancto, ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato; passus et sepultus est.

Et resurrexit tertia die secundum Scripturas; et ascendit in caelum, sedet ad dexteram Patris; et iterum venturus est cum gloria iudicare vivos et mortuos; cuius regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit; qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per prophetas;

Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

*Benedictus qui venit in nomine Domini.
Hosanna in excelsis.*

*Agnus Dei, qui tollis peccata mundi,
miserere nobis*

*Agnus Dei, qui tollis peccata mundi,
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.*

Who for us men, and for our salvation, came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man. And was crucified also for us under Pontius Pilate; he suffered death and was buried.

And the third day he rose again according to the Scriptures; and ascended into heaven, and is seated at the right hand of the Father; and he shall come again with glory to judge both the quick and the dead; whose kingdom shall have no end.

And I believe in the Holy Ghost, the Lord, and giver of life, who proceeds from the Father and the Son; who with the Father and the Son is worshipped and glorified, who spoke by the prophets.

And I believe in one holy, catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

*Holy, Holy, Holy, Lord God of hosts.
Heaven and earth are full of thy glory.*

Glory be to thee, O Lord most high.

*Blessed is he that cometh in name of the Lord.
Hosanna in the highest.*

O Lamb of God, that takes away the sins of the world, have mercy on us.

O Lamb of God, that takes away the sins of the world, have mercy on us.

O Lamb of God, that takes away the sins of the world, grant us thy peace.

- Intermission -

Gregorio Allegri

Miserere mei, Deus

Miserere mei Deus,
secundum magnam misericordiam tuam.
Et secundum multitudinem
miserationum tuarum dele iniquitatem meam.
Amplius lava me ab iniquitate mea
et a peccato meo munda me.
Quoniam iniquitatem meam ego cognosco
et peccatum meum contra me est semper.

Tibi soli peccavi
et malum coram te feci,
ut justificeris in sermonibus tuis
et vincas cum iudicaris.
Ecce enim in iniquitatibus conceptus sum
et in peccatis concepit me mater mea.
Ecce enim veritatem dilexisti:
incerta et occulta sapientiæ tuæ
manifestasti mihi.
Asperges me hyssopo et mundabor;
lavabis me et super nivem dealabor.

Auditui meo dabis gaudium et lætitiã
et exsultabunt ossa humiliata.
Averte faciem tuam a peccatis meis
et omnes iniquitates meas dele.
Cor mundum crea in me, Deus,
et spiritum rectum innova in visceribus meis.
Ne proicias me a facie tua,
et spiritum sanctum tuum ne auferas a me.

Redde mihi lætitiã salutaris tui
et spiritu principali confirma me.
Docebo iniquos vias tuas
et impii ad te convertentur.
Libera me de sanguinibus,
Deus, Deus salutis meæ,
et exsultabit lingua mea iustitiã tuam.
Domine labia mea aperies,
et os meum annuntiabit laudem tuam.

Have mercy upon me, O God,
according to your great mercy
and according to the abundance
of your compassion blot out my transgressions.
Wash me thoroughly from my iniquity
and cleanse me from my sin.
For I acknowledge my offence
and my sin is ever before me.

Against you only have I sinned,
and done what is evil in your sight
that you may be justified in your sentence
and vindicated when you judge.
Behold, in guilt was I conceived
and in sin did my mother conceive me.
Behold, your delight in sincerity of heart
and in my inmost being
you teach me wisdom.
Cleanse me with hyssop and I shall be purified;
wash me and I shall be whiter than snow.

Let me hear the sounds of joy and gladness;
the bones which you have crushed shall rejoice.
Avert your face from my sins,
and blot out all my iniquity.
Create in me a clean heart, O God,
And renew in me a righteous spirit.
Cast me not out from your presence,
and take not your Holy Spirit from me.

Give me the joy of your salvation
and sustain in me a willing spirit.
I shall teach transgressors your ways,
and sinners shall return to you.
Deliver me from blood-guiltiness,
O God, God of my salvation,
and my tongue shall exalt your justice.
O Lord, open my lips,
and my mouth shall proclaim your praise.

*Quoniam si voluisses sacrificium
dedissem utique; holocaustis non delectaberis.
Sacrificium Deo spiritus contribulatus:
cor contritum et humiliatum,
Deus, non despicias.
Benigne fac, Domine,
in bona voluntate tua Sion,
ut aedificentur muri Jerusalem.
Tunc acceptabis sacrificium iustitiae,
oblaciones, et holocausta:
tunc imponent super altare tuum vitulos.*

*For you are not pleased with sacrifices,
else would I give them to you;
neither do you delight in burnt offerings.
The sacrifice of God is a contrite heart:
a broken and contrite heart,
O God, you will not despise.
Be favourable and gracious,
unto Sion, O Lord,
build again the walls of Jerusalem.
Then you shall be pleased
with the sacrifice of righteousness
oblations and burnt offerings;
they shall offer young bulls upon your altar.*

Costanzo Festa **Quam pulchra es**

*Quam pulchra es et quam decora
Quam pulchra es, amica mea, columba mea
Formosa mea, Veni dilecta mea
Vox enim tua dulcis, et facies decora nimis*

*How beautiful and fair you are
How beautiful, my soul, my dove
My beauty, come my joy
Your truly sweet voice, and exceeding fair visage*

Elzéar Genet (Carpentras) **Lamentations**

Incipit lamentatio Ieremiae prophetae.

*Here begins the Lamentation of the prophet
Jeremiah.*

*Aleph: Quomodo sedet sola civitas plena populo:
facta est quasi vidua domina gentium: princeps
provinciarum facta est sub tributo.*

*Aleph: How desolate the city lies that was once
thronged with people. The one-time queen of
nations has become as a widow. Once a ruler of
provinces, she is now subject to others.*

*Beth: Plorans ploravit in nocte, et lacrimae eius in
maxillis eius: non est qui consoletur eam ex
omnibus caris eius: omnes amici eius spreverunt
eam, et facti sunt inimici.*

*Beth: By night she weeps in sorrow and tears run
down her cheeks. Of all who love her, there's none
to console her. All her friends have spurned her
and have become her foes.*

*Jerusalem, Jerusalem, convertere ad Dominum
Deum tuum.*

Jerusalem, Jerusalem, return to the Lord your God.

Josquin des Prez *Inter natos mulierum*

Inter natos mulierum non surrexit maior Ioanne Baptista,

Among them that are born of women there hath not risen a greater than John the Baptist,

Qui viam Domino praeparavit in heremo. Alleluia.

who prepared the way of the Lord in the wilderness. Alleluia.

Fuit homo missus a Deo cui nomen erat Ioannes. Alleluia.

There was a man sent from God, whose name was John. Alleluia.

Tomás Luis de Victoria *Magnificat primi toni (a 8)*

Magnificat anima mea Dominum. Et exultavit spiritus meus in Deo salutari meo.

My soul doth magnify the Lord. And my spirit hath rejoiced in God my Saviour.

Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.

For he hath regarded: the lowliness of his handmaiden. For behold, henceforth, all generations shall call me blessed.

Quia fecit mihi magna qui potens est: et sanctum nomen eius.

For he that is mighty hath magnified me, and holy is his name.

Et misericordia eius a progenie in progenies: timentibus eum.

And his mercy is on them that fear him throughout all generations.

Fecit potentiam in bracchio suo: dispersit superbos mente cordis sui.

He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.

Deposuit potentes de sede, et exaltavit humiles. Esurientes implevit bonis: et divites dimisit inanes.

He hath put down the mighty from their seats and hath exalted the humble and meek.

Suscepit Israel puerum suum, recordatus misericordiae suae.

He hath filled the hungry with good things and the rich he hath sent empty away.

*Sicut locutus est ad patres nostros: Abraham et
semini eius in saecula.*

*He remembering his mercy hath holpen his
servant Israel, as he promised to our forefathers:
Abraham and his seed for ever.*

Gloria Patri, et Filio, et Spiritui Sancto.

*Glory be to the Father, and to the Son, and to the
Holy Ghost.*

*Sicut erat in principio, et nunc, et semper, et in
saecula saeculorum. Amen.*

*As it was in the beginning, is now, and ever shall
be: world without end. Amen.*



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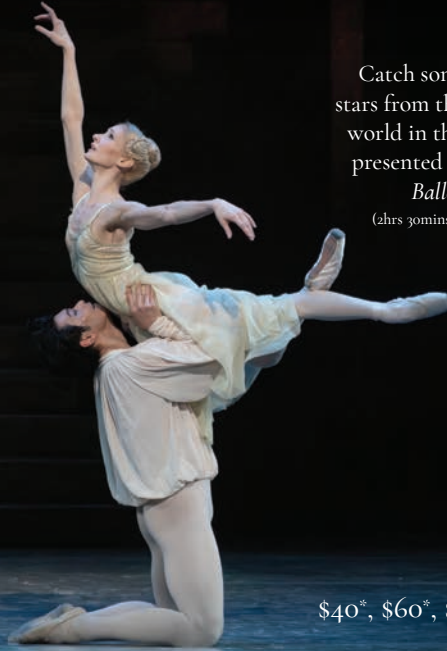
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**Esplanade
Presents**

The Studios

AN ESPLANADE PRODUCTION

HOW I LEARNED TO
DRIVE

BY **PAULA VOGEL**

**DIRECTED BY
RENEE YEONG**

19 - 21 APR 2024, FRI - SUN
FRI 8PM | SAT 3PM & 8PM | SUN 3PM
ESPLANADE THEATRE STUDIO

*"MS. VOGEL HAS WRITTEN A
LOVELY, HARROWING GUIDE TO
THE CRIPPLING PERSISTENCE
OF ONE WOMAN'S MEMORIES."*

—THE NEW YORK TIMES

\$32*^

Limited concessions for students, NSFs, seniors and PWDs: \$24*
^Esplanade&Me Specials available.

BOOK NOW
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SISTIC Hotline: 6348 5555 / School or Group Booking: 6828 8389 or email boxoffice@esplanade.com. Admission age: 18 & above. Ticket prices exclude SISTIC fees. Terms and conditions apply.



TRIP

A programme of TRIP—a platform to
showcase work by early-career directors.

R18

Contains references to sexual assault and grooming of minors.

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**Esplanade
Presents**

**Mosaic
Music Series**

DIANA KRALL

(CANADA)

6 MAY 2024, MON, 7.30PM

ESPLANADE CONCERT HALL

VIP BOX EXPERIENCE

Give your guests the special treatment with our VIP Box Experience for this performance. To find out more about this exclusive hosting opportunity, please email donations@esplanade.com.

\$58, \$88*, \$118**, \$148***, \$188^, \$228^, \$268^

Limited concessions for students, NSFs and seniors: \$78*, \$108**, \$138***
Limited concessions for PWDs: \$78



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BOOK NOW

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MOSAIC
MUSIC SERIES™

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SEASON 2024

Youth and Children's Chorus Concert

Victoria Concert Hall
Sunday, 7 July 2024

Chorus in Concert

Adult Chorus Concert
Esplanade Recital Studio
Saturday, 10 August 2024

Puccini's Women

Fundraising Gala Concert
Victoria Concert Hall
Saturday, 19 October 2024

HAPPENINGS

Fundraising Golf Tournament

Sentosa Golf Club, The Serapong
Friday, 17 May 2024

Outreach & Engagements

Arts Education Programme & More
Various Dates

*Information accurate at the time of print

www.singaporeopera.com.sg

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of the SLO family!





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&Me**

The Arts & You

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

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



Free to join



Free upgrade when you spend \$500



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Free for kids 12 years & under



Free for ages 17 to 26 years



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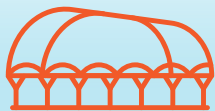
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Esplanade gives our heartfelt thanks

*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.



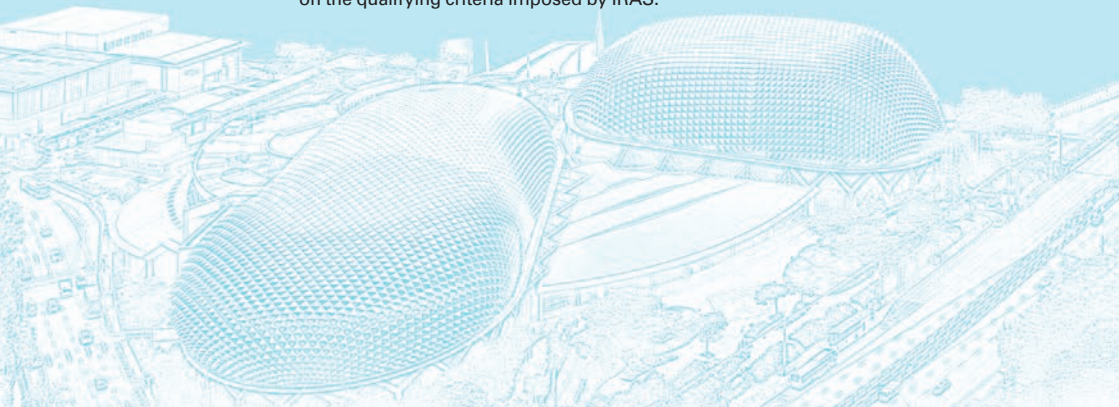
Your contribution* will make a difference.

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

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 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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Woon Yen Khai
Yap Foo Kar
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.

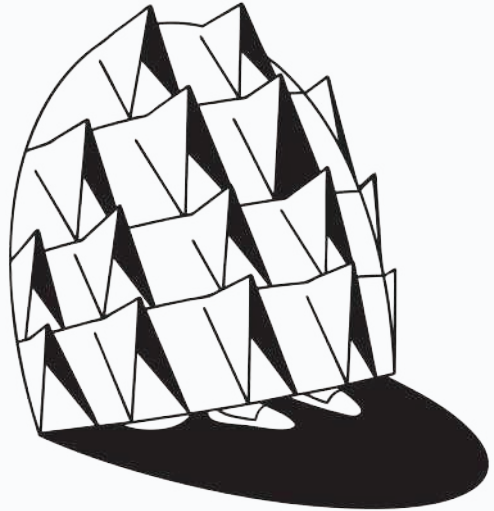
“

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.

”

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



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THANK YOU FOR WATCHING

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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