

ORCHESTRA
of the MUSIC
MAKERS

WAGNER'S
DIE WALKÜRE





WHAT IS #FESTIVEFURAMA?

The festivities never end at Furama! Furama RiverFront and Furama City Centre are proud to present the continuation of #FestiveFurama, our two-month long celebration from the 6th of December to 26th January.

With a cornucopia of amazing promotions from hotel stays to delicious family feasts, #FestiveFurama is truly a time for the family to come together to stay, learn, eat and play!

WHAT IS AT THE CARNIVAL?

The highlight of #FestiveFurama is a free carnival for family and friends held at both Furama RiverFront and Furama City Centre, complete with a Lion Dance performance, free flow popcorn and candy floss, exciting carnival games, VR gaming, lucky draw and soothing tunes by Orchestra of the Music Makers. Join us for a royal tea party organised by I Love Children wherein the little ones will be decked out in their prettiest princess and prince outfits (registration is required). This will be one of the largest indoor carnivals ever organized in a Singapore hotel! #FestiveFurama also serves as an unveiling of Furama RiverFront's (the flagship hotel) brand-new lobby renovations and Waterfall Lounge, transforming the hotel lobby into an expansive lifestyle space that caters to every member of the family just in time for Chinese New Year.

WHO IS COMING?

Furama Singapore invites one and all to join in the festivities - together with invited guests from Maplebear Singapore and I Love Children.

OUR PARTNERS



OUR BENEFICIARIES



Die Walküre

5 January 2020, 4pm
Esplanade Concert Hall
Chan Tze Law, conductor
Edith Podesta, director

Bryan Register (Siegmond), Lee Bisset (Sieglinde), Daniel Sumegi (Hunding), Warwick Fyfe (Wotan), Alwyn Mellor (Brünnhilde), Caitlin Hulcup (Fricka), Taryn Fiebig (Gerhilde), Janani Sridhar (Ortlinde), Antoinette Halloran (Helmwige), Sharon Prero (Siegrune), Jade Tan Shi Yu (Waltraute), Cassandra Seidemann (Roßweiße), Fiona Campbell (Grimgerde), Dominica Matthews (Schwertleite)

Richard Wagner – Die Walküre (*The Valkyrie*)

Act 1 (65 minutes)
First Intermission (30 minutes)
Act 2 (95 minutes)
Second Intermission (90 minutes)
Act 3 (75 minutes)

Performed in German with English Surtitles by Jonathan Dean

Concert duration: 5 hours 50 minutes inclusive of intermissions
All durations stated are approximate
Microphones present are for recording purposes

Photographs and videos will be taken at the event, in which you may appear. These may be published on OMM's publicity channels and materials. By attending the event, you consent to the use of these photographs and videos for the foregoing purposes.

Creative Team

Chan Tze Law, *Conductor*
Edith Podesta, *Director*
Andy Lim, *Set Designer*
David Lee, *Costume Designer*
Mervin Wong, *Multimedia Designer*
Brian Gothong Tan, *Multimedia Consultant*
Yo Shao Ann, *Lighting Designer*
Mirabel Neo, *Stage Manager*
Seow Yibin, *Associate Conductor*
Francis Tan, *Assistant to the Conductor*
Kenny Ooi, *Assistant to the Stage Manager*
Abigail Sin, Aloysius Foong, Pauline Lim, *Repetiteurs*
Jonathan Dean, *English Captions*
Paul Shipper, *Cover Art and Illustration*
Hope Chung, *Animated Video and Illustrations*
Cherylynn Poh, *Makeup Designer*
E-van Yeung, Mavis Ng Li Hui, Nicole Yeap, Nhurul Hidayah, Reetu Bains, Sharon Siu, *Makeup Artists*
Teo Yue Qi, *Assistant Makeup Artist*

Production Team

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Edward Neo, *Financial Controller*
Michael Huang, *Surtitle Operator, Artist Liaison, Publicity, and Production Assistant*
Jorim Sim, *Artist Liaison, and Production Assistant*
Chay Choong, *Tech, Publicity, Sponsorship*
Denise Tan, *Sponsorship*
Joshua Yong, *Production Assistant*
Rachael Chan, *Animated Video, and Community Engagement*
Chester Tan, *Discovery Day, and Community Engagement*
Andre Ng, *Community Engagement*
Elicia Neo, *Discovery Day, and Community Engagement*
Miao Kaiwen, *Documentary, and Community Engagement*
Jasmine Ong, *Publicity*
Genevieve Koh, *Publicity*
Liz Yeo, *Publicity*
Aileen Tang, *The OMM Story, Education and Outreach*
Shaun Ho, *Education and Outreach*
Wu Tianhao, *Library*
Tan Yao Cong, *Operations*
Howard Ng, *Programme Booklet and Collateral Design*

Library Volunteers

Wu Tianhao, Rachael Chan, Choo Vee Shen, Jin Sung Hoon, Kenrick Lam, Lydia Lu, Edward Neo, Elicia Neo, Jasmine Ong, Jorim Sim, Tan Xue Hui, Aileen Tang, Joshua Yong

Audio Team

msm-Productions

Video Team

Dancing Legs Productions

Special thanks to Opera North (UK), and Richard Wagner Association (Singapore)



The Story

Synopsis

Die Walküre, or *The Valkyrie* is the second opera in Richard Wagner's tetralogy, *The Ring of the Nibelung*.

Previously in *Das Rheingold* (*The Rhine Gold*)...

Alberich, a Nibelung (a dwarf-like creature), steals the Rhine Gold from the Rhine river, and forges it into a ring which will make its owner omnipotent - thus the name of the cycle. Wotan, the leader of the gods, steals the ring from Alberich, who in turn curses the ring, condemning its future owners to death. After obtaining the ring, Wotan uses it as payment to brothers Fasolt and Fafner, two giants who had just completed the construction of the gods' new palace, Valhalla. Receiving the ring, the two brothers fight over it, resulting in Fafner killing Fasolt so that he can be the sole master of the ring. This is Alberich's curse taking effect, and Fafner turns himself into a ferocious dragon to guard the ring. Wotan schemes to regain the ring. He fears that if Alberich manages to regain it, he will raise a huge army and destroy the gods. However, Wotan can only get it back indirectly - through a hero not acting under Wotan's orders. He fathers eight Valkyries to help him gather fallen heroes to guard Valhalla against Alberich's anticipated army, and also fathers the twins Siegmund and Sieglinde with a mortal woman...



And now... *Die Walküre*

Act 1 - in Hunding's house

Fleeing from his enemies, Siegmund, wounded and exhausted, stumbles into a house in the midst of a thunderstorm. Sieglinde, the lady of the house, offers to let him rest there for the night. Her husband, Hunding, soon returns and invites Siegmund to tell them his tale.

Referring to himself as "Woeful", Siegmund chronicles his tragedy. Members of his family were either killed or had disappeared, and misfortune followed him wherever he went. In line with this unfortunate series of events, Hunding turns out to be one of Siegmund's enemies and declares that they will fight to the death the next morning.

Siegmund calls on his father, Wälse (who is actually Wotan, leader of the gods in human form), for a sword once promised. Coincidentally, Sieglinde tells Siegmund about how a one-eyed stranger thrust a sword into the ash tree her house is built around - and no one has managed to pull it out. She also reveals that she was forced into marriage with Hunding, and Siegmund promises to break her out from her unhappy fate. They soon fall in love, and Sieglinde realises that Siegmund is her twin brother. Siegmund pulls the sword, Nothung, out from the tree, claims Sieglinde as his bride, and they elope.





Act 2 - a wild rocky place

Up in the mountains, Wotan orders his daughter, the valkyrie Brünnhilde, to defend Siegmund in the upcoming duel with Hunding. His wife, Fricka, the goddess of marriage, intervenes and declares Siegmund and Sieglinde guilty of the double crime of adultery and incest. She insists that Wotan defends the wronged Hunding. Wotan retorts that Sieglinde was forced into her marriage with Hunding, and that he does not recognise their marriage. Furthermore, he reveals that Siegmund could save the gods by winning the omnipotent ring from the dragon Fafner, but this falls on deaf ears. When Fricka points out that Wotan will lose his power if he does not enforce the law by punishing the twins, he relents. The devastated Wotan tells Brünnhilde about the theft of the Rhine Gold and Alberich's curse. He then shocks her by ordering her to fight for Hunding instead.



Meanwhile, Sieglinde and Siegmund continue fleeing from Hunding and his men. Sieglinde faints from exhaustion and guilt. Brünnhilde appears to Siegmund in a vision, telling him that he will soon die, and that she will take him to Valhalla. Upon learning that Sieglinde cannot follow him, he instead threatens to kill both Sieglinde and himself if he is unable to defeat Hunding. Moved by his determined devotion to Sieglinde, Brünnhilde decides to defy Wotan's orders and help Siegmund instead.

Hunding soon catches up with Siegmund, and they begin to duel. Siegmund gains the upper hand with the help of Brünnhilde, and is almost about to defeat Hunding. Suddenly, Wotan appears and shatters Nothung (Siegmund's sword), allowing Hunding to take advantage of Siegmund's surprise and kill him. Brünnhilde escapes with Sieglinde and the pieces of Nothung. Wotan contemptuously strikes Hunding dead and pursues his rebellious daughter, swearing to punish her for her defiance.

Did You Know?

- The first Act of *Die Walküre* probably gave Wagner the most trouble in dramatic pacing. In his sketches, Wotan enters Hunding's house in his disguise as the human Wanderer, and thrusts the sword into the ash tree – which Siegmund draws minutes later. Wagner banished this first action to Sieglinde's backstory, and the drawing of the sword becomes the climatic moment of the Act. Another notable change is that Hunding was not originally struck down by Wotan, but rather, later by Siegfried, who seeks him out and kills him to avenge his father, Siegmund.
- Wagner also invented the spelling, "Wotan", for the leader of the gods. He combined the north German (and more common spelling) of "Wodan" with the south German "Wuotan". The Nordic, and more internationally recognised name today, for this same character is "Óðinn", or "Odin".
- German composer Felix Mendelssohn considered writing an opera on the Nibelung saga in 1840!

Die Walküre

Family Tree

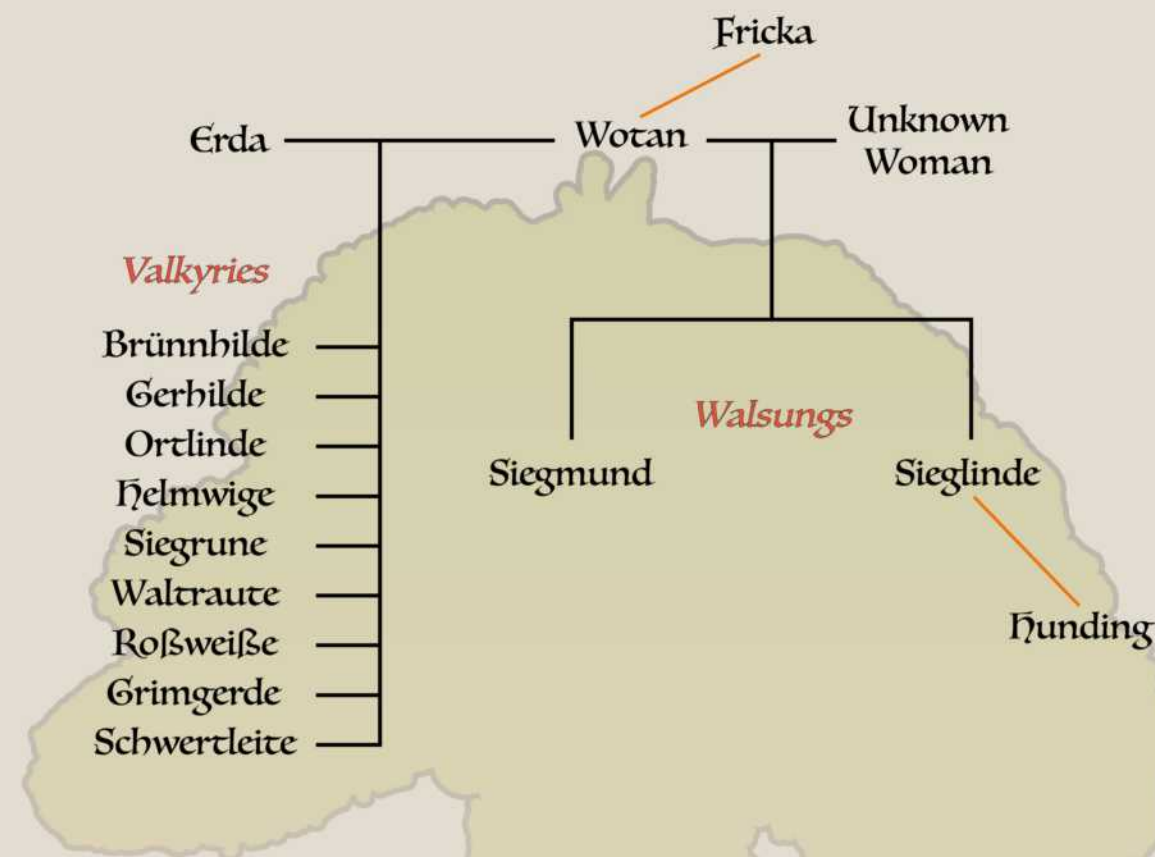
Follow this guide to better understand the intricate relationship between the characters of the opera.

Act 3 - on top of a rocky mountain

Brünnhilde arrives with Sieglinde on a mountaintop to find the eight other Valkyries assembled on horseback, each carrying dead heroes to be conveyed to Valhalla. Brünnhilde pleads with them to help hide her from Wotan, but none of her sisters are willing to help her as they all fear Wotan's wrath. Numb with despair, Sieglinde tells Brünnhilde that she does not want to continue living without Siegmund, and wants to kill herself. However, Brünnhilde reveals the news that Sieglinde is pregnant with Siegmund's child, which Sieglinde receives with a mixture of shock and joy. Changing her mind, Sieglinde takes the pieces of the broken Nothung, and flees to the east to save her child, while Brünnhilde remains behind to delay Wotan.

Wotan appears and sentences Brünnhilde to become a mortal woman, stripped of her status as a Valkyrie. She is condemned to a deep sleep on the mountaintop, where she will be forced to serve the first man who finds her. Brünnhilde pleads with Wotan, telling him that she defied his orders in her bid to carry out his true desire. Moved by her words, Wotan grants her one request - to surround her sleeping form with a wall of fire, which only a worthy hero who does not know fear, may pass through.

Wotan reluctantly takes away Brünnhilde's immortality and puts her to sleep with a final kiss. Fire encircles the rock and protects the sleeping woman.



The Ring of the Nibelung

The Ring of the Nibelung

While composing his sixth opera, *Lohengrin*, between 1848 and 1850, Richard Wagner considered writing operas about the heroic mythical figure of Siegfried and the historical figure of Frederick Barbarossa, the great medieval emperor. He eventually settled on Siegfried as the subject of his next opera.

While the unification of Germany was to come later in 1871, there was already nationalistic zeal in the air, with the German Revolutions of 1848 pushing for German national unity among other demands. Like many other nationalistic Germans, Wagner was familiar with the legend of Siegfried from the *Nibelungenlied* – an epic poem which was nicknamed the “German *Illiad*”. Over time, he also became acquainted with the Icelandic *Eddas* and *Völsungasaga*, and the Norwegian *Thidrekssaga* – each telling different versions of Siegfried’s story, drawing more extensively on its mythical roots. These texts laid the foundations on which Wagner would then build *The Ring of the Nibelung*, which he hoped would be a galvanising “national myth” of sorts for the unified country that was yet to come. He spent over twenty-six years conceptualising the *Ring* – writing the story, text and music in preparation for the premiere of the full cycle in 1876 in Bayreuth. With his detailed, all-encompassing creative process, Wagner effectively invented the craft of the modern-day stage director.

From One to Four Operas

Wagner had written an essay in October 1848, “*The Nibelungen Myth as Scheme for a Drama*”, featuring a single opera – *Siegfried’s Tod* (Siegfried’s Death) – which would later become *Götterdämmerung* (Twilight of the Gods). He discussed this opera with his friends, and felt that a single dramatic work was insufficient “for the conveyance of [his] comprehensive purpose.” It was his friend and fellow composer Franz Liszt who suggested writing a prequel, “*Young Siegfried, Winner of the Hoard and Waker of Brünnhilde*” – an idea which Wagner quickly seized upon. This eventually morphed into a plan for “*three completed dramas, preceded by a lengthy Prelude ... each is to constitute a self-included whole*”.

This idea to write a trilogy of operas with a prequel – to use modern day parlance – was influenced by Aeschylus’ dramatic trilogies, *Oresteia* and *Prometheia*, which Wagner read between 1847 and 1849. Wagner also became familiar with the Grimm Brothers’ fairy tales. When he read their version of “*The Boy Who Set Out to Learn Fear*”, he wrote to his friend, the violinist Theodor Uhlig, “*imagine my surprise when I suddenly realised this youth was none other than the young Siegfried!*” It was also Jacob Grimm’s *Deutsche Mythology* which formed the basis for Wagner’s ideas about valkyries, gods and dwarfs. Wagner then set out to create his own version of these nationalistic mythologies. Writer Edward Haymes notes that he did this in the same style of the medieval authors, who took “*an existing legend and [re-expressed] it in the language and social structure of their own times*”.

In October 1851, Wagner wrote to Uhlig again, “*Great plans for Siegfried: three dramas, with a three-act prelude*”. *The Young Siegfried* (eventually shortened to just “*Siegfried*”) and *Siegfried’s Death* were outlined and fixed as the middle and last operas of the trilogy. Wagner drafted a sketch for the prequel, “*The Theft of the Rhinegold*”, and a month later, finished the first draft of “*Sigmund and Sieglinde: the Valkyrie’s Punishment*”. These were renamed “*Das Rheingold*” (The Rhine Gold) and “*Die Walküre*” (The Valkyrie) within the next year. In time, *Das Rheingold* evolved into a one-act opera with four scenes.

Within this superstructure of a prequel or prologue and a trilogy of the entire *Ring of the Nibelung*, Wagner applied the same structural ideas to both the opening and closing operas. *Das Rheingold* and *Götterdämmerung* can be seen to have the same prologue and trilogy (of acts) structure as the *Ring* itself.

After setting out the prose sketches, Wagner decided on the title for his set of operas: “*Der Ring des Nibelungen. Ein Bühnenfestspiel für drei Tage und einen Vorabend*” (The Nibelung’s Ring. A Stage-Festival-Play for three days and a preliminary evening). The music was then composed over the next twenty years. *Die Walküre* was written between June and December 1854, and other works completed that year include Berlioz’s *Lenfance du Christ*, Liszt’s *Les Préludes*, and Brahms’s *First Piano Trio*.

Wagner took a break from composing the *Ring* after completing Act 2 of Siegfried in July 1857, to write two other operas, *Tristan und Isolde* and *Die Meistersinger von Nürnberg*. He returned to the *Ring* in March 1869 and finished *Götterdämmerung* in November 1874, after rewriting the ending several times.

The Premiere

Das Rheingold and *Die Walküre* were both premiered in Munich in September 1869 and June 1870 respectively, at the command of King Ludwig II – who was also Wagner’s patron. While this was carried out against Wagner’s wishes – as he wanted them performed as part of the complete *Ring* – he could not refuse the King. In exchange for the King’s patronage and financial support, Wagner provided the King with both these scores and the rights to them. *Die Walküre* was later performed as part of the premiere of the complete *Ring* cycle on 14 August 1876 at the first Bayreuth festival.

Musical luminaries Brahms, Joachim, and Saint-Saëns were present at the premiere. Newspapers usually critical of Wagner’s works declared *Die Walküre* an extraordinary work of art. Liszt was also present and reportedly sobbed through part of the opera; he wrote to Wagner, “*Your Walküre [score] has arrived, and I should like to reply to you by your Lohengrin chorus, sung by 1,000 voices, and repeated a thousandfold: ‘A wonder! A wonder!’*”

Die Walküre

Lucasfilm President Kathleen Kennedy stated in a November 2019 interview, when discussing the Star Wars sequel trilogy *"I think people forget that, especially when you're doing a trilogy structure, the first movie is setting things up, the second is usually the conflict, and the third is the resolution."* This certainly applies to many modern-day film trilogies, including the original *Star Wars* trilogy, and *Matrix* trilogy. However, with the Ring, Wagner chose to begin with the conflict in *Die Walküre*, before embarking on the traditional hero's journey in Siegfried.

Perhaps it is Tolkien's *Lord of the Rings* trilogy which steers closest to Wagner's *Ring*. The breaking of the Fellowship at the end of the first book and the apparent collapse of the mission to destroy the Ring is structurally similar to the destruction of Wotan's plans and Brünnhilde's banishment at the end of *Walküre*.

As a self-contained work, the overall plot of *Walküre* is somewhat straightforward, but its richness is captured in the personal journeys of Brünnhilde and Wotan, the two central figures of the *Ring* as a whole.

Characters

We first meet Brünnhilde with her famous battle cry in Act 2, as she is introduced as the impetuous but wholly obedient daughter, eager to please her father, Wotan, and carry out his orders. Within this act, we see how she is both moved by Wotan's inner conflict and touched by Siegmund's devotion. She decides to risk adverse consequences and disobey her father's explicit instructions, thereby fulfilling his true desires – all of her own free will. By the end of *Walküre*, she is stripped of her immortality, strength, and purpose in life, and subject to the whims and fancies of the first (human) man who finds her.

Wotan had been trying to find a solution to the problem of reacquiring the ring he had to give up in *Das Rheingold*, while upholding the various treaties and contracts which provide him with the source of his divine authority. He realises that despite his best efforts – and being the leader of the gods at that – he is stuck with no solution to the problem. As the bass-baritone Greer Grimsley relates, *"Wotan is supposed to be a god, but the experience he shares with the audience is very human. Trying to fix a problem but not having enough information, not telling the whole truth in order to get the best deal, being bound in at every turn...who can't relate to that? I think these gods were created in the image of humans."* Whether in Wotan's dilemma, Brünnhilde's state of perplexity, or the intoxicating, heady rush of Siegmund and Sieglinde's new love – there are many moments which mirror the human experience, and allow the audience to connect with the emotions and feelings suggested by Wagner's evocative music.

Wagner was worried about whether the audience would grasp Wotan's dilemma in Act 2, and declared that *"this is the most important scene of [the whole Ring]"*. This agony is brought to new heights in the finale of the opera, where it seems that everything Wotan held dear is gone. His beloved son and hope for redemption, Siegmund, is dead by his own hand, while his favourite daughter, Brünnhilde, is banished for doing what he wished he could do. His plan to create a hero to win the ring and save the gods has imploded. Wagner mourned this, writing, *"I find the subject of Die Walküre too painful by far: There's really not one of the world's sorrows that the work does not express, and in the most painful form; playing artistic games with that pain is taking its revenge on me: It has made me really ill several times already, so that I have had to stop completely."* Amid all this grief, Wagner evoked one of the most overwhelming musical expressions of parental love, as Wotan bids farewell to his daughter. The music played by the orchestra here also provides a glimmer of hope: out of Wotan's multiple setbacks, the very hero he is looking for will be born soon.

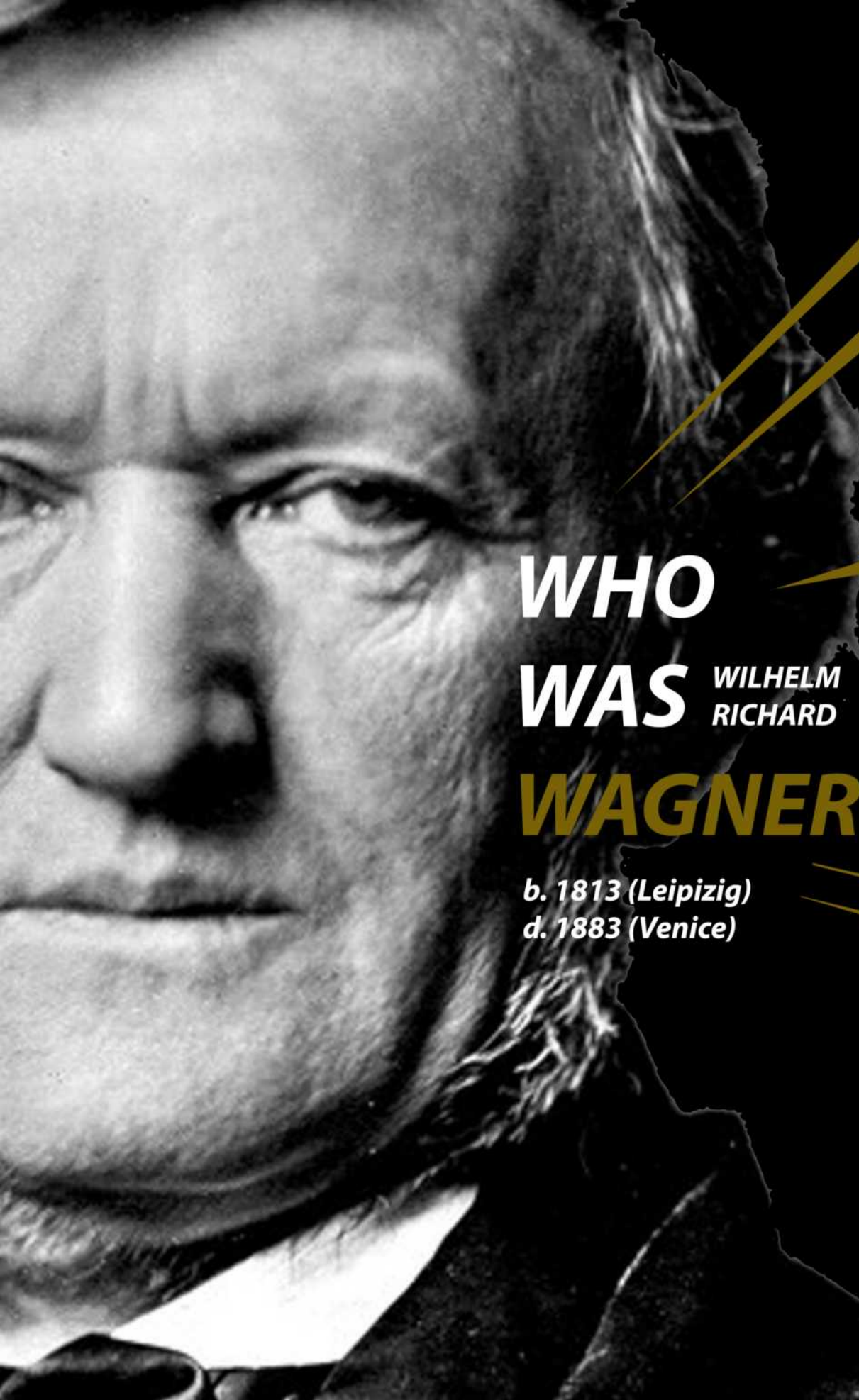
Music

To convey these emotions and provide dramatic propulsion, Wagner combined two different concepts. The first was the Greek chorus from Aeschylus's plays. This chorus would provide the audience with background information, commenting on the themes of the play and revealing the characters' inner thoughts. The second was the musical 'fixed idea', most famously introduced by composer Berlioz in his *Symphonie Fantastique*. This was essentially a musical theme which represented a character or an idea, such as the artist's obsession with his beloved in Berlioz's masterpiece. Other composers such as Liszt started to build on this concept (in his Symphonic Poems) while Weber, in his opera *Der Freischütz*, provided musical themes to represent the forces of good and evil.

Wagner developed these two concepts into a singular idea – the leitmotif (as coined by Hans von Wolzogen). The leitmotif functions as a kind of recurring musical DNA that would illustrate and represent characters, objects, themes and emotions, and reinforce this association through repetition. Through this use of leitmotifs, Wagner looked to achieve a unity between the words and music, with both artistic elements building upon and supporting each other to serve the drama.

Wagner combined, contrasted and developed these leitmotifs across the entire *Ring* cycle, and utilised this remarkably malleable musical technique to track the dramatic narrative, reinforce associations and intensify emotional connections. It was his development of this concept which provided the foundations for modern day film music – with John Williams, Howard Shore, and John Powell as some of the most successful at utilising the leitmotif (more commonly known today as a "theme") to hold multi-movie franchises together on a musical and emotive level.

Ultimately, it is the combination of Wagner's dramatic and musical ingenuity, the remarkably human relatability of these gods and situations which they find themselves in, and the intense musical evocations of emotions that we all feel in our lives, which has made *Die Walküre* such a beloved and timeless work of art.



**WHO
WAS
WAGNER**

**WILHELM
RICHARD**

**b. 1813 (Leipzig)
d. 1883 (Venice)**

**RING CYCLE:
4 PARTS
18 HOURS**

REVOLUTIONISING OPERA

GESAMTKUNSTWERK ->

'TOTAL WORK OF ART' ->

**POETRY, VISUAL, MUSICAL,
AND DRAMATIC ART**

**KEY OPERAS:
DER FLIEGENDE HOLLÄNDER,
TANNHÄUSER, LOHENGRIN,
DER RING DES NIBELUNGEN,
TRISTAN UND ISOLDE,
DIE MEISTERSINGER, AND PARSIFAL**

INFLUENCED:

**COMPOSERS -
BRUCKNER, DVORAK, MAHLER, SIBELIUS,
JOHN WILLIAMS, HOWARD SHORE**

**CONDUCTING -
WROTE 'ABOUT CONDUCTING' IN 1869**

PHILOSOPHY - NIETZSCHE

**LITERATURE -
POETS SUCH AS BAUDELAIRE, VERLAINE**

**CINEMA/FILM -
USE OF LEITMOTIFS AND INTEGRATION
OF VARIOUS ART FORMS**

**BUILDING HIS OWN OPERA HOUSE -
BAYREUTH FESTSPIELHAUS**



ORCHESTRA of the MUSIC MAKERS

"We are the music makers. And we are the dreamers of dreams."

- Arthur O'Shaughnessy, "Ode"

The Orchestra of the Music Makers (OMM) is a Singapore-based symphony orchestra established in 2008. OMM comprises over 140 highly-trained volunteer musicians, and although many have chosen careers outside of music, our musicians are dedicated to the high standards of music-making and community work which OMM stands for. Under the mentorship of Associate Professor Chan Tze Law, a leading Singaporean conductor and Vice-Dean of the Yong Siew Toh Conservatory of Music, OMM has become an integral part of the Singaporean classical music scene and gained international repute.

OMM is an orchestra like no other. Beyond our musical ambitions, community work is an integral aspect of our identity, and we have consistently structured our activities around giving back to the public. To this day, OMM has assisted in the fundraising of over S\$7 million for various charitable causes, but our impact extends beyond that. The bulk of our efforts are invested in community engagement, and one of our most well-attended initiatives is playwithOMM, which gives members of the public an opportunity to read standard repertoire with an orchestra. Much of our work also centers around youths, and a cornerstone of that is our annual Orchestra Camp in collaboration with the School of the Arts Singapore, which develops musical and leadership potential in youths by providing them both a stage to perform on and a platform to learn organisational skills.

OMM enjoys strong audience support at our performances, which are regularly held in Singapore's leading concert venues. In recognition of our musical standards, we were honoured with the HSBC Youth Excellence Award for Musical Excellence in 2009, and have been a regular recipient of the National Arts Council's support since our founding. Our orchestra's ingenuity lies in our versatility, as we perform a wide repertoire of musical styles, from classical works to film music and beyond.

Travelling widely, we have also played alongside the world's finest at the Cheltenham Music Festival and Lichfield Festival in the UK. We made our Taiwan debut at the 2017 Taipei International Choral Festival, and travelled to Perth last July to stage Mahler's 2nd Symphony with the Western Australian Youth Orchestra.

OMM has also released several live performance recordings to critical acclaim, and many have been featured on numerous platforms, including Singapore Airlines' KrisWorld in-flight classical music selection. In particular, our performance of Mahler's 2nd Symphony in 2010 garnered international recognition in notable international publications.

Over the years, OMM has continued to challenge expectations by taking on works of epic proportions. Following our successful performances of Engelbert Humperdinck's Hansel and Gretel and Bernstein's Mass in 2017 and 2018 respectively, we are honoured and thrilled to bring to you tonight the Singapore premiere of Wagner's Die Walküre – 7 years after we first performed extracts from Wagner's Ring cycle at our 5th anniversary concert.

We are delighted to be working with director Edith Podesta again, alongside a remarkable cast of major international singers. This evening's performance of Wagner's spectacular music drama will surely be one to remember.

Follow us on Facebook and Instagram @omm.sg, or visit our website at www.orchestra.sg.

Orchestra of the Music Makers is supported by the National Arts Council's Major Company Scheme FY2019-21.



Artists



CHAN TZE LAW

Conductor

Chan Tze Law is Music Director of Singapore's Metropolitan Festival Orchestra and the award-winning Orchestra of the Music Makers. In 2018 he received the Composers and Authors Society of Singapore's Artistic Excellence Award for his numerous contributions to the Singapore music community.

Chan's performances of Mahler's 8th symphony with the Orchestra of the Music Makers and Sing50 concerts with the Metropolitan Festival Orchestra and Lang Lang were named "Best Concerts of 2015" by Singapore's Sunday Times. Germany's Der neue Merker observed that in Chan's *Mahler 8*, "listeners felt they have concluded a great journey of time and spirit". Fanfare Magazine states "Chan paces the climaxes so adroitly that, the listener is nearly swept out of the room on tidal waves of sound". The West Australian lavished praise on his performance of Stravinsky's *Rite of Spring*, "Tze Law (Chan) did wonders from the podium. It was a tour de force." American Record Guide remarked that that in Mahler's Resurrection symphony he led "with a full understanding of the Mahler idiom". More recently, Chan's performance of Elgar's *The Music Makers* was described by Classical Voice America as having "breathtaking walls of sound and intimate moments of haunting beauty".

Chan has appeared with major orchestras in the Asia Pacific region and with soloists including Joshua Bloom, Fiona Campbell, Warwick Fyfe, Deborah Humble, Lee Hyon, Caitlin Hulcup, Lang Lang, Ng Pei-Sian, Melvyn Tan, Albert Tiu, Qin Li-Wei, Virgillio Marino, Daniel Sumegi and Igor Yuzefovich. Concerts and CD recordings conducted by Chan have been broadcast on Australia's ABC Classic FM, UK's BBC Radio 3 and featured on Singapore Airlines' Krisworld In-flight Classical Music selection.

As a pedagogue, Chan is Vice-Dean and Associate Professor of the Yong Siew Toh Conservatory of Music, National University of Singapore, and is widely credited for his founding role of the conservatory orchestra and New Music Ensemble. Chan was also the founding chief conductor of the Australian International Summer Orchestral Institute. He has given masterclasses in conducting at the Peabody Institute, USA, and the Royal Academy of Music, London, as well as lectures on leadership in conducting at the Senior Management Programme of the Lee Kuan Yew School of Public Policy, National University of Singapore. In 2019, he served on the selection committee of the Oxford Conducting Institute International Conducting Studies Conference.

Chan's teachers included conducting luminaries Christopher Adey and Norman Del Mar, and he made his Singapore conducting debut with the Singapore Symphony Orchestra in 2001. Chan's CD recordings are available on Spotify and iTunes.



EDITH PODESTA

Director

Edith Podesta is a director, theatre-maker and choreographer based in Singapore. She studied Acting and Movement Studies at the National Institute of Dramatic Art's (NIDA), and holds a Master of Arts (Fine Arts) from LASALLE College of the Arts. Edith directed *Hansel and Gretel*, and the Singapore premiere of Bernstein's *Mass* with Orchestra of the Music Makers in collaboration with The Esplanade, and is excited to be back working with OMM for the Singapore premiere of Richard Wagner's *Die Walküre*. Her diverse artistic background includes co-founding A Group Of People, an

award-winning collaborative ensemble of Singaporean actors and theatre makers, whose production of *A Cage Goes In Search Of A Bird* won Production of the Year at the Straits Times Life! Theatre Awards in 2010. Her production of *Dark Room X8* for Esplanade Theatre Studios was selected as one of The Straits Times Theatre Picks 2014. In 2017, she was awarded Best Original Script and Production of the Year for her production *BITCH: The Origin of the Female Species*, commissioned by the M1 Singapore Fringe Festival. Recently her production of *Leda and The Rage* commissioned and produced by The Esplanade was awarded Production of the Year at this year's Straits Times Life! Theatre Awards. Her previous choreographic work includes *The Immortal Sole* commissioned by the M1 Singapore Fringe Festival, *Indices of Vanishment* for RAW Moves, *Dog Woman; Sleeping On Her Owner's Coat* for LASALLE; *MTV Australian Music Awards; Jazz in the Domain; Dardanus and The Fairy Queen* for Pinchgut Opera, *Three Furies* directed by Jim Sharman for the Sydney Festival, and *Così fan tutte* directed by Patrick Nolan for the Sydney Conservatorium of Music. Edith is currently Associate Artistic Director of Young & WILD, a division of WILD RICE.



MIRABEL NEO

Production Coordinator and Stage Manager

Mirabel Neo is a Production and Stage Manager based in Singapore. She is well-versed in different forms of art such as drama, musical theatre, classical opera and theatre for the young, as well as commercial events. Her recent stage managing credits include *The Disappearing Number* (2019), *ChildAid* (2017 and 2019), *HomeTeamNS* (2017), and Richard Wagner's *The Flying Dutchman* (2016). She also served as Production Manager for *The Nutcracker – Chinese Version* (2019) and *Theater for the Young* (100 & 100 More Festival 2018). This is her third collaboration with the Orchestra of the Music Makers, having worked with them for *Hansel &*

Gretel (2017) and the Singapore Premiere of Bernstein's *Mass* (2018), which was highlighted by The Straits Times' as the Best Classical Concert of 2018.



ANDY LIM (ARTFACTORY)

Set Designer

Andy Lim is a designer who has worked extensively in and outside of Singapore. His work spans across drama, dance, music and film - from intimate black-box performances to large theatre main stage, from site-specific installations to unconventional outdoor staging. His work has been seen in major international performing arts festivals, including Esplanade - Theatres on the Bay & Singapore International Festival of Arts (Singapore), Kunsten Festival Des Arts (Belgium), Wiener Festwochen (Vienna), Theatre Der Welt (Germany), 54th Venice Biennale (Italy), Festival/Tokyo (Japan). He has received awards for Best Lighting Design in Singapore and Malaysia 2013-2015. In 2014, Andy started ARTFACTORY, a Singapore-based company that strives to work closely with artists, curators, producers and art institutions to support the creations of artists, and push boundaries in their fields.



DAVID LEE

Costume Designer

Winner of the Singapore Young Designer's Award in 1997 and 1998, David received a DesignSingapore scholarship in 2005 to pursue a Bachelor of Arts (Graphic Design) at the Central Saint Martins College of Arts and Design in London. He then spent two years as art editor at The Future Laboratory, Europe's leading trend forecasting company, and was also the art editor for international trends magazine, Viewpoint. In 2008, David graduated with a Master of Arts (Distinction) in Graphic Design from London College of Communications. David's intelligent and captivating designs are underpinned by conceptual thinking and

meticulous attention to detail, each piece passionately created and rigorously executed, producing thoughtful and beautifully crafted work across all applications, creating, at once, a deep sense of the artist's identity and stimulating instant dialogue communicated through his visual language. David's work continues to challenge today's conventions around art, visual language and interaction, each element beautiful and with clear purpose. www.davidlee.sg



MERVIN WONG

Multimedia Designer

Working across the languages of light, sound, materials, and space to tell an immersive story, Theemptybluesky Productions is a new kind of agency. It specialises in the end-to-end production and design of new and remarkable experiences. Mervin is a multidisciplinary artist best known under his solo audio-visual act Planeswalker, creating evocative and eclectic performances. He translates these experiences as a performing artist to his practice, synergising the use of light, sound, visuals, design and installation.



YO SHAO ANN

Lighting Designer

Yo Shao Ann received a Master of Fine Arts in Theatre from the University of California, San Diego. He was the 2006 recipient of the Young Artist Award for technical theatre from the National Arts Council. *Die Walküre* is his fifth collaboration with Orchestra of the Music Makers. Previous designs for OMM include Leonard Bernstein's *Mass* (2018) and Engelbert Humperdinck's *Hansel and Gretel* (2017).



BRYAN REGISTER

Siegmond

American tenor Bryan Register has received great critical acclaim for his portrayal of roles including **Tristan**, **Lohengrin** and **Enée**, and has performed in many of the most prestigious theatres in Europe including Oper Frankfurt, the Semperoper Dresden and La Monnaie. Upcoming highlights of the 2019/20 season include two house debuts as **Tristan** *Tristan und Isolde* for Teatro Comunale di Bologna and **Florestan** *Fidelio* for The National Theatre Opera, Prague, and his role debut as **Prince Rusalka** for Opéra national du Rhin. On the concert platform, he performs **Siegmond** in the Singapore premiere of *Die Walküre* with

Orchestra of the Music Makers, conducted by Chan Tze Law. Previous highlights include **Tristan** *Tristan und Isolde* and title role **Lohengrin** at La Monnaie, his debut at the Semperoper Dresden as Enée Les Troyens in a new production by Lydia Steiner, **Enée** *Les Troyens* for Frankfurt Opera in a new production by Eva Maria Höckmayr, **Siegmond** *Die Walküre* and **Tristan** *Tristan und Isolde* for Grange Park Opera, **Tristan** *Tristan und Isolde* at the Tokyo Nikikai Opera Theatre, **Siegmond** *Die Walküre* for Theater Kiel, Beethoven Symphony No.9 with the Royal Liverpool Philharmonic Orchestra, **Florestan** *Fidelio* for Opera Omaha, title role **Lohengrin** at the Hong Kong Arts Festival and Savonlinna Opera Festival, and **Florestan** *Fidelio* and **Drum Major** *Wozzeck* at English National Opera, conducted by Edward Gardner.



LEE BISSET

Sieglinde

Born in Scotland, Lee Bisset has established a firm relationship in the UK with Longborough Festival Opera, where she has sung the title roles in *Jenufa*, *Katya Kabanova* and *Tosca*, **Tatyana** *Eugene Onegin*, **Gutrune** *Götterdämmerung*, **Freia** *Das Rheingold*, **Isolde** *Tristan und Isolde* and **Sieglinde** *Die Walküre*. She will sing **Brünnhilde** in their new production of *Der Ring des Nibelungen*. She made her Royal Opera, London, debut as **Liza** *The Queen of Spades* and her UK engagements have further included **Leonore** *Fidelio*, **Chimène** *Le Cid*, **Lady Macbeth** *Macbeth* and **Senta** *Der fliegende Holländer* for the Dorset Opera Festival, **Yaroslavna**

Prince Igor for Chelsea Opera Group, the title role in **Jenufa** for Scottish Opera, the title role in **Tosca** for Northern Ireland Opera and **Third Norn** *Götterdämmerung*, **Freia** *Das Rheingold* and **Sieglinde** *Die Walküre* for Opera North. Her wider engagements have included **Minnie** *La Fanciulla del West* and the title role in **Tosca** for Opera Omaha, the title role in **Tosca** for Opera Memphis, **Senta** *Der fliegende Holländer* for the Ópera de Bellas Artes, Mexico City, **Isolde** *Tristan und Isolde* at the Konzert Theater Bern and **Sieglinde** *Die Walküre* at the Ópera São Paulo. Her recordings include Piet Swerts' *Symphony of Trees* with the Flanders Symphony Orchestra.



DANIEL SUMEGI

Hunding

With an international opera career spanning over thirty years, and more than one hundred roles in his repertoire, Daniel Sumegi has performed at the Metropolitan Opera, San Francisco Opera, Covent Garden and the Paris Opera, as well as major companies across the United States, Europe, Asia, South America and Australia. Recent engagements include *Der fliegende Holländer* (Title role - Malmö), *Salome* (Israel), *Carmen* (Seattle) and *Die Walküre Act 1* (MSO, Atlanta Symphony, Stuttgart Philharmonic). Other appearances include the world premiere of *Manchurian Candidate* (Minnesota, Austin), *Die Meistersinger von Nürnberg*, *Magic Flute*, *Pearl*

Fishers, *Don Carlo*, *Luisa Miller* (OA Sydney), *Lady Macbeth of Mtsensk*, *Rigoletto*, *Eugene Onegin* (OA Melbourne), *Der Ring des Nibelungen* (OA, Seattle, San Francisco, Los Angeles, Buenos Aires, Los Angeles, Adelaide), *Luisa Miller* (San Francisco), *Madama Butterfly* (Metropolitan Opera, Seattle), *Der fliegende Holländer* (Seattle, Adelaide, Minnesota, OA), *Rigoletto* and *Billy Budd* (Los Angeles), *Salome* (Hamburg, Washington, Hong Kong, Leeds, OA) and *Götterdämmerung* (Strasbourg, Cologne, Tokyo). He has worked under noted conductors such as Sir Andrew Davis, Plácido Domingo, Charles Dutoit, Asher Fisch, Valery Gergiev, Sir Charles Mackerras, Sir Simon Rattle, Carlo Rizzi, Donald Runnicles, Nello Santi, Sir Jeffrey Tate, Edo de Waart, Sebastian Weigle and Simone Young.



WARWICK FYFE

Wotan

Warwick Fyfe is a Helpmann Award-winning singer and is considered one of Australia's finest baritones. Recent appearances include **Beckmesser** (*Die Meistersinger von Nürnberg*), **Alberich** (*Der Ring des Nibelungen*), **Sancho Panza** (*Don Quichotte*), **Amonasro** (*Aida*), **Geronio** (*Il turco in Italia*) and **Klingsor** (*Parsifal*) for Opera Australia, **Alberich** (*Das Rheingold*) for the Japan Philharmonic and Tianjin Symphony Orchestras, and **Peter** (*Hansel and Gretel*) in Singapore. 2019 appearances included **Athanaël** (*Thaïs*) and **Amonasro** for Finnish National Opera, **Barone di Trombonok** (*Il viaggio a Reims*) for Opera Australia, and **Bartolo** (*Il*

barbiere di Siviglia) for Victorian Opera. Warwick has consistently produced outstanding performances in challenging and complex roles including **Rigoletto**, **Falstaff**, **The Dutchman** (*Der fliegende Holländer*), **Mandryka** (*Arabella*), **The Four Villains** (*The Tales of Hoffmann*), **Dr Schön** (*Lulu*), **Amonasro** (*Aida*), **Scarpia** (*Tosca*), **Faninal** (*Der Rosenkavalier*), **Wolfram** (*Tannhäuser*), **Papageno** (*The Magic Flute*), **Germont** (*La traviata*), **Faninal** (*Der Rosenkavalier*), **Leporello** (*Don Giovanni*) and **Pizarro** (*Fidelio*). Warwick was the recipient of a Helpmann Award for his 2013 performance as **Alberich** in the Melbourne Ring Cycle. Other awards include the Bayreuth Scholarship 2007, Green Room Award 2005 (Schaunard in *La bohème*), and The McDonald's Aria 1998 (Winner). In 2015, he was awarded a Churchill Fellowship to study Wagnerian vocal technique in Germany, the US and the U.K.



ALWYN MELLOR

Brünnhilde

Alwyn Mellor was born in Lancashire and began her career at Welsh National Opera, with whom she has enjoyed a fruitful association, most recently singing the title role in **Tosca** and **Senta** in *Der fliegende Holländer*. Other UK companies with whom she has sung include English National Opera, Glyndebourne Touring Opera, Grange Park Opera, Longborough Festival Opera, Opera North and the Royal Opera, London, her recent repertoire including **Minnie** *La Fanciulla del West*, **Chrysothemis** *Elektra*, **Senta** *Der fliegende Holländer*, **Brünnhilde** *Der Ring des Nibelungen*, **Sieglinde** *Die Walküre* and **Isolde** *Tristan und Isolde*.

She made her USA debut with Santa Fe Opera, and her international engagements have included performances with the Canadian Opera Company, the Opéra national de Bordeaux, the Opéra de Limoges, the Deutsche Oper am Rhein and the Florentine Opera Company. She made her debut with Washington National Opera as **Isolde** and for Seattle Opera she sang **Brünnhilde** *Der Ring des Nibelungen* in the Bi-Centenary cycles. She has also sung **Brünnhilde** *Die Walküre / Siegfried* at the Opéra national de Paris and **Brünnhilde** *Siegfried* for Bergen National Opera and Oper Leipzig. Her recordings include *Gurre-Lieder* with the Bergen Philharmonic Orchestra conducted by Edward Gardner (Chandos CD) and *Der Ring des Nibelungen* conducted by Asher Fisch (Avie CD).



CAITLIN HULCUP

Fricka

Following her acclaimed recent performances of Hänsel und Gretel and Mahler's Resurrection Symphony with the Orchestra of the Music Makers, Caitlin Hulcup returns for her role debut as **Fricka**. Caitlin has appeared at leading opera houses internationally, including the Wiener Staatsoper, Berliner Staatsoper, Royal Opera House Covent Garden, Bayerische Staatsoper Munich, Teatro Real Madrid, Maggio Musicale Fiorentino, Théâtre des Champs Elysées, La Monnaie, Theater an der Wien, Bolshoi Theatre and Palau de les Arts Valencia. Concert highlights include performances at the BBC Proms, and with the Wiener Akademie,

Royal Scottish National Orchestra, Sydney Symphony Orchestra, Hong Kong Philharmonic, Academy of Ancient Music, Bournemouth Symphony, and at Gewandhaus Leipzig. Recent opera performances include **Penelope** *The Return of Ulysses* for Covent Garden, **Idamante** *Idomeneo* at Teatro Sao Carlos Lisbon, **Octavian** *Der Rosenkavalier* for National Centre for Performing Arts in Beijing, **Romeo** *I Capuleti e i Montecchi* for Victorian Opera Melbourne, **Radamisto** for Opera Lafayette in Washington and New York, **Hänsel** *Hänsel und Gretel* at Grange Park Opera, and **Piacere** *Il Trionfo del Tempo e del Disinganno* at the Royal Danish Opera. Further appearances this season include Gluck's **Orfeo** with the Finnish Radio Symphony Orchestra, a role she previously sung to great acclaim at Scottish Opera, the title in Charpentier's *Médée* with Pinchgut Opera, Sydney, and Mozart's *Requiem* with the Hong Kong Philharmonic Orchestra.



TARYN FIEBIG

Gerhilde

Helpmann Award-winning soprano Taryn Fiebig is one of Australia's most popular and versatile artists. In 2017/2018, she sang **Musetta** (*La bohème*) and **The Mother** (*Metamorphosis*) for Opera Australia, **Michal** (*Saul*) for the Adelaide Festival and the title role in **The Merry Widow** for West Australian Opera. In concert, she was the soloist with Sydney Philharmonia, Auckland Philharmonia and Opera Australia Orchestra and the featured vocal artist at the Huntington Festival. 2019 engagements included **Despina** (*Così fan tutte*) for OA and **Selinda** (*Farnace*) for Pinchgut Opera. In 2020, she sings the title role in **Rembrandt's Wife** for

OA and **Almirena** in *Rinaldo* for Pinchgut. Roles for Opera Australia include **Susanna**, **Zerlina** and **Despina** in Sir David McVicar's trio of Mozart productions (*The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte*), **Pamina** in *The Magic Flute*, **Musetta** in *La bohème*, **Lisa** in *La sonnambula*, and **The Woodbird** and **Gutrune** in *Der Ring des Nibelungen*.



JANANI SRIDHAR

Ortlinde

Raved as having the "loveliest of voices" (Bachtrack), soprano Janani Sridhar is well known for her interpretation of operatic heroines. She has performed with renowned opera companies including Singapore Lyric Opera, Salt Marsh Opera, Des Moines Metro Opera, and Fort Worth Opera. Recently, she had the honour of being invited to be a part of the Britten-Pears Young Artist Programme in England to work on operatic repertoire with Maestro Antonio Pappano. Dr Sridhar is well versed in concert repertoire, and is a passionate proponent of contemporary music. She has premiered works by composers Julien Touafek and Steven

Sametz, and also had the privilege of working with composer Jake Heggie during The Festival of American Art Song. Additionally, she was selected to be a part of Fort Worth Opera's Frontiers music festival which showcases new operatic works.



ANTOINETTE HALLORAN

Helmwige

One of Australia's most accomplished and best-loved sopranos, Antoinette Halloran performs regularly with all the major Australasian opera companies and symphony orchestras, and appears frequently on national television and radio. In 2020, she sings the title role in *Tosca* for Opera Queensland and, for State Opera of South Australia, **Mrs Lovett** in *Sweeney Todd* and **Olive** in *Summer of the Seventeenth Doll*. 2017/2018 engagements included the title roles in **Tosca** for West Australian Opera (Helpmann Award nomination) and *The Merry Widow* for State Opera of South Australia, **Praskovya** in *The Nose* for Opera Australia, **The Fox** in

The Cunning Little Vixen for Victorian Opera, associate artist for José Carreras' National Tour and concert appearances with the Melbourne, West Australian, Wellington and Christchurch Symphony Orchestras. In 2019, she sang **Lady Macbeth** (*Macbeth*) and **Mrs Lovett** (*Sweeney Todd*) in Perth and **The Fox** in Adelaide.



SHARON PRERO

Siegrune

Sharon Prero's most recent appearances for Opera Australia have included **Fiordiligi** in *Così fan tutte*, **Juliette** in *Die tote Stadt*, **Musetta** in *La bohème*, **Gutrune** in *Götterdämmerung* and **Micaela** in *Carmen*. Other operatic engagements have included **Donna Anna** in *Don Giovanni* and **Pamina** in *The Magic Flute* for State Opera of South Australia, **Mimi** in *La bohème* for Victoria State Opera, **Micaela** in *Carmen* and **Musetta** in *La bohème* for OzOpera and solo appearances in *Madama Butterfly*, *Suor Angelica* and *Gianni Schicchi* for Opera Australia. She also sang **Nella** in *Gianni Schicchi* for the Macau

International Music Festival, **Carlotta** in *The Phantom of the Opera* for Cameron Mackintosh and The Really Useful Group and **Mabel** in *The Pirates of Penzance* for the VSO (which was simulcast on ABC Television). A regular guest artist with the major Australasian symphony orchestras, Sharon's recordings include Beethoven's Symphony No. 9 (Opera Australia/TSO) released by ABC Classics.



JADE TAN SHI YU

Waltraute

Jade Tan Shi Yu graduated from the Yong Siew Toh Conservatory of Music as Valedictorian with First Class Honours. She was the Grand-prize winner of the Yong Siew Toh Conservatory of Music's Concerto Competition 2016 and Best Singaporean Artist in the Singapore Lyric Opera's ASEAN Vocal Competition 2016. She was also honored with the title of President's Young Performer in 2016. Jade is currently pursuing her Master's Degree in the Hannover Hochschule für Musik, Theater und Medien, Germany. Jade is passionate about spreading interest in the arts and classical music. She was the founder of Classical Conversations, an

initiative aimed at spreading interest in classical music, and is the main organiser of the first Yong Siew Toh Conservatory of Music Alumni Festival 2018, the Voyage Festival. In 2019, she also worked in production in Berlin with the Berliner Festspiele, organising the new music festival *MaerzMusik*. Jade is currently President of the Singapore Students' Association Germany, and a Li Siang Tay Scholarship recipient from the Tan Kah Kee Foundation.



DOMINICA MATTHEWS

Schwertleite

Dominica Matthews is currently a Senior Principal Artist with Opera Australia and has established herself as one of Australia's best-loved and prolific singers. Major appearances for the national company have included the title roles in *La Cenerentola* and *Orlando*, **Romeo** in *I Capuleti e i Montecchi*, **Rosina** in *Il barbiere di Siviglia*, **Cherubino** in *Le nozze di Figaro*, **Hermia** in *A Midsummer Night's Dream*, **Mallika** in *Lakmé*, **Lola** in *Cavalleria Rusticana*, **Flora** in *La traviata*, **Madame Larina** in *Eugene Onegin* (Green Room Award), **Nicklausse** in *The Tales of Hoffmann* (Green Room Award) and **Sonyetka** in *Lady Macbeth of*

Mtzensk (Helpmann Award). Dominica sang **Flosshilde** and **Schwertleite** in Opera Australia's landmark presentation of *Der Ring des Nibelungen* in 2013 and 2016. Engagements overseas have included the title role in *La Cenerentola*, **La Principessa** in *Suor Angelica*, **Suzuki** in *Madama Butterfly* and **Baba the Turk** in *The Rake's Progress*.



FIONA CAMPBELL

Grimgerde

Fiona Campbell is one of Australia's most versatile and beloved classical singers - the winner of the national Limelight Award for Best Solo Performance 2011 and vocal winner of the ABC Young Performer of the Year Award and the ASC Opera Awards. Fiona sings regularly as a principal artist with all of the major ensembles and orchestras in Australia and with Opera Australia, Opera Queensland and WA Opera. Her international collaborators have included the Brodsky Quartet, Tokyo Philharmonic, Manchester Camerata, Prague Chamber Orchestra, Hong Kong Philharmonic and Glyndebourne Festival Opera. Career

highlights include several concerts with the legendary tenor José Carreras in Japan, Korea and Australia. She made her debut at Suntory Hall in Tokyo and Cadogan Hall in London with the renowned international soprano Barbara Bonney. In 2018, Fiona sang *Messiah* with the Adelaide, Tasmanian and West Australian Symphony Orchestras, Debussy's *Ariettes oubliées* with the Melbourne Symphony and Beethoven's *Symphony No. 9* in Perth.

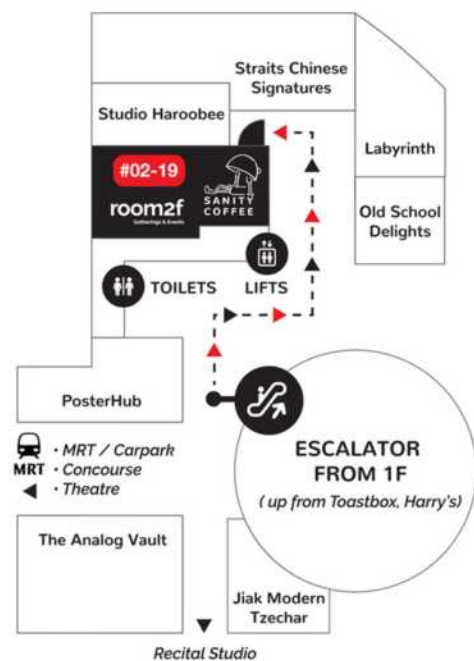


CASSANDRA SEIDEMANN

Roßweiße

Australian/German mezzo-soprano Cassandra Seidemann has featured extensively on both stage and screen. She is a favourite with audiences having sung throughout Australia, Asia and New Zealand. 2019 highlights included Opera Queensland's productions of *A Flow'ring Tree*, *Tosca* and *Orfeo* and concert appearances in Australia, New Zealand and Papua New Guinea. In 2017, she was soloist for Opera Under the Stars in Broome, Western Australia and in Handel's *Messiah* for Christchurch City Choir; she also appeared in *The Pearl Fishers* and *Ruddigore* for Opera Queensland. Cassandra returned to Opera Queensland in 2018 as **Olga**

in Graeme Murphy's new production of *The Merry Widow* and starred in a Chinese New Year gala concert at the Sydney Opera House. Other operatic highlights have included the title role in **Carmen** with Sydney Philharmonia and appearing in concert with Jeff Mills, Derrick May and the Melbourne Symphony Orchestra in early 2016.



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Yeo Jan Wea, *Principal*
Daniel Cheng
Christopher Cheong
Timothy Cher
Joelle Hsu
Lam Hoyan
Jayson Loo
Neo Wei Qing
Karis Ong
Aaron Soh
Wang Dandan
Wu JingTing

Cello

James Ng, *Principal*
Rachael Chan
Choo Vee Shen
Jin Sung Hoon
Lydia Lu
Edward Neo
Audrey Ng
Jasmine Sim
Ryan Sim
Theophilus Tan
Tang Ya Yun
Trinh Ha Linh

Double Bass

Wang Lu Yao, *Principal*
Chia Ying Yin
Kenrick Lam
Lee Mian Jun
Alvin Liew
Alwyn Loy
Edmund Song

Flute

Cheryl Lim, *Principal*
Alvin Chan
Carolin Ralser

Piccolo

Alvin Chan
Kwon Soo Yeon

Oboe

Tay Kai Tze, *Principal*
Joost Flach
Alyssa Yam

Cor Anglais

Seow Yibin

Clarinet

Vincent Goh, *Principal*
Desmond Chow
Miao Kaiwen

Bass Clarinet

Daniel Yiau

Bassoon

Chester Kang, *Principal*
Lim Tee Heong
Yap Zi Qi

French Horn

Benedict Chua, *Principal*
Bryan Chong
Luke Chong
Lewis Lim
Ong Hwee Ling
Alexander Oon
Christopher Shen
Jaben Sim
Linnet Sim

Wagner Tuba

Luke Chong
Christopher Shen
Jaben Sim
Linnet Sim

Trumpet

Lau Wen Rong, *Principal*
Lee Jinjun
Lim Jit Xin

Bass Trumpet

Vincent Tan

Trombone

Don Kow, *Principal*
Hendrik Kwek
Erwin Tan

Bass Trombone

Pradch Limvorant

Contrabass Trombone

Aldwyn Tan

Steerhorn

Ngiam Xing Hao

Tuba

Tan Yao Cong, *Principal*

Timpani

Mario Choo, *Principal*
Lim Rei

Percussion

Lee Yuru
Chloe Lim Miranda
Tan Loke Chuah

Harp

Nicolette Chin
Nigel Foo
Ashley Lim
Karen Tay

UPCOMING CONCERTS



7 March 2020, 7.30pm
School of the Arts Concert Hall
Seow Yibin, *conductor*
Fong Jean Ying, *piano*
Nia Edwards, *voice*
Monica Toh, *violin*
Parveen Kaur, *pipa*

*Music of Smetana, Mozart, J. Strauss II,
Handel, Bruch & Zhao Cong*

30 May 2020, 7.30pm
School of the Arts Concert Hall
Seow Yibin, *conductor*
Tengku Irfan, *piano*

Brahms – Symphony No. 4
Bernstein – Symphony No. 2, “The Age of Anxiety”



8 August 2020, 7.30pm
Esplanade Concert Hall
Chan Tze Law, *conductor*
Ng Pei-Sian, *cello*

Dvořák – Cello Concerto
R. Strauss – An Alpine Symphony

22 Aug 2021
Esplanade Concert Hall
Joshua Tan, *conductor*

Wagner - *Das Rheingold*



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Hans Graf conductor

Leonidas Kavakos violin

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CORIGLIANO *The Red Violin Concerto*

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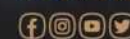
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Philippe Quint violin

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Romance for Violin and Orchestra No. 1 in G major, Op 40
Symphony No. 4 in B-flat major, Op 60

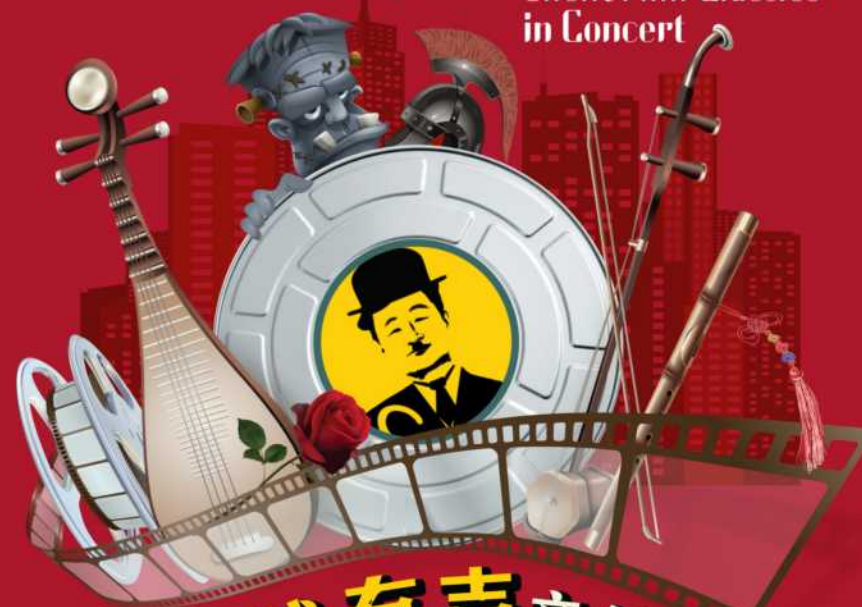
SISTIC hotline: 6348 5555. School or group bookings: 6828 8389 or email boxoffice@esplanade.com. Admission age: 6 & above, unless otherwise stated. Ticket prices exclude SISTIC fees. Terms and conditions apply.

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An Esplanade Co-production

Unspoken Melodies

Silent Film Classics
in Concert



默然有声音音乐会

Singapore Chinese Orchestra
Music Director: Tsung Yeh

8 Feb 2020, Sat, 7.30pm
Esplanade Concert Hall

Rediscover the cinematic beauty of silent film classics through original scores performed by the Singapore Chinese Orchestra while the films are screened on stage. The concert will feature a screening of four classic silent film excerpts, starring the iconic Charlie Chaplin & silent film pioneer Buster Keaton as well as a 1910 film *Frankenstein*.

Co-produced by Esplanade – Theatres on the Bay and Singapore Chinese Orchestra

(1hr 30mins, no intermission)

Tickets from \$38
Esplanade&Me Specials and Concessions available.

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The Adventurer (1917)



Three Ages (1923)

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re:SOUND

inner worlds

15 January 2020, Wednesday
8.15pm
Victoria Concert Hall

Resound
New Year Special
\$60 (Cat 1)
\$40 (Cat 2)
for package
of 2 concerts



Another Journey Begins!
Debut Concert of the Concordia Quartet



1 February 2020, Saturday
8.15pm
Ngee Ann Kongsi Theatre @ WILD RICE

Tickets at **\$38/28** available from SISTIC.
15% discount available for Friends of the SSO, students, senior citizens, and NSF.

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Your Gift to The Music Makers

OMM has been presenting high quality performances and leading meaningful community engagement programmes across the past decade. While we have achieved much success in our efforts to inspire audiences and encourage music makers from all walks of life, we hope to do much more – and we need your support to make our dreams a reality.

Your donation of any amount will allow us to continue presenting ambitious productions and cover our operating costs, while keeping ticket prices for students pegged to the price of a cinema ticket.

OMM also requires a minimum of \$20,000 annually to continue its community engagement, education and outreach programmes. Any amount donated will enable us to keep these essential activities free for participants, and to do more.

Furthermore, we are eligible for the Cultural Matching Fund where the government matches donations, doubling the impact of your financial contribution. As an Institution of a Public Character (IPC), all qualifying support to OMM will be eligible for 250% tax deduction.

To donate, please scan the QR code below, or visit bit.ly/ommdonate



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