

Opera Festival Asia Presents



SOUTH EAST  
ASIA



# A U S B R U C H

A German x S.E.A. Vocal Breakout  
A part of Opera Festival Asia's First Pilot Silk Road Festival 2024



## ABOUT OPERA FESTIVAL ASIA E.V.

Inspired by the need to bridge the world of Arts between Asia and the World, Opera Festival Asia encompasses all forms of art and/or artists related to the Operatic genre and Asia, through format of a **Silk Road**, just as how our forefathers have travelled Eurasia through trade, with events spread across the year and across various countries across the world. We view Opera, as in the German Term "Musiktheater", Music and Theatre, and not just as a niche genre which caters only to the elite, but to be celebrated across all levels of society. OFA is also the first Silk-Road Format Opera Festival.

Our events reach out to and includes performances and presentations of the highest professional level and to serve the purpose of education, from Workshops, Masterclasses, to private events, medium and large scale concerts, cultural events, as well as up to full staged productions.

We embrace all forms of art, from traditional to modern, and envision ourselves to combust these to create new artistic flavours. We also embrace innovation in the arts through the use of unconventional craft and technology.

[www.operafestivalasia.com](http://www.operafestivalasia.com)

Instagram: @operafestivalasia    Facebook: Opera Festival Asia

# CALENDAR PILOT SILK ROAD FESTIVAL . (JULY 6TH - AUG 23RD)



Augsburg, Germany 6.7

National Day- SG in Bayern Celebrates with Music at Staatstheater Augsburg

Portoheli, Greece 30.7

“Die Verwicklung der Puppe”, staged Schwanengesang and Women Songs from Yannis Konstantinidis, co-production with Portoheli Festival and Staatstheater Augsburg

Singapore, 1.8

AUSBRUCH- a German x S.E.A Classical Vocal Breakout

Bangkok, Thailand, 3.8

Phantom Flow- An Operatic Rap Odyssey, led by OFA art. dir. and Soprano Priya Pariyachart

Kampot, Cambodia, 6.8-9.8

Opera and traditional Cambodian Art Workshops with Khmer Cultural Development Institute

Phnom Penh, Cambodia, 8.8

National Day Singapore with Music

Kuala Lumpur, Malaysia, 11.8

Opera a la carte, a European Vocal Menu, co-production with Kuala Lumpur City Opera

Vienna, Austria, 21.8-23.8

Sumi Jo Masterclass

# ABOUT AUSBRUCH



## WHY "AUSBRUCH"?

The title "Ausbruch," derived from German, translates to "breakout," symbolizing the explosive and dynamic nature of our recital. We dedicate the programme title in German as many of us stem, from our identities, to second homes, place of education and work, from Germany and Austria.

As a part of the Asian segment of the larger festival of Opera Festival Asia Pilot Silk Road that begins in Singapore, "Ausbruch" signifies the project's role in breaking open the Asian route. The planning of the event is intentionally pilot and spontaneous, which brings a certain raw, unpredictable, and electrifying energy. Each work is carefully selected based on its relevance to the German language and Southeast Asian culture, from classic to contemporary. With the exceptional talent involved from Europe and Southeast Asia, the evening will definitely be a fusion of musical traditions and modern spices, concocting together an explosive evening that truly embodies the spirit of "Ausbruch."



# ABOUT HEATHER TAN

## FOUNDER, DIRECTOR OF OFA AND OPERA DIRECTOR



Photo by: Lovro Golob

"EVERY ARTISTIC WORK IS A WORK OF THE SOUL, AND REGARDLESS OF HOW A SCRIPT OR A LIBRETTO IS WRITTEN, IT IS MY TASK AS A DIRECTOR TO BRING OUT THE TRUTH AND THE CORE OF EACH WORK, WITH THE SPIRIT OF ALL WHO ARE A PART OF EACH PROJECT. EVERY PRODUCTION IS A PRODUCT OF ALL THAT REALISE IT".

Born 1996 into a non-artistic family, Heather found her way to Opera Stage Direction, Production and founding of Opera Festival Asia (OFA) NGO and EU Youth Opera Collective through Piano, Classical Voice and her experience in the TKGS and NJC choir as conductor, coach and president. She is the first Singaporean to receive full formal education as an Opera Stage Director, with an Education of "Musiktheaterregie" at the University of Music and Performing Arts in Vienna under directors such as Beverly Blankenship, Michael Sturminger and Helen Malkowsky.

Since 2017, she has been assisting and directing stagework and since 2020, some film. She has assisted at Schlosstheater Schönbrunn, Neue Oper Wien and notably at Vienna State Opera for "Tristan und Isolde" with Calixto Bieito. She has directed operatic repertoire such as "Die Zauberflöte", "La Cenerentola", "La Boheme", "Don Pasquale", "Carmen", "Le nozze di Figaro" and "Händels the Messiah", "Pagliacci" and Pastiches, across the world, in countries Singapore, China, Germany, Austria, Slovenia, Belgium and Greece. Her work is heavily influenced by German, Austrian and S.E. Asian Culture.

From season 23/24, she stages "Matildas Liebestod", a performative staged work of Wagner's Wesendonck Lieder and Schönberg's "The Book of the Hanging Gardens" at Staatstheater Augsburg, where she assists, directs and curates programmes at. She will be directing installative work, "Immigration", a compiled song cycle from composers in Singapore at Staatstheater Augsburg. At Portoheli Festival "The intertwine of the puppet", with self-written storyline of Schubert's Schwanengesang and Yannis Konstantinidis Songs for Women. She directs le nozze di Figaro at Royal Conservatoire Bruxelles and in the Netherlands. She is also planned at Tete-a-tete Festival in London for a Singapore Trilogy by Chen Zhangyi in 2025. She will also be developing various digital and installative productions with various south east asian composers.

This year, Heather organises the first Silk Road Format Festival with OFA, with programmes curated across the whole world, namely Germany, Greece, Singapore, Thailand, Malaysia, Cambodia, from National Day Singapore events to concerts to mini staged productions and charity workshops. Heather's artistic perspective is heavily inspired by culture and people, and aims to take the untaken perspective but natural and to tell stories close to the heart. She also tends to do abstract work. Languages: English, German, Chinese, basic Italian, basic Slovene, basic Melayu

Instagram: [@heather\\_\\_tan](#) Facebook: Heather Tan Website: [www.heathertandirector.com](http://www.heathertandirector.com)

# THE PROGRAMME

Introduction

## PART 1

Alan Lau: Liebesbotschaft, F. Schubert, Schwanengesang

Gustav Back: Ständchen, F. Schubert, Schwanengesang

Amelie Alu: Nun hast du mir den ersten Schmerz getan, Schumann, Frauen Liebe und Leben

Anija Lombard: Klage II, Brahms

Anija Lombard + Amelie Alu: Herbstlied, Mendelssohn op 63

Wendy Woon: Im Treibhaus, Wesendonck Lieder, Wagner

New Kittin: Morgen, R. Strauss

New Kittin: Allerseelen, R. Strauss

Samuel Yuen: Dao Bie, Wang Chenwei

Amelie Alu: Shui Lian Hua, Wang Chenwei

Wendy Woon: Uwu Bird by Nicholas Ho

Priya Pariyachart: White Crown Flower, Sun Thathong

## INTERMISSION

## PART 2

Priya Pariyachart: Die Hölle Rache, Mozart

Priya Pariyachart: O lieb so lang du lieben kannst, Liszt

Alan Lau: Wer hat das Liedlein erdacht? Mahler

Wendy Woon: Ein Traum, Lied by Oskar Gigele from Ewigkeit

Alan Lau: 4 Lieder Op. 2 n. 1 Erwartung op 2 n. 1, Schoenberg

Amelie Alu: Duchesse Gerolstein Ah! que j'aime les militaires, Offenbach

Wendy Woon: Jenny's Aria from Aufstieg und Fall der Stadt Mahagonny, Brecht/Weil

Amelia Tang: One Life to Live, Weil

Anija Lombard: Einst träumte meiner sel'gen Base, Freischütz, Carl Maria von Weber

Amelie Alu: Ich lade gern mir Gäste ein, Die Fledermaus, J Strauss

Anija Lombard: Zeffiretti Lusinghieri, Idomeneo, Mozart

Amelie Alu + Anija Lombard: Via Resti Servita, Le Nozze di Figaro, Mozart

Amelie Alu: Voi Che Sapete, Le Nozze di Figaro, Mozart

New Kittin: Dein ist mein ganzes Herz, Lehar

ALL Chorus piece: Lippen Schweigen, Lehar

# CAST OVERVIEW

Artistic Director and Curator: Heather Tan

Operations Executive and Marketing: Arianna Lee Kaie

Programming Assistance: Clare Ghigo, Anija Lombard

Visuals and Co-production manager: Su-Yin Anne Mah

Stage Manager and Co-production Manager: Shana Yap

Lightings Designer: Debbie Tan

Production Assistance and Cast Management: Josephine Lee

Programme Advisory: Sophie Walz (Staatstheater Augsburg)

Front of House: Raj A. Pillai

Rehearsal Venue and Vocal Preparation Vocal Associate members:

Khor Ai Ming

Sopranos:

Anija Lombard (Austria)

Priya Pariyachart (Thailand)

Amelia Tang (Singapore/Thailand)

Wendy Woon (Singapore)

Mezzo Soprano:

Amelie Alu (French/Italian)

Tenor:

Alan Lau (Malaysia)

Samuel Yuen (Singapore)

Gustav Back (Sweden)

New Kittin (Thailand)

Pianist and Musical Direction: Kant Lormsomboon (Thailand)

Composers: Wang Chenwei, Oskar Gigele, Nicholas Ho, Sun Thathong

Librettist: Teo Kok Keong

# THE ARTISTS



WENDY WOON  
SOPRANO  
SINGAPORE  
THE CREATIVE SYNC

**Singaporean Wendy Woon**, classical soprano by training, is sought after as both performer and trainer of the singing voice. Originally trained as a pianist, violinist, Chinese woodwind player and percussionist, Wendy's journey through music has been richly diverse.

After many years spent on stage as an instrumentalist, she found her calling as a singer in Monteverdi's opera *Ballo della ingrata*.

With an impressive repertoire spanning the 17th to the 21st centuries, Wendy has sung roles of Cleopatra, Rodelinda, Morgana, Giulietta, Madama Butterfly, Tosca, Sieglinde, a variety of Elizabeths, and many more from the operatic world.

Her more recent and well-received venture into modern music was as the "innocently schizophrenic" Alice in the song cycle *The Wonderland Songs*, written by Singaporean composer Jeremiah Li. She also sang in *The Nightingale and the Rose* (a chamber opera in one act) also by Li, and *Scenes* by composer Ho Chung Shih.

Vocally trained in Europe, Wendy still maintains performance engagements there, while keeping an active teaching schedule in Singapore and Bangkok



ALAN LAU  
TENOR  
MALAYSIA  
THE CREATIVE SYNC

**Alan Lau** is a native of Kuching, Malaysia. In Australia, he performed with leading vocal groups such as Collegium Musicum Choir, Saints and Sinners, and St George's Baroque Consort. He was also a founding member of the Giovanni Consort.

In Singapore, he studied under tenor Lim Shieh Yih, performed leading roles in various local productions such as Holst's *The Wandering Scholar* and Handel's *Acis and Galatea*. In 2018 he participated in the Internationale Sächsisches Sängerkademie in Torgau, Germany, where he studied and performed German repertoire under Roland Schubert and Berthold Schmid. He also attended Cambridge Early Music's Baroque Week summer school, held at Cambridge, where he studied and performed works by English baroque composers. In 2019 Alan sang the role of Ramiro in OperaLab's production of Rossini's *La Cenerentola* as part of Esplanade Theatres on the Bay's "Cool Classics" outreach series, and again in 2020 as Rodolfo in Puccini's *La Boheme*. In 2021 he sang the title role in New Opera Singapore's online marionette production of Stravinsky's *The Rake's Progress*. He has recently toured with Bachfest Malaysia as a soloist in Bach's *St John Passion*, and appeared as Pinkerton in The Creative Sync's *Madama Butterfly*, entitled *Butterfly's Dream*.

Alan has been invited to sing Don Ottavio in Kuala Lumpur City Opera's 2025 production of Mozart's *Don Giovanni*.

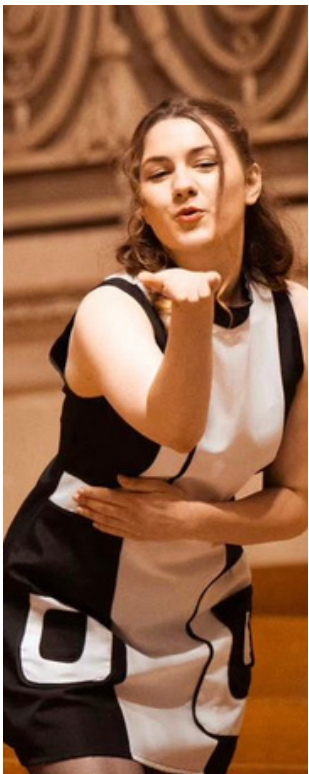




PRIYA PARIYACHART  
SOPRANO  
THAILAND

**Pariyachart Sitthidamrongkarn (Priya Pariyachart)** was born in 2000. She started singing at a very young age. In 2015, Pariyachart was admitted to the Young Artist Music Program at College of Music, Mahidol University in Classical Voice. In October 2017, she was the 3rd Prize Winner (1st Prize not awarded) in the 18th Osaka International Music Competition in High School category and won the 1st Prize Award in the 20th Settrade Youth Music Competition (high school category) Pariyachart participated in "Christmas with the Thailand Phil" in 2020 as a vocal soloist with the orchestra. In 2021, she was one of the four recipients of the Gold medalists in the 23th Settrade Youth Music Competition (Undergraduate category). She is a full scholarship receiver at Mahidol University. Pariyachart was awarded a nine-month Ernst Mach Grant - ASEA Uninet 2021 Music Scholarship at University of Music and Performing Arts Vienna, Austria under Prof. Gabriele Lechner and later Prof. Edith Lienbacher with Masters.

In 2022 she qualified for the semi-final phase of the "40th International Hans Gabor . Belvedere Singing Competition" in Jurmala, Latvia as one of the top 53 vocalists. She also received the special award "Talent Development Prize Mascarade Talent Pathway" which will take place in Florence, Italy and will be joining the program in season 24/25, after placing in the top 40 of 1,300 applications from around the world in Gütersloh, Germany's "Neue Stimmen 2022." In 2024, she performed world premier of the challenging modern opera C:\>title Labyrinth at Staatstheater Augsburg, Germany, with director Amy Stebbins and Conductor Anna Malek. In June, she performed as a soloist "Mozart : Requiem" in Mozartfest Würzburg at Kiliansdom with Concerto Köln and Conductor Alexander Rüh.



ANIJA LOMBARD  
SOPRANO  
AUSTRIA

**Anija Lombard (Age 24)** is an Austrian Soprano with South African roots. She started her musical education with a pre-bachelor singing at the Kunstuniversität Graz, Austria. She has graduated in pedagogical studies in classical singing at Universität für Musik und darstellende Kunst Wien as well as the artistic bachelor singing at the Koninklijk Conservatorium Brussel under the guidance of Lena Lootens. She did an exchange in the MUK Musik und Kunst Uni. Wien in Vienna. She is a singer in the MM Choir Academy of La Monnaie/De Munt. Previous performances were the Christmas concerts of the Vienna State Opera choir academy and the Klassikfestival Kirchstetten, where she sang the soprano solo in the choir of Rossini opera Il Turco in Italia. Last year, Anija also got the opportunity to perform in the Klarafestival-Box with Tuomas Kangas on the piano, as well as the Bregenzer Festspiele where she sang in the choir of Puccinis Madama Butterfly. Before that she sang Bastienne in Bastien et Bastienne by Mozart and Sandmann in Humperdinck Hänsel und Gretel at the Off Theater Vienna. In 2024 she sang Susanna in Mozart's Le nozze di Figaro at the Conservatory of Brussels in a production of Heather Tan and Vincent Horsten and in Netherlands. Last summer she received a scholarship for the Schubertiade Masterclass given by Robert Holl. She sang as a soloist in a concert with the choir BachWerk in Brussels.

She joins the Budapest Opera House in the Opera studio in 24/25.



AMELIE ALU  
MEZZO SOPRANO  
FRENCH/ITALIAN

**Amélie Alù** began her musical education on the violin at an early age, and from the age of 7 she was a member of the Grenoble Conservatoire choir. Later, she discovered her passion for opera singing, to which she decided to dedicate herself. In 2018, she joined the Bobigny conservatory with Robert Expert as her teacher, while studying choral conducting at the Paris 5th conservatory with Christine Morel. Currently she studies singing in the Royal Conservatory of Brussels, Belgium, in the class of Valerie Guillorit and this upcoming academic year she will study in the conservatory of Lausanne, Switzerland, under the guidance of Jeanne Michèle Charbonnet. As soloist she sang In André Messager's operetta *Véronique* (Delhi, 2019), *Opéra de quatre sous*, Kurt Weil, 2020; *Elisir d'amore*, Donizetti; 2021, *The triumph of peace*, Shirley; 2022, Zekenka's *Requiem* and Vivaldi's *Dixit Dominus*, Schmelzer's *Missa Nuptialis* 2023, Cherubino in *Le nozze di Figaro* by Mozart (Brussels, 2024). As a soloist she sang at various concerts such as at Paris, Versailles, Brussels, Leuven, Grenoble, Nolay,.. as well as the grand bal de mécéna

organized by the Ballet Impérial at the Château de Fontainebleaux. Next to her solistic performances, she also took part in the Normandy tours of the vocal ensemble *Le Cénacle*, including a concert at Mont-Saint Michel. And also member of some opera choirs as *Carmen* of Bizet, *Aida* of Verdi, and *La bohème* of Puccini. She is also taking part in various masterclasses with singers such as Marie Gautrot, Chantal Mathias and Pierre Ribemont, as well as with the early music academy *Les Épopées*, directed by Stéphane Fuget and Claire Lefilliâtre. She is also one of the Co-founders and Producers of European Union Youth Opera.



NEW KITTIN SUCHATO  
TENOR  
THAILAND

Tenor, **Kittin Suchato**, the winner of the 5th Bangkok Oprea International Singing Competition (junior division). He obtained a bachelor's degree in vocal performance at the conservatory of music, Rangsit university where he received a half-tuition scholarship, won the Conservatory's Concerto Competition in 4 consecutive years, and represented Thailand in Asian Youth Choir 2014 in South Korea. After his graduation, he won a scholarship to study voice at Internationale Sommerakademie der Universität für Musik und darstellende Kunst Wien in Austria. Kittin joined Oprea siam international in their productions of *The silent prince*, *Otello*, *Flying Dutch man*, *La Calisto*, and Mahler symphony No.2 and No.8. He sang tenor solo in the *Messiah* with Bangkok Combine Choir in 2015. On musical theatre stage, Kittin took on the role of Marius in a concert version of *Les Misérables* with Chulalongkorn University's production, joined the ensemble cast of *Still on my mind* at Rachadalai Theatre, and *Luna the Immersive Musical Experience*. On television, Kittin and his vocal quartet "Di Noite" went to the semi-final round of Thailand's got talent. He also appeared on *I can see your voice Thailand*, *The Golden Song Season 5* and most recently, *The Golden Singer*.



KANT LORMSOMBOON  
PIANIST  
THAILAND

**Kant Lormsomboon** is a pianist with Opera Siam International Company and other international productions. Kant has received numerous accolades for his talents, including the "2nd Siam International Piano Competition" and the First Runner up from the 1st Trinity Guildhall National Youth Piano Competition. Besides the classical field, he won the "Hotwave Music Awards #16". He studied at the Mozarteum University Salzburg, where he was mentored by Imre Rohmann, Jean-Pierre Faber, Rainer Schmidt, Mario Diaz, Pauliina amongst others. He has appeared in recordings of G. Holst's *The Planets* and G. Mahler's symphonies with Siam Sinfonietta. He forms part of a piano trio "The HeadacheHorse" and have released their first classical music album "MOZART IN BEE FLAT", streaming on platforms such as Apple Music, Spotify, Tidal, and more. Kant continues to be an active performer, and he has been teaching as an Assistant Artist at the Piano Academy of Bangkok while simultaneously pursuing his Doctoral degree at Chulalongkorn University.



AMELIE ALU  
MEZZO SOPRANO  
FRENCH/ITALIAN  
VOCAL ASSOCIATES

**Amelia Tang**, a dedicated performer and educator, trained for 13 years under Ms. Khor Ai Ming. She has performed globally, from Edinburgh to the Esplanade Recital Studio in Singapore. Notable roles include 'Jacky' in "Faybulous" and 'Pamina' in "The Magic Flute". Skilled in pop singing and linguistics, she has excelled in competitions and performed before dignitaries like the Emperor of Japan. With distinctions in Trinity College London's Advanced Performance Certificate and pursuing an LTCL Diploma, she guides her students to excellence and volunteers with the Thai Association in Singapore.





GUSTAV BACK  
TENOR  
SWEDEN  
VOCAL ASSOCIATES

**Gustav Back** has been singing since the age of 5, when he joined the church children's choir in his native Sweden. As studies and work brought him around the world, he has maintained his singing passion through choirs and groups in Uppsala, Stockholm, London, New York and Singapore. Gustav has had the fortune of performing a wide variety of genres, ranging from Swedish traditional pieces and sacred music to musical theatre and jazz. He has had several solo appearance with Vocal Associates including 'Toad' in *The Wind in the Willows* (2019), 'Thomas' in *Thomas and Sally* (2022), 'Papageno' in *The Magic Flute* (2023) and 'Lamplighter' in *The Little Prince* (2024).



SAMUEL YUEN HAO (AGE 21)  
TENOR  
SINGAPORE  
VOCAL ASSOCIATES

**Samuel Yuen Hao's** musical journey began at age nine, starting voice lessons with versatile soprano Khor Ai Ming. He has since attained his Associate Trinity College of London (ATCL) Diploma in 2018, and is currently pursuing a Bachelor of Music at the Royal Northern College of Music, studying under Professor Sarah Rhodes. Samuel sings both as a countertenor and a tenor, and has performed as Tamino in *Die Zauberflöte*, the Pilot in *The Little Prince Opera*, Rat in *The Wind in the Willows*, and the Squire in *Thomas and Sally*. He has also performed as a soloist with orchestras such as the Singapore Symphony Orchestra, Metropolitan Festival Orchestra, Asia Virtuosi, Orchestra of the Music Makers and Bradell Heights Symphony Orchestra. He has appeared in many events such as Chingay Parade 2013, and in the live concerts of *The Lord of the Rings* movies in Singapore. He has also performed globally, at Carnegie Hall, Sydney Opera House and Bridgewater Hall.



# COMPOSER WANG CHENWEI



**Alumni**

**University of Music and performing Arts Viena**

WANG Chenwei 王辰威 is the Composer-in-Residence of the Singapore Chinese Orchestra, adjunct faculty at the National Institute of Education (Nanyang Technological University, Singapore) and the Nanyang Academy of Fine Arts, and Vice Secretary-General of the Singapore Chinese Music Federation. As the Head of Research and Education at The TENG Company, he is the main co-author of *The TENG Guide to the Chinese Orchestra* (2019), a 624-page book on instrumentation and orchestration. After graduating from Raffles Institution's Gifted Education Programme with seven academic awards, Chenwei obtained his Magister Artium (five-year Master of Arts) with distinction and an Honorary Award (Würdigungspreis) from the University of Music and Performing Arts Vienna, where he studied composition and audio engineering under a scholarship from Singapore's Media Development Authority.

Chenwei has been regularly commissioned to compose for professional orchestras in Singapore, Taiwan, Hong Kong, and Macao. His compositions have been performed in Mainland China, Taiwan, Hong Kong, Macao, Singapore, Malaysia, Laos, Austria, Germany, the USA, Canada, Australia, and New Zealand. Notable commissions include over 40 works for the Singapore Chinese Orchestra (SCO), four Singapore Youth Festival set pieces for Singapore's Ministry of Education, and four National Piano and Violin Competition set pieces for the Singapore Symphony Orchestra (SSO). The SSO also performed his symphonic compositions at two National Day Concerts. In 2023, the SCO presented *For Our Dreams: Wang Chenwei's Composition Showcase*, a concert dedicated to his works, while the Taipei Chinese Orchestra premiered his transcription of *The Rite of Spring* by Stravinsky.

At age 17, Chenwei composed *The Sisters' Islands*, a symphonic poem which won the Singapore Composer Award at the 2006 Singapore International Competition for Chinese Orchestral Composition. Chenwei's *Confluence* was broadcast on Chinese Music Banquet (Guangdong TV, 2019), and SCO's video of this piece was shared by Singapore's Prime Minister Lee Hsien Loong on his Facebook page and at the National Day Rally 2022. Additionally, Chenwei's compositions are featured in Singapore's primary school textbooks and have been the subject of journal articles and theses at tertiary institutions in Mainland China, Taiwan, Macao, Singapore, and the UK. Chenwei has adjudicated Singapore's National Chinese Music Competition, the Singapore Youth Festival Arts Presentation, the Taipei Chinese Instrumental Competition and the Nanyang International Music Competition. Chenwei's efforts in composing, conducting, playing 12 musical instruments and writing in 12 languages were featured in the 2009 Singaporean TV documentary *Extraordinary People*. He received the Young Outstanding Singaporeans award from Junior Chamber International in 2011, the Top Local Classical Music award from the Composers and Authors Society of Singapore (COMPASS) in 2022 and 2023, as well as the Young Artist Award from the National Arts Council Singapore in 2023.

# COMPOSER OSKAR GIGELE



**Alumni**

**University of Music and performing Arts Vienna**

Coming from a family of musicians, Oskar Gigele already showed a remarkable talent for complex melodies at a young age. As a soloist with the Vienna Boys' Choir, he has already sung on the world's great stages, for example as the second boy in *The Magic Flute* at the 2006 Salzburg Festival. After graduating from Vienna's Neustiftgasse Music High School, he began his academic career at the University of Music and Performing Arts Vienna (mdw) in Iris ter Schiphorst's composition class in 2014. Since October 2022 he has been studying media composition with a focus on film music with Judit Varga. He expanded his expertise by participating in the Film Scoring Masterclass with Alan Menken at Hollywood in Vienna in September 2022, as well as the Composition Masterclass with Kalevi Aho in March 2023. In May 2022 he taught his own composition masterclass focusing on the piano and its compositional possibilities at Piano Day Skopje, North Macedonia.

Gigele has won numerous prizes, including the Ensemble Ulteia Call for Scores (2019) and his placement as a semi-finalist in the Synchron Stage Vienna composer competition (2023). Of particular note is his victory in the Volksoper Vienna miniature operetta competition (2023), which earned him the commission to compose a miniature operetta that premiered at the Volksoper in June 2024.

In addition to his compositional achievements, Gigele is also known for his collaborations with renowned artists, including the composition of the intro music for Joesi Prokopetz's cabaret program *Vorletzte Worte* (2014).

As a board and founding member of the Independent Music Association, Oskar Gigele was interviewed by Daniela Fietzek for OE1 (Österreichischer Rundfunk), where two of his pieces were broadcast. His ongoing collaboration with the Alma Mahler Philharmonic Orchestra, for which he has written several orchestral works, is further testimony to his artistic commitment and professionalism. His contribution as sound logo composer for the KlangBildKlang Festival 2024 is also worth mentioning.

In the summer of 2023, Oskar Gigele also expanded his repertoire by producing several tracks for the television format *Genussland Österreich* (2023) on ORF 3, which were used in various episodes of the series.

# COMPOSER NICHOLAS HO



Hailed as a “gifted young artist” (Fanfare Magazine, USA), Singaporean pianist and composer Nicholas Ho has appeared throughout Asia and North America in both capacities. Notable performances in recent seasons include a New York City debut at Steinway Hall, and an American concerto debut with the Rachmaninoff Third Piano Concerto at the Harris Theater for Music and Dance in Chicago. This season, Nicholas features in recitals in Singapore, Phnom Penh, Munich, and Texas.

In 2006, Nicholas appeared in the Channel NewsAsia mini-documentary series, “Wonder Kids of Asia”, and went on to have his concerto debut with Mozart’s 14th Piano Concerto in 2007. He had subsequently made several concerto appearances with various orchestras in Singapore, with works including Prokofiev’s Third Piano Concerto, Rachmaninoff’s Third Piano Concerto, and the world premiere performance of Robert Casteel’s Concerto pour piano et orchestra de chambre. His performance of Prokofiev’s Third Piano Concerto was described by The Straits Times as “electrifying”. Also an avid recitalist, Nicholas has given numerous recitals in Phnom Penh, Cambodia, for various charitable causes. In addition, he has also given Asian and American premieres of new solo piano works. Mr. Ho was a Piano Fellow at the 2018 Manchester Music Festival, where he performed major chamber works including Schumann’s Piano Quintet, Shostakovich’s Piano Trio no. 1, and Milhaud’s La Creation du Monde.

Nicholas holds a Doctor of Musical Arts in Piano Performance from the Cincinnati College-Conservatory of Music, where he received a full-tuition scholarship. He also holds Bachelor of Music in Piano Performance (Distinction) from the Jacobs School of Music at Indiana University, as well as a Master of Music in Piano Performance from the Chicago College of Performing Arts. His teachers and mentors include Ong Lip Tat, Tedd Joselson, Edward Auer, and Ran Dank. Amongst various accolades, Nicholas was awarded the Jury Special Prize at the 5th Asian Youth Music Competition Open Category in 2012, Second Prize at the 2018 Young Concert Artists International Auditions, and First Prizes at both the CCPA and CCM Concerto Competitions.

Nicholas is an Arabesque Records artist, having released his debut commercial recording, *Illumine*, consisting of works by Carter, Ho, and Rachmaninoff on the New York based label. Huntley Dent on Fanfare proclaimed Nicholas as an pianist possessing a technique that is “powerful and fluent” and as an artist with a “poetic nature”. A second recording on Arabesque, *Interplay*, exploring sonata-form works by Schumann, Ho, and Barber, has also been released in September 2022. His recordings have been broadcast on important radio stations over the globe, including WQXR and WGXC in New York, WFMT in Chicago, WGUC in Cincinnati, KMFA and WRR in Texas, and KUSC and KALW in California. Nicholas also enjoys solving puzzles; he developed the “Sandwich Method”, a direct-solving method for higher order Rubik’s cubes (4x4x4 and above).

# OFA OPERATIONS EXECUTIVE



ARIANNA LEE KAIE  
OPERATIONS EXECUTIVE  
OPERA FESTIVAL ASIA

Arianna, a British freelance events designer, grew up in Singapore where her passion for multicultural arts blossomed. She pursued academic music at renowned local schools, TKGS and ACJC, training in violin under former SSO Concert Master Alexander Souptel and singing alto with the SSC at just 15.

Arianna's repertoire includes masterpieces like Mozart's Requiem, and she has collaborated with international teams such as Oper Graz and the musical Judah Ben Hur.

Since 2007, Arianna has ventured into diverse roles with global organizations like UEFA, FIFA, and the United Nations Youth Austria. She volunteered at Eurocup 2008 and coordinated performances for UN Youth Austria's Intercultural Night. Her collaboration with FIFA focused on promoting compliance excellence.

Living in vibrant cultural hubs such as Delft, Madrid, Barcelona, Brno, Vienna, Rome, London, Amsterdam, and Prague, Arianna has gained extensive experience in both corporate and startup environments. Her expertise spans finance and accounting, compliance management, and events coordination. Fluent in nine languages, Arianna continues to expand her skill set.

In 2023, she graduated from London's prestigious Events Academy Postgraduate program in Events Management and is currently enhancing her violin skills under Prague's accomplished violinist, Ludmila Pavlova. Joining OFA as an operations executive, Arianna aims to leverage her diverse experiences to add significant value to the team.



# ABOUT THE CREATIVE SYNC



The Creative Sync is an arts company that aims to extract the best of opera for stage productions of high quality and mass appeal with The Opera Pot, to present unique musical recitals and shows through The Tuning Spork, and foster community through creative craft workshops in The Yarn Bowl. Their mission is to nurture a culturally sensitive and appreciative society, in non-judgmental environments, one inclusive and accessible event at a time.



SU-YIN MAH  
DIRECTOR OF THE CREATIVE  
SYNC  
PROJECTION ART  
SINGAPORE

**Su-Yin Mah** is the creative director and co-founder of The Creative Sync Arts Company. She is a trained fine art photographer and filmmaker, a product of the San Francisco Art

Institute's and the San Francisco State University's extremely rigorous BFA: Photography and MFA: Cinema programs respectively. Her photos have been exhibited in solo and group shows, and her film work has been shown in various film festivals, at home in Singapore, and also in the United States where she trained and worked. Su-Yin's love of opera started in university when she minored in Music, it culminated in her being assistant to director (and mentor) Elizabeth Vrenios' production of Henry Purcell's Dido & Aeneas. Her most recent endeavour was the successful and critically lauded Butterfly's Dream: An Abridged Re-telling of Madama Butterfly for Stage & Cinema, produced in April 2024 in Singapore. Su-Yin often combines various different disciplines into her work which tends towards

historical fiction and also, on the flip-side,

# ABOUT VOCAL ASSOCIATES (VA)



## VOCAL ASSOCIATES (VA)

Formed in 2014, Vocal Associates is a dynamic non-profit arts group consists of four major wings - VAFC (Vocal Associates Festival Chorus), VAEYV (Vocal Associates Ensemble of Young Voices), VASC (Vocal Associates Senior Choir) and Songbirds Solo Artistes. This was the result of the vision, passion and commitment of Artistic Director Khor Ai Ming to bring a new level of vocal artistry to the Singapore musical scene. The singers represent multiple nations and cultures, and range in age from 7 to 84. With more than 80 singers, this active performing arts group reflects her trademark versatility. They perform regularly in a wide range of genres, including orchestral works, opera, chinese orchestral music, jazz, musical theatre and pop favourites.

VA has performed Howard Shores Lord of the Rings: The Two Towers, Mahlers Symphony No. 8, Bernsteins Chichester Psalms and the World premiere of Alarcóns Marco Polo Trilogy. In 2016, Khor led the Vocal Associates Festival Choruses in a spectacular performance at the prestigious Carnegie Hall, New York, to a standing ovation. In 2018, VA went on to perform at the Walt Disney Concert Hall in Los Angeles. In 2019, VA went on a music tour to Okinawa where they performed at a local school, the City Hall and Civic Theatre. In 2023, VA also went on a music tour to Shizuoka, Tokyo, and performed at Taipei 101 for the 2024 New Year countdown. VA has performed many concerts alongside Singapore Chinese Orchestra under the baton of their music director, Tsung Yeh. VA gives two major concerts at Singapore's Esplanade Concert Hall annually since 2015 till date.

[www.vocalassociates.org](http://www.vocalassociates.org)

[www.facebook.com/VocalAssociates/](https://www.facebook.com/VocalAssociates/)

[www.instagram.com/vocalassociates/](https://www.instagram.com/vocalassociates/)

[www.youtube.com/user/TheVocalAssociates](https://www.youtube.com/user/TheVocalAssociates)

# **KHOR AI MING**

## **ARTISTIC DIRECTOR OF VOCAL ASSOCIATES LTD.**



Celebrated as a contemporary classical soprano, choral conductor and voice teacher, Khor Ai Ming is the recipient of the COMPASS Artistic Excellence Award 2015 for her exceptional achievements as an artiste in Singapore. Active in various fields of the Singapore arts scene, Khor has also been honoured repeatedly with invitations to present new music works for world and Singapore premieres. Khor has graced many large-scale celebrations, a testament to her innate musicianship.

Works Khor has presented as Singapore or Asia premieres include Gottfried von Einem's *Der Besuch der alten Dame* in the lead role of Claire Zachanassian, the complete cycle of Schoenberg's *Pierrot Lunaire*, Berio's *O King*, Gaslini's *Magnificat*, Paul Wilson's *Spiritus*, Messiaen's *La Mort du Nombre* and Juhi Bansal's *The Lost Country of Sight*. She was featured in the grand finale of the Chingay Parade 2011 and the grand opening of the Chingay Parade 2014. She was also the soprano solo in the *Music for Fireworks* at the Marina Bay Singapore Countdown 2012. In 2013, Khor performed her second Schoenberg's *Pierrot Lunaire* under the Esplanade Spectrum Series with the Asian Contemporary Ensemble to critical acclaim by *The Straits Times*. *The Straits Times* has also reported that her annual solo recitals at the Esplanade Recital Studio are "a keenly awaited fixture in the concert calendar".

Khor is the principal of Ms Khor's Studio, one of Singapore's leading voice and music schools for aspiring vocalists. Ms Khor's Studio consistently produces the highest scorers for Trinity College London's music examinations. Between 2013-2019, thirty- nine of her solo voice students won top prizes at the American Protégé International Vocal Competition (including Best Performer Awards and Judges Distinction Awards), and were accorded the honour of performing at the legendary Carnegie Hall, New York. Students of Khor have also gone on to pursue their aspirations to become professional vocalists at premier music conservatories around the world. Her students have been accepted to renowned colleges, including the Manhattan School of Music, Berklee College of Music and The University of Queensland.

In 2014, reflecting her devotion to the art of vocal pedagogy, Khor established the Vocal Associates Festival Choruses (VA Festival Choruses) as a platform for her vocal students to gain stage experience. This dynamic non-profit arts group consists of six major wings - VAFCC (Vocal Associates Festival Chorus), VAFYC (Vocal Associates Festival Youth Choir), VAFCC (Vocal Associates Festival Children's Choir), VASC (Vocal Associates Seniors' Choir), VACC (Vocal Associates Chamber Choir) and VA Artistes (Vocal Associates Artistes). Blending distinct voices into melodious choruses is Khor's forte. With more than 100 singers, this active multicultural, intergenerational performing arts group reflects her trademark versatility. The VA Festival Choruses perform regularly in a wide range of genres, including orchestral works, opera, chinese orchestral music, jazz, musical theatre and pop favourites. The group has performed Howard Shore's *Lord of the Rings: The Two Towers*, Mahler's *Symphony No. 8*, Bernstein's *Chichester Psalms* and the World premiere of Alarcón's *Marco Polo Trilogy*. In 2016, Khor led the VA Festival Choruses in a spectacular performance at the prestigious Carnegie Hall, New York, to a standing ovation. In 2018, they went on to perform at the Walt Disney Concert Hall in Los Angeles. The VA Festival Choruses' most recent music tour in 2019 took them to Okinawa where they performed at the Okinawa Civic Theatre.



KHOR AI MING  
DIRECTOR AND FOUNDER  
OF VOCAL ASSOCIATES LTD.

Khor was the chorus mistress of both the Singapore Lyric Opera Chorus and Children's Choir. As chorus mistress, she gained considerable experience working with distinguished opera directors including Andrew Sinclair, Tom Hawkes, David Edwards and Paul-Emile Fourny for the productions of Offenbach's *Les Contes d'Hoffman*; Puccini's *La Bohème*, Manon Lescaut, and *Madama Butterfly*; Verdi's *La Traviata*; Bizet's *Carmen*; Mozart's *Die Zauberflöte* and *Don Giovanni*. She has also had the pleasure of collaborating with many eminent orchestra conductors including Tsung Yeh from the Singapore Chinese Orchestra, Joshua Tan from the Singapore Symphony Orchestra and Alice Farnham from the Royal Opera House.

Khor enjoys working with young people and believes in spreading joy and love through singing. She conducts several local school choirs, some of which have garnered Distinction Awards at the Singapore Youth Festival. She gives vocal lessons to students in the Music Elective Programme at local schools and has served as a mentor to the Singapore Street Festival for the past 15 years. In recent years, Khor has generously dedicated much of her time and effort to community work, with a special interest in the elderly and disadvantaged children. She founded and established the Light House School Choir for visually-impaired children. She also gave singing classes to the children at the Cerebral Palsy Alliance Singapore. She started weekly therapeutic singing programmes for the Lions Home for the Elders, and saw encouraging improvement in some residents with dementia. She has also been the instructor of Breast Cancer Foundation Ladies Chorus for the past 10 years. In 2015, she founded two community choirs: The Joy Chorale under Braddell Heights Symphony Orchestra, and the East Coast Choir under Kampong Chai Chee Community Centre.

Khor holds a Fellowship in Voice (FTCL), and is under the tutelage of international opera star Ning Liang.

Acclaimed by the Straits Times:

"... few are blessed with Khor's versatility. After all, who is equally at home singing Chinese and Malay songs, Western classical standards and modern works such as Schoenberg's *Pierrot Lunaire*?"

"She brought out the delightful innocence of these far-from-straightforward miniatures by means of some captivating vocal and visual characterisations.

"...gloriously communicative personality and innate musicianship...a highly sophisticated and perceptive performance which went far beyond an ability to control a voice."

"...one of the nation's most versatile and distinctive art song practitioners."





# ABOUT STAATSTHEATER AUGSBURG (MAIN OVERALL PARTNER)



**André Bücker** has been the director of the Staatstheater Augsburg since the 2017/18 season. Florian Stiehler will hold the position of Managing Director from the 2021/22 season. Both are equal members of the Foundation Board. The Staatstheater Augsburg emerged from the four-genre Theater Augsburg on September 1, 2018. The Staatstheater has since established itself as a five-division theater. Alongside Munich and Nuremberg, it is the third location in Bavaria to have a theater of this quality. It is run by a charitable foundation that receives equal subsidies from the city of Augsburg and the Free State of Bavaria. Until 1999, the theater operated under the name Städtische Bühnen Augsburg.

Since January 1, 2019, construction work has begun on the renovation of the **Main House**, as well as the demolition of the existing building and the new construction of the entire north wing. These are expected to be completed in 2027/28. In the meantime, the Staatstheater Augsburg will be spread across its interim venues: the martini Park and the brechtbühne in the Gaswerk. The symphony concerts also found a new home in the Kongress am Park, while small and special formats are sometimes held in very different locations in Augsburg's city center.

On October 1, 2017, the theater opened its new **interim venue in martini-Park**. Two empty industrial halls were transformed into a fully functional theater with 620 seats, offices and rehearsal rooms. The theater, music theater and ballet in particular stage major productions here within the existing possibilities.

## Interim venue Gaswerk

Since January 2019, small drama and ballet productions with around 230 seats can also be seen at the new brechtbühne in the Gaswerk. Components and technology from the old brechtbühne on Kennedy-Platz have been reinstalled here, such as the visitor seats and ventilation technology. The workshops and a number of operating offices are also housed here.

## Open-air stage

The largest open-air stage in southern Germany has over 2,100 seats. For more than 80 years, the Staatstheater Augsburg has been staging operas, operettas, concerts and musicals from mid-June to the end of July. The first open-air plays were organized in 1928 on the initiative of the tourist office: Hugo von Hofmannsthal's *Jedermann* was staged against the backdrop of St. Ulrich and Afra, following the Salzburg model. A year later, the city council took up a suggestion by Otto Falckenberg, director of the Munich Kammerspiele, and decided to transform the moat at the Red Gate into an open-air stage. After a break due to the war, operettas, musical theater and musical productions have been staged here every year since 1946. The open-air stage is owned by the City of Augsburg

Augsburg's theater history begins in 1665 with the construction of the Meistersinger-Stadel in the Jakobervorstadt. It is said to have been dilapidated from the very beginning. Expensive renovations had to be carried out time and again to avoid endangering artists and audiences.

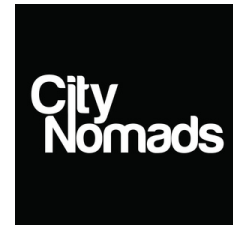
The municipal theater built in the middle of the 18th century lasted 100 years before the city council decided to build a new representative building on Kennedyplatz in 1876. After its destruction in the Second World War in 1944, the theater was rebuilt after the end of the war with intensive public participation and reopened in 1956.

The Augsburg theater project of the 21st century - general renovation and new construction - also requires civic involvement, sponsoring and willingness to donate as a symbol of a community task.  
(Source: City of Augsburg)

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