



Gala Concert

Puccini's Women



Featuring excerpts from all 12 operas by Puccini from 1884 - 1924

Saturday, 19 October 2024

7:30PM

Victoria Concert Hall

Supported by:



With the patronage of:



Embassy of Italy
Singapore

Chairman's Message



It is my great pleasure to welcome you to tonight's Gala Concert—Puccini's Women. As we celebrate the extraordinary life and music of Giacomo Puccini, it is a privilege to have you with us while we bring the Singapore Lyric Opera's 2024 season to a close.

Puccini's music perfectly captures the poignant emotions of change and departure, making him an ideal composer to mark the passing of a season. Tonight, we are fortunate to experience the talents of exceptional artists whose dedication and artistry bring this performance to life. I can think of no better way to conclude our season than with this celebration of Puccini's unforgettable characters and melodies.

It's hard to believe how quickly this season has passed. While we reflect on our accomplishments, we also look ahead with excitement. In 2025, the Singapore Lyric Opera will celebrate its 35th anniversary with an array of new programs and initiatives. From our humble beginnings as the Singapore Lyric Theatre, our founders—Leow Siak Fah, Toh Weng Cheong, Lim Yau, and Choo Hwee Lim—built a company with a mission to make opera accessible to all. Today, we proudly continue their legacy, ensuring this timeless art form thrives in our community.

To our long-standing supporters, thank you for your unwavering belief in the Singapore Lyric Opera. Your dedication allows us to continue bringing world-class performances to the stage, and for that, we are deeply grateful. We also warmly welcome new friends into our growing family. While the 2024 season comes to a close, we've been quietly preparing for a vibrant and show-stopping year ahead. Stay tuned for our unveiling of some exciting productions and community initiatives for our 2025 season.

I would also like to express my deepest gratitude to our generous patrons, corporate partners, and the many individuals who work tirelessly behind the scenes. Your contributions ensure that opera continues to flourish in Singapore.

As we look to the future, I am filled with optimism. The challenges of recent years have only strengthened our resolve, and we move forward with a sense of renewal. Together, we will continue to share in the magic of opera—its beauty, its power, and its ability to bring us together.

Here's to many more unforgettable moments in the years to come.

Arthur Fong
Chairman
The Singapore Lyric Opera Limited

Singapore Lyric Opera

ABOUT

The Singapore Lyric Opera (SLO) is home to a vibrant community of musicians united in a collective passion for the timeless art form of Western opera. As the flagship Western opera theatre company in Singapore, we have staged several of the most iconic operas in the Western canon while presenting renowned talents from both Singapore and overseas.

SLO remains committed to the development of the opera scene in Singapore by creating platforms for new and existing musical talents. Beyond the spotlight, we hope to inspire passion for opera to the community through developing outreach programs in schools and nurturing the next generation of opera aficionados. Furthermore, our prestigious Adult Chorus is poised to showcase their timeless elegance and operatic talent, showcasing their captivating voices to elevate any occasion.

VISION

SLO strives to contribute to the development of the opera scene in Singapore by playing a key role in identifying, encouraging, developing and nurturing current and future generations of young artists and other musical talents. SLO also champions the professional growth of production and technical personnel, by whom a performance's foundation is rooted.

MISSION

Build and present a repertoire of works that will expand the length and breadth of the company artistically, yet immerse the audience in the expanding aesthetics of western theatrical interaction, without compromising the artistic integrity and passion rooted in the heart of SLO.

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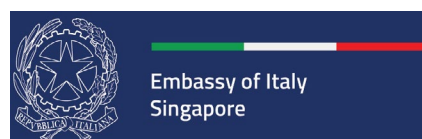
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WELCOME TO WORLD CLASS



Artist's Biographies

One of Asia's most outstanding and exciting singers, Nancy Yuen made her debut upon graduation from the Royal Academy of Music, London, with the Welsh National Opera, singing the title role of *Madama Butterfly* to great critical acclaim.

She has performed in numerous Singapore Lyric Opera productions, such as *Aida*, *Violetta* (*La Traviata*), *Donna Anna* (*Don Giovanni*), *Mimi* (*La Bohème*), *Pamina* (*Die Zauberflöte*), *Antonia* (*Les Contes D'Hoffmann*), *Liu* (*Turandot*), *Gilda* (*Rigoletto*), *Tytania* (*A Midsummer Night's Dream*), *Rosalinda* (*Die Fledermaus*), *Nedda* (*I Pagliacci*), *Leonora* (*Il Trovatore*), *Thaïs* and *Countessa* (*Le Nozze di Figaro*). Other starring operatic roles include *Romilda* (*Xerxes*), *Tosca*, *Liza* (*The Queen of Spades*), *Jenny* (*Mahagony Songspiel*) and *Micaela* (*Carmen*).

A celebrated recitalist and versatile concert artist, she performs regularly with major orchestras and choral societies. Her appearances have included performances with Christopher Hogwood, Trevor Pinnock, Richard Armstrong, Carlo Rizzi, Tsung Yeh, Helmuth Rilling and Somtow Sucharitkul.

Nancy gives regular vocal masterclasses in the region. She was adjudicator for the Hong Kong Schools Music Festival in 2007 and 2013; one of the panel judges for the "Competizione dell'Opera" organized by Opera Bremen, Germany in 2009 and International Vocal Competition presented by Opera Siam in 2013. As an opera director, she has staged Salieri's *Prima la Musica*, Mozart's *Così fan tutte* and numerous opera scenes.

Nancy is currently the artistic director of Singapore Lyric Opera and has been a member of the Artistic Committee of Opera Hong Kong since 2013. Nancy was the Head of Vocal Studies at Nanyang Academy of Fine Arts, Singapore from 2003 to 2010. She is currently the Head of Vocal Studies at the Hong Kong Academy for Performing Arts since March 2010. In September 2018, Nancy was appointed Professor of the Hong Kong Academy for Performing Arts.

Nancy Yuen

Artistic Director
Soprano
Singapore

2nd Prize winner of the 2008 Dimitri Mitropoulos International Competition, Singaporean conductor Joshua Kangming Tan's rise to prominence on the international scene has been marked by successful debuts in Carnegie Hall, Philharmonie Berlin, Mariinsky Hall and Bunkamura.

A graduate of The Juilliard School and the Eastman School of Music (High Distinction), he is an awardee of numerous scholarships and awards, such as the Young Artist Award, Singapore (2011), Bruno Walter Memorial Foundation Award, NAC-Shell Scholarship, and the SSO/MOE Scholarship.

Joshua has conducted orchestras all around the world. These orchestras include the Mariinsky Theater Orchestra, Beethoven Bonn Orchestra, Sydney Symphony Orchestra, Adelaide Symphony Orchestra, Urals Philharmonic Orchestra, Tokyo Philharmonic Orchestra, Tokyo Metropolitan Orchestra, Sapporo Symphony Orchestra, Okayama Symphony Orchestra, Hong Kong Philharmonic Orchestra, Taipei Symphony Orchestra, National Taiwan Symphony Orchestra, Evergreen Symphony Orchestra, Shanghai Symphony Orchestra, Guangzhou Symphony Orchestra, China Philharmonic Orchestra, Juilliard Orchestra amongst others. He has studied with various eminent conductors—James DePreist, Charles Dutoit, David Zinman and Kurt Masur—and worked with many others, such as Michael Tilson Thomas, Ingo Metzmacher and George Manahan.

Known as a versatile conductor, Joshua is at home with symphonic, operatic and ballet works. His substantial repertoire for opera includes *La Traviata*, *Rigoletto*, *Der Fliegende Holländer*, *Lohengrin*, *Carmen*, *Don Giovanni*, *Madama Butterfly*, *Così fan tutte*, *Turandot*, among others. He has also served as cover conductor for Christoph Eschenbach and Lorin Maazel. He is also equally adept with music for ballet, film and multimedia. For the latter, his extensive work includes Disney's *Fantasia* and Pixar, all of BBC's Blue Planet Series, *West Side Story*, *Jurassic Park*, *Harry Potter*, *James Bond* and more. The Singapore premiere of Bernstein's Mass, conducted by Joshua, was voted the best classical concert of the year 2018 by the Straits Times. For an unprecedented second year, his performance of the opera *Don Pasquale* was also voted the best classical concert of the year 2019 by the Straits Times.

Joshua is presently Principal Conductor of the Singapore National Youth Orchestra and Director of the Asia Virtuosi. He has served successful stints as Associate Conductor of the Singapore Symphony Orchestra, Resident Conductor of the National Center for the Performing Arts (China) Orchestra, and as Principal Conductor of the Guiyang Symphony Orchestra. Highlights of this season include debuts with the Melbourne, New Zealand and Manila Symphony Orchestras, Hong Kong Sinfonietta, Taipei Philharmonic Orchestra, Orchestre National de Bretagne, a new opera premiere in Hong Kong, return engagements to Hong Kong Philharmonic, Evergreen Symphony, the operas *Das Rheingold*, *Die Fledermaus*, *Pagliacci* and *Cavalleria Rusticana*, and with the Singapore Ballet *The Nutcracker* and *Cinderella*.



Joshua Tan

Orchestra Conductor
Singapore



Terrence Toh

Chorus Master

choir also participated in Orientale Concentus 2014, Singapore and emerged winners in the Mixed Voices Junior Youth category.

On top of being a regular feature in Esplanade's Limelight, a concert series that showcases the best school choirs in Singapore; Terrence has also been actively involved in the Esplanade's Voices - A Festival of Song, as a performer and clinician. He has also served as a choral specialist for the Ministry of Education's World Youth Choral Festival (2008) and Singapore International Youth Choral Festival (2011).

A lifelong music educator, Terrence directs the choral programs at Anglican High School, Anderson Secondary School, Chung Cheng High School (Main), CHIJ Katong Convent and Katong Primary, Crescent Girls' School, Nanyang Junior College and Pasir Ris Secondary School and St. Joseph's Institution. He firmly believes in a progressive curriculum, grounded in education ethics, realised through Critical Pedagogy, empowerment and transformative music.

He is the resident Chorus Master of the Singapore Lyric Opera (SLO) and has directed the chorus for SLO's productions of Pagliacci (2015, 2023), Turandot (2016), L'elisir d'amore (2017), Aida (2018), Carmen (2019), Die Fledermaus (2022) and Cavalleria Rusticana (2023). He currently directs the program for the three SLO choruses (Children, Youth, Adult) and also serves as a member of the SLO Artistic Committee.

Terrence is the founder, artistic and music director of EVOKX, a non-profit community choir that engages youths in social and charitable causes through its outreach program and concert series, Evocation: The Art of Giving. EVOKX also promotes choral excellence and diversity in programming through Resonance: The Heart of Singing, a flagship concert series that explores an eclectic range of choral music.

Terrence Toh is a Singaporean choral director, music educator and chorus master. He holds a Master of Music from Boston University and has studied under Dr. André de Quadros, Dr. Owen Brian William and Dr. Diana R. Dansereau. His research interests mainly concern the transformative power of music, music education, and music-making.

In his international debut as a conductor, Terrence led the choirs of National University of Singapore (NUS) and Tanjong Katong Secondary School to four gold awards in four competition categories at the 21st Century International Choral Festival in Genting, Malaysia. The NUS Choir was awarded the "Best Interpretation Award" and Terrence was honoured with the "Most Promising Conductor Award" in the same festival.

Choral programs under Terrence's direction have consistently garnered gold awards and distinction certificates in the Singapore Youth Festival. He has also led the Anglican High School (AHS) Choir and Nanyang Junior College Choir to gold awards and diplomas at the Festival of Songs 2008 in Olomouc, Czech Republic, as well as the 11th and 12th Concorso Corale Internazionale in Riva Del Garda, Italy. The AHS

Lee Jae Wook was born in Korea (South). He graduated from Seoul National University of Technology's Department of Visual Design and began studying vocal music at the somewhat late age of 29, graduating from Hanyang University's Department of Vocal Music. For his further studies, he went to 'ORFEO' International Academy of Vocal Music in Parma, Italy, and graduated from there.

He has won numerous awards at several international competitions, including the first prize at the Daegu International Vocal Competition (South Korea), as well as the Montserrat Caballe (Spain), Rosetum (Italy), and the Nino Carta (Italy) International Vocal Competition.

Lee has had various concerts in Italy, Germany, Japan, China, Hong Kong, Singapore, Indonesia, the Philippines, Ecuador, and Korea, including a recital at Kölner Philharmonie Auditorium in Köln, Germany.

Lee performed the lead roles of *La Traviata*, *Rigoletto*, *Nabucco*, *Gianni Schicchi*, *La Bohème*, *Madama Butterfly*, *Tosca*, *Manon Lescaut*, *Turandot*, *Lucia di Lamermoor*, *L'Elisir d'Amore*, *Pagliacci*, *Carmen*, *Romeo and Juliet*, *Dialogue des Carmelites*, *Die Zauberflöte*, *Così fan tutte*, *Die Fledermaus*, *Die Lustige Witwe*, and so on, with numerous opera companies in the Asia-Pacific region. This includes the Korea National Opera, Seoul Arts Center, Seoul Metropolitan Opera, Daegu Opera House, and Daejeon Arts Center, and so on.



Lee Jae Wook

Tenor
South Korea



Daniela Leska

Soprano
Australia

Relocating to Singapore last year, Daniela Leska is an Australian soprano with Polish heritage who has worked in the global professional music industry for almost two decades. In the role of Pamina with Opera Australia, she was reviewed as “creating a beautiful sound that expresses both great joy and also deep sorrow”. Inspired by the likes of Mirella Freni and Anna Moffo, Daniela has loved performing as a soloist on the operatic, music theatre and concert stage in Australia, Germany, Switzerland and China.

Daniela has performed opera excerpts as Susanna in *Le nozze di Figaro*, Mimì in *La Bohème*, Laetitia in *The Old Maid and the Thief*, Micaëla in *Carmen*, Zerlina in *Don Giovanni*, Cleopatra in *Giulio Cesare* and Gilda in *Rigoletto*. Her staged full-roles include Pamina, Papagena and a Sprite in *The Magic Flute*, Annina in *La Traviata*, Despina in *Così fan tutte*, Sophie in *Werther*, Barbarina in *Le nozze di Figaro*, Sorceress in *Dido and Aeneas*, The Tailor and Bianca in *The Taming of the Shrew*, Baker’s Wife in *Into the Woods* and Beth Moss in *The Tender Land*. Daniela has worked with Opera Australia, the State Opera of South Australia, Lyric Opera of Melbourne, Australian International Opera Company, Adelaide Chamber Singers, Co-Opera Inc., Opera Projects Sydney, Australian Global Entertainment, Lieder Society of Victoria and Willoughby Symphony Orchestra. As a soloist on the concert platform, Daniela has sung Messiah (Handel), Requiem (Mozart) and her audiences have included dignitaries such as the President of the Republic of Poland, Mr Andrzej Duda and former Australian Prime Minister, Mr Kevin Rudd.

A featured artist on ABC Classic FM and SBS Polish Radio, she is the recipient of two prestigious George Boland Scholarships and a fully-funded Young Artist Program with Pacific

Opera. Daniela holds a Graduate Diploma at Western Australia’s Academy of Performing Arts (WAAPA) and a Bachelor of Music with First-Class Honours at Adelaide’s Elder Conservatorium.

As a peripatetic singing teacher, Daniela runs a successful private studio and has taught in leading private schools in Adelaide, Melbourne, Sydney and now in Singapore. She incorporates a passion for yoga, acting and dance teaching; each being important for instrument awareness and maintenance.

Singapore-born William Lim studied locally before advancing his studies at the Hong Kong Academy for Performing Arts and London’s Guildhall School of Music and Drama.

Upon returning to Singapore, he has sung for the Singapore Lyric Opera and among the productions he has sung in include *Die Zauberflöte*, *Don Giovanni*, Puccini’s *La Bohème*, *Madama Butterfly*, *Manon Lescaut* and *Turandot*, Verdi’s *Rigoletto* and *La Traviata*. He has also participated in Beethoven’s 9th Symphony, Mendelssohn’s *Elijah*, St. Pauls, Mozart’s *Requiem*, Bach’s *St. Matthew Passion*, and Handel’s *Messiah*.

Besides singing in operas and oratorios, he has also sung in recitals and participated in chamber music, particularly with the Philharmonic Chamber Choir of Singapore.

His most recent performances would be his singing of Frank in Johann Strauss’s *Die Fledermaus* for the Singapore Lyric Opera in 2022 and excerpts from Mozart’s *The Magic Flute* for the Singapore Symphony Orchestra’s outreach program in 2024.



William Lim

Bass
Singapore





Jessica Chen

Soprano
Singapore

Dr. Jessica Hsing-An Chen is a native Taiwanese and the First Prize winner in the 7th Asia Vocal Competition. In 2008, She was awarded the Taiwan MOE Scholarship and the Teaching Assistantship Scholarship of UCLA for her doctoral study under the well-known Russian baritone Professor Vladimir Chernov. She was awarded her DMA degree in voice at UCLA in 2012. Dr. Chen is the Head of Vocal Studies at the School of Music at Nanyang Academy of Fine Arts (NAFA) of University of the Arts Singapore (UAS).

Dr. Chen has performed many operas internationally including *Turandot*, *Die Walküre*, *Tristan und Isolde*, *Aida*, *Cavalleria Rusticana*, *Carmen*, *Madama Butterfly*, *Rigoletto*, *Die Fledermaus*, *Don Giovanni*, *Dialogues des Carmélites*, and *Bunga Mawar*. Besides, her concert programmes performed widely of Pergolesi *Stabat Mater*, J.S. Bach's *Magnificat*, Handel's *Messiah*, Mozart's *Requiem* and *C minor Mass*, Beethoven's *Symphony No.9*, *Choral Fantasy*, and *Missa Solemnis*, Rossini's *Stabat Mater*, Mendelssohn *Symphony No 2 (Hymn of Praise)* and *Elijah*, Mahler's *Symphony No.2 (Resurrection)* and *Symphony No.8 (Thousand)*, Verdi's *Requiem*, Janáček's *Glagolitic Mass*, John Rutter's *Magnificat*, Stravinsky's *Pulcinella*, and Xian Xinghai's *Yellow River Cantata*.

Dr Chen has recently conducted vocal master classes and lectures at the National Taiwan Normal University, National Kaohsiung Normal University, Taipei University, National Taiwan University of the Arts, National Tainan University of the Arts, and The Hong Kong Academy for Performing Arts.

In 2021, for *Personal Album Epic!*, Dr. Chen performed Wagner, Verdi, and Puccini published by Siam Renaissance. Global online sales are available from Spotify, Apple Music, Amazon Music, Anghami, Tidal, Boomplay, and KKBOX.

Mik Rossi has studied creative writing with international bestselling author Andy Oakes in the UK, method acting and improvisation at HCAC in Singapore, and comedic improvisation with Arnaud Pierre.

As a musician, he is a tenor studying with M.o Enrico Gavarini. He has performed in several opera and operetta productions in Italy, and in Singapore he is an active member of SLO Choir and other productions.

Mik has written and recorded rock songs and soundtracks for short films. He has also visited Puccini's birthplace and the city where he died, but this didn't help his music writing skills.

He has been involved with the organisation of large medieval show events for more than ten years. He has also performed in various disguises over three continents, from Venice to New York to, of course, Singapore.



Mik Rossi

Narrator
Italy



SLO Adult Chorus

The SLO Adult Chorus is a leading chorus in Singapore under the direction of Chorus Master Terrence Toh. Since its establishment in 1990 and its first appearance in SLO's inaugural production Die Zauberflöte in 1991, the chorus has actively performed in the company's productions, concerts, engagement and outreach programmes. In 2018, the chorus staged their first chorus concert, showcasing the culmination of years of experience of the choral members; performing opera chorus masterpieces by Verdi, Puccini, Mozart, Rossini, Donizetti, Gounod, Mascagni, and many more. As volunteer singers, our passionate Chorus members commit to understudy and playing roles in our performances.

Soprano	Alto	Tenor	Bass
Carin Chan	Ally Tan	Clement Perdana	Antoni Olona Ferrer
Claudia Gehlen	Wan Chng	Dennis Lin	Hugo Van Bever
Constance Seah	Fion Toh	Edwin Orlando Cruz	Li Yizhe
Grace Xu	Haruna Akizawa	Jing Tao	Marcus Chan
Juliane Kronhardt	Hu Yanjun	Kie Ming Wong	William Chua
Karen Aw	Laura Wang	Pham Thang Loi	Xiao Chunyuan
Lowell Chen	Lim Ming Jie	Raj Masillamoni	
Patricia Teng	Patricia Chong	Yan Jin	
Priscilla Lian			
Sindy Keng			
Zoey Li			
Sarah Santhana			

SLO Orchestra

The SLO Orchestra is a premier orchestra made up of professional musicians. Virtuoso and seasoned, this fine selection of musicians are handpicked for their ability to bring challenging operatic repertoire to life - both in the pit and on stage. The SLO Orchestra made its debut in March 2009 for our very own opera productions. Since then, they have been actively playing for productions, concerts, and outreach programmes. The SLO Orchestra had the privilege and honour to perform with international singing sensations in Singapore such as Russell Watson, Katherine Jenkins, and Sarah Brightman. The SLO Orchestra also had the chance to be the accompanied Orchestra for Paris Opera Ballet, Bolshoi Ballet, Stuttgart Ballet, and English National Ballet in Singapore.

Violin I Yew Shan* Wilford Goh Tan Poh Kim Edward Tan Siew YiLi Gabriel Lee	Flute Jasper Goh^ Matthew Tan	Trumpet Kenneth Lun^ Erik Tan
Violin II Seah Huan Yuh^ Loh Wei Ken Yvonne Lee Zhang Yanjun Lin Yingchu Jenny Yong	Oboe Tay Kai Tze^ Leow Rui Qing	Trombone Don Kow^ Hendrik Kwek David Wong ^{Bass}
Viola Christoven Tan Choon Keat^ Patcharaphan Khumprakob Matthias Oestringer Ho Qianhui Erlene Koh	Clarinet Vincent Goh^ Miao Kaiwen	Tuba Tan Yao Cong^
Cello Choi Robert^ Tang Jia Cho Hang Oh vOlivia Chuang	Bassoon Daniel Aw Yongtian^ Kee Ruihan	Harp Teo Charmaine^
Bass Julian Li^ Chee Jun Hong	Flute Jasper Goh^ Matthew Tan	Timpani Lee Yuru^
	Horn Alan Kartik^ Linda Chua Xavier Tan Linnet Sim	Percussion Sng Yiang Shan Tan Lee Ying
		Keyboard Beatrice Lin^

* Concert Master
^ Principal



Credits

Creative Team

Artistic Director	Nancy Yuen
Conductor	Joshua Tan
Chorus Master	Terrence Toh

Production

Production Coordinator & Stage Manager
Natalie Low

Assistant Stage Manager
Finna Kwang

Volunteers

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Siti Maryam Binte Md Hisham
Chan Yeng Xun Zelene

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Heart Lopez

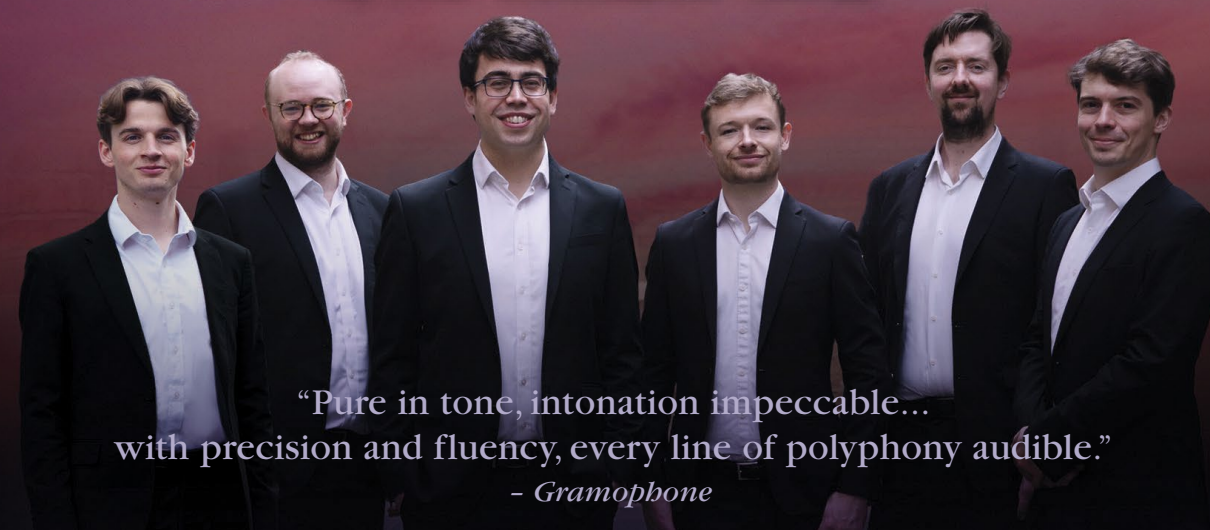


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Song List

Le Villi (1884)

Prelude

“Se come voi piccina io fossi”
performed by Jessica Chen

Edgar (1889)

“Questo amor, vergogna mia”
performed by William Lim

Manon Lescaut (1893)

“Donna non vidi mai simile a questa”
performed by Jae Wook Lee

“In quelle trine morbide”
performed by Nancy Yuen

La Bohème (1896)

“O soave fanciulla”
performed by Nancy Yuen and Lee Jae Wook

“Addio dolce svegliare alla mattina”
performed by Nancy Yuen, Daniela Leska,
Lee Jae Wook and William Lim

Tosca (1900)

“Te Deum”
performed by William Lim and the SLO Adult Chorus

“E lucevan le stelle”
performed by Lee Jae Wook

“Vissi d’arte, vissi d’amore”
performed by Nancy Yuen

Madama Butterfly (1904)

“Un bel di”
performed by Jessica Chen

“The humming chorus”
performed by the SLO Adult Chorus

INTERMISSION



Song List

La Fanciulla del West (1910)

Prelude

“Ch’ella mi creda libero e lontano”
performed by Lee Jae Wook Lee

La Rondine (1917)

“Chi il bel sogno di Doretta”
performed by Daniela Leska

Il trittico: (1918)

Il Tabarro

“Nulla! Silenzio!”
performed by William Lim

Suor Angelica

“Senza mamma”
performed by Jessica Chen

Gianni Schicchi

“O mio babbino caro”
performed by Daniela Leska

Turandot (1924)

“Là sui monti dell’Est”
performed by the SLO Adult Chorus

“Nessun dorma”
performed by Lee Jae Wook and the SLO Adult Chorus

“Tu, che di gel sei cinta”
performed by Nancy Yuen



Programme Notes

Le Villi



1884

Puccini's first opera, **Le Villi**, is a tale of love, betrayal, and supernatural vengeance. In the Prelude, the music sets a haunting tone, foreshadowing the tragic events to come. "Se come voi piccina io fossi" reveals Anna's longing for love and a simpler life.

Edgar



1889

Set in medieval Flanders, **Edgar** tells the story of a conflicted young man torn between love and duty. "Questo amor, vergogna mia" encapsulates Edgar's inner turmoil, reflecting the opera's dark themes of guilt and desire.

Manon Lescaut



1893

Puccini's first major success, **Manon Lescaut** explores the passionate and tragic love between Des Grieux and Manon. "Donna non vidi mai" is a fervent declaration of love, while "In quelle trine morbide" reflects Manon's yearning for true love amid her luxurious yet empty life.

La Bohème



1896

A beloved classic, **La Bohème** portrays the lives and loves of struggling artists in Paris. "O soave fanciulla" is a tender love duet where Rodolfo and Mimì's love blossoms. "Addio dolce svegliare alla mattina" is a poignant farewell, filled with nostalgia and sadness as the lovers part.

Tosca



1900

Set against a backdrop of political intrigue, **Tosca** is a dramatic tale of love, jealousy, and betrayal. "Te Deum" is a powerful expression of Scarpia's dual nature, blending religious fervor with dark desires. "E lucevan le stelle" captures Cavaradossi's reflections on lost love and impending death, while "Vissi d'arte, vissi d'amore" is Tosca's heartfelt plea against the injustice she faces.

Madama Butterfly



1904

A tragic tale of love and betrayal, **Madama Butterfly** tells the story of a young geisha's unwavering devotion to an American naval officer. "Un bel di" is Butterfly's hopeful aria, dreaming of her husband's return. "The Humming Chorus" is a serene, yet tragic interlude, reflecting the tension and anticipation of Butterfly's fate.

La Fanciulla del West



1910

Set in the American Wild West, **La Fanciulla del West** is a unique blend of romance and adventure. The "Prelude" introduces the opera's dramatic setting, while "Ch'ella mi creda libero e lontano" is Johnson's heartfelt plea for mercy, wishing to be remembered as a free man.

La Rondine



1917

A lighter, romantic opera, **La Rondine** explores themes of love and societal expectations. "Chi il bel sogno di Doretta" is a lyrical, dreamlike aria where Magda recalls a dream of love, filled with nostalgia and yearning for the ideal romance.

Il Trittico



1918

A trio of one-act operas, **Il Trittico** explores a range of human emotions:

1. *Il Tabarro*

A dark tale of jealousy and murder, reflected in the brooding "Nulla! Silenzio!".

2. *Suor Angelica*

A heart-wrenching story of a nun's loss, captured in the sorrowful "Senza mamma".

3. *Gianni Schicchi*

A comedic romp through family scheming, highlighted by the charming "O mio babbino caro".


Turandot



1924

Puccini's final, unfinished opera, **Turandot**, is set in ancient China and tells the story of a cold-hearted princess. "Là sui monti dell'Est" sets the exotic tone of the opera, while "Nessun dorma" is a triumphant aria of hope and determination. "Tu, che di gel sei cinta" reveals Turandot's vulnerability as her icy heart begins to melt.

P UCCINI THE HEROINE



Programme Notes

Giacomo Puccini's ascent as an opera composer reached its zenith with the premiere of *La fanciulla del West* at the Metropolitan Opera on 10 December, 1910. This historic event featured a stellar cast, including the tenor Enrico Caruso and conductor Arturo Toscanini. In a striking display, the third act showcased eight horses onstage, fulfilling Puccini's vision. The demand for tickets was so intense that many resorted to black market resales at exorbitant prices. The evening culminated in 52 curtain calls, with audiences showering the composer and performers with bouquets, and a reception hosted by the Vanderbilts (once America's wealthiest family). Following a nine-show run at the Met, the opera, which was set during the California Gold Rush, premiered in Chicago and Boston immediately after. The European premiere was at Covent Garden, where Puccini dedicated *La fanciulla del West* to Queen Alexandra, who reciprocated with a diamond-and-ruby pin.

Affair after affair

However, this professional triumph came on the heels of profound personal turmoil. Just a year earlier, Puccini had faced what he described as "the saddest time" of his life. His wife, Elvira, was embroiled in scandal following the suicide of their maid, Doria Manfredi. The tragic events stemmed from Elvira's jealousy, which led to unfounded accusations of infidelity against Manfredi and a subsequent defamation lawsuit. This incident left Puccini deeply traumatised and marked a low point in his tumultuous marriage.

In the first place, Puccini's relationship with Elvira began as an affair between teacher and student in 1884. Elvira left her husband and eloped with Puccini, facing societal condemnation as a result. Throughout their relationship, Puccini frequently cheated on her, putting a strain on their relationship. They eventually married in 1904, primarily to legitimise their 18-year-old son. One significant affair with a younger woman led Elvira to make desperate attempts to retain his affection, including hunger strikes and confrontations. Despite these trials, they remained together until Puccini's death in 1924, with Elvira passing away in 1930. Throughout their marriage, Puccini expressed a sense of being "almost always in love," reflecting his restless pursuit of romance that his marriage did not fully satisfy.

Puccini's extensive correspondence of over 700 letters with his confidante, Sybil Seligman, offers deep insight into his emotional landscape. Ironically, while he struggled with his own love life, his operas revolved around women in profound yet often tragic love. He was emotionally invested in his heroines, like Manon, Mimi, Tosca, Cio-Cio-San, Angelica, and Liù, who are boundless in their devotion to a man. Upon completing Mimi's death scene in *La Bohème*, Puccini was so overwhelmed, saying, "I had to get up and, standing in the middle of the study, alone in the silence of the night, I began to weep like a child. It was as though I had seen my own child die." These heroines, marked by their outsider status and tragic fates, became a source of redemption for the melancholic composer.

The melancholic outcast

"I am nothing but a poor little girl, obscure and good for nothing," sings Minnie, the heroine of *Fanciulla*. This sentiment encapsulates the essence of Puccini's heroines – each one a social pariah in her own right. Liù is a slave girl; Tosca, a singer, is viewed as morally suspect; Angelica bears the shame of an illegitimate child. And, as though wishing to compensate them for their moral and social unworthiness, Puccini endows them with the most endearing traits. They are vulnerable, gentle, tender, affectionate and childlike, and they love to the point of self-

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sacrifice. But the most defining trait of a Puccini heroine is melancholy—whether it manifests as “heartrending”, “pathetic”, or “wistful.” William Weaver describes this melancholy as “the longing for a different existence,” a theme deeply rooted in Puccini’s own experiences. Puccini once stated: “I have always carried a large load of melancholy (*un gran sacco di melanconia*) with me. I have no reason for it, but so I am made and so are made all men who feel and who are not altogether stupid”, a reflection of both his character and the emotional depth of his operas.

To be clear, Puccini’s main criteria when choosing plays to adapt into operas was the narrative’s ability to pull at one’s heartstrings. This was the way he envisioned success, stating: “I compose only to a successful and sensational drama; it is the best way to catch success”. His drive for achievement reflected a stubborn, competitive streak: his first opera was composed for a competition and, despite losing, he managed to raise enough support to stage a production. The failure of his second opera, *Edgar*, fueled his determination to collaborate closely with librettists Luigi Illica and Giuseppe Giacosa, who would help craft some of his most celebrated works – *La Bohème*, *Tosca* and *Madama Butterfly*. Though the French composer Massenet had already staged a successful adaptation of *Manon Lescaut*, Puccini believed in the heroine’s ability to move audiences and that he could put an Italianate take on the character. *La Bohème* was written in competition with Leoncavallo (who had enjoyed success for composing Pagliacci) to which Puccini said “Let him compose, I will compose. The audience will decide.” He was very much interested in achieving success and pitting himself against the best.

An eternal struggle with poverty

Besides the social rejection that he faced from his elopement with Elvira, his desire for success also stemmed from what he described as “an eternal struggle with poverty”. As a child who played the organ in church, he would steal and sell the organ pipes, then change the harmonies so the missing pipes were unnoticeable. During his studies at the Milan Conservatory, he shared a room with composer Mascagni, both evading creditors while struggling to make ends meet. Financial hardship shadowed Puccini until his breakthrough with *Manon Lescaut* in 1893, but tragedy struck when his brother Michele, whom he hoped to bring back to Italy, succumbed to yellow fever in South America, leaving Puccini with deep regret.

As the oldest son in a long line of church organists, Puccini carried the burden of familial expectations. Yet he chose a different path—his first encounter with opera came through his teacher, Angeloni, who introduced him to Verdi’s works, igniting his passion for the genre. The eighteen-year-old Puccini then walked twenty miles to watch Verdi’s *Aida* in Pisa for the first time on 11 March 1876, a defining moment which directed him towards a career in opera. His beloved mother, Albina, died shortly after the premiere of his first opera. Her passing deeply affected him, exacerbating feelings of guilt and inadequacy that lingered throughout his life. Following his mother’s death, he eloped with Elvira – the start of many affairs. His family and church turned against him.

The intimate tragedy of *Suor Angelica*

It would be worthwhile to note that *Suor Angelica*, written towards the end of his life, appears to bear strong personal connections. The opera is about a young nun who, after learning of the death of her illegitimately conceived child, commits suicide in a convent. In many ways, the one-act contains echoes of his past: An all-female cast mirrored the woman-majority household of his youth, owing to the early death of his father. In his youth he was surrounded by five sisters, and as his mother’s favourite child, their close bond was exceedingly affectionate. His sorrow at her death was altogether exceptional, best expressed in the aria “*Senza mamma*”, which translates to “Without Mother”. Angelica bore the shame

of a son born out of wedlock, much like Puccini and Elvira’s son. A nod to his church music background, *Suor Angelica* is set in a convent and prominently features an organ in the orchestration. Angelica’s suicide, furthermore, would have surely reminded him of Doria Manfredi. *Suor Angelica* was so tragic that he shifted between writing it and his only comic opera, *Gianni Schicchi*. He completed *Suor Angelica* on 14 September 1917, while the comic opera was finished on 20 April 1918.

The way Puccini pursued success was also the way he expressed himself to the world, through finding heroine-centric stories and developing them through the emotions of opera. Puccini found his voice through the narratives of his heroines, weaving tales that mirrored his emotional struggles and societal alienation. In contrast to his contemporary Verdi, whose operas were often driven by conflict, Puccini’s works evoke a sense of yearning and intimacy. It has been said that the ground-bass of Verdi’s operas is a battle cry, while Puccini’s is a mating call. Puccini’s operas invite empathy for these outcasts, illuminating the figure of a composer who, despite his great reputation, grappled with profound personal challenges. Through his operas, Puccini immortalised the struggles of women who—much like himself—yearned for connection in a world fraught with sorrow.

Towards the end of his life, on 3 March 1923, he penned these words:

“I am friendless
And alone
Even music saddens me.
When death comes to call me
I shall find happy repose
Oh, how hard is my life!
Yet to many I seem happy.
But my successes?
They pass... and little remains.
They are ephemeral things:
Life runs on toward the abyss.
The young take pleasure in life,
Yet who heeds it all?
Youth is soon past
And the eye scans eternity.”

Through these poignant words, Puccini captures the essence of his existence—an artist in search of connection amid the shadows of his own melancholy.

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Translations

Le Villi (1884)

Se come voi piccina io fossi

Se come voi piccina io fossi, o vaghi fior,
sempre sempre vicina potrei stare al mio amor.
Allor dirgli vorrei: “Io penso sempre a te!”
Ripetergli potrei: “Non to scordar di me!”
Voi, di me... piu felici, lo seguirete, o fior;
per valli e per pendici seguirete il mio amor.
Ah, se il nome che avete menzognero non e,
deh! al mio amor ripetete: “Non ti scordar di me!”

If I were tiny like you

If I were tiny like you, or a wildflower,
I could always be close to my love
Then I would like to tell him: “I always think of you!”
I could repeat to him: “Don’t forget about me!”
You, who are happier than me, will follow him, oh
flowers,
in the valleys and on the slopes, you will follow my
love
Ah, if the name you have is not lying,
Oh! Repeat to my love: “Don’t forget about me!”

Edgar (1889)

Questo amor, vergogna mia

Chi detto a me l’avrebbe mai che un giorno
Costei sarebbe stata
L’affanno più crudel della mia vita?...
Son quindici anni d’Ungari e Moreschi
Un’errabonda schiera
Nel villaggio passò, qui una bambina
Abbandonando... Era Tigrana!... Crebbe
Figlia di tutti... Aimè, sul nostro seno
La vipera scaldammo!
Questo amor, vergogna mia,
lo spezzar, scordar vorrei;
Ma d’un’ orrida malia
Sono schiavi i sensi miei...
Mille volte al ciel giurai
Di fuggirla!... E a lei tornai!
Ella ride del mio pianto,
Del mio sdegno si fa scherno;
Ed io, vil, col cuore infranto,
Ai suoi piedi mi prosterno...
E lei sola io sogno, io bramo!
Ah sventura!... Io l’amo!... Io l’amo!

This love, my shame

Who told me that one day
She would have been
The cruellest worry of my life?...
Fifteen years ago, Hungarians and the Moors
A wandering band
A little girl passed through the village
Abandoned ... It was Tigrana ... she grew up
Daughter of all... Alas, on our breasts
We warmed the viper!
This love, my shame,
I would like to break, forget;
But of a horrid spell
My senses are slaves...
I swore to heaven a thousand times
to escape from her!... And I returned to her!
She laughs at my tears,
My indignation is mocked;
And I, vile, with a broken heart,
At her feet I prostrate myself...
And she alone I dream, I long for!
Ah, misfortune!... I love her!... I love her!

Manon Lescaut (1893)

Donna non vidi mai simile a questa

Donna non vidi mai simile a questa!
A dirle: io t’amo,
a nuova vita l’alma mia si desta
Manon Lescaut mi chiamo!
Come queste parole profumate
mi vagan nello spirto
e ascose fibre vanno a carezzare.
O sussurro gentil, deh! Non cessare...
Manon Lescaut mi chiamo!
Sussurro gentil, deh, non cessar!

I never saw a woman like her

I never saw a woman like her!
To tell her: I love you,
to a new life my soul awakens.
My name is Manon Lescaut!
These tender words no longer want me
I wander in the spirit
in the most hidden folds of the heart.
O gentle whisper, ah! do not cease...
My name is Manon Lescaut!
O Gentle whisper, ah, do not fall silent!

In quelle trine morbide

È ver! L’ho abbandonato
senza un saluto, un bacio!
In quelle trine morbide ...
nell’alcova dorata v’è un silenzio
gelido, mortal, v’è un silenzio,
un freddo che m’agghiaccia!
Ed io che m’ero avvezza
a una carezza voluttuosa
di labbra ardenti e d’infuocate braccia
or ho tutt’altra cosa!
O mia dimora umile,
tu mi ritorni innanzi -
gaia, isolata, bianca
come un sogno gentile
di pace e d’amor!

In those soft laces

It’s true! I abandoned him
without a farewell, a kiss!
In those soft laces ...
in the golden alcove there is a silence
cold, mortal, there is a silence,
a cold that freezes me!
And I was used to it,
to a voluptuous caress
of burning lips and fiery arms
now I have something quite different!
O my humble dwelling,
you come back to me -
gay, isolated, white
like a gentle dream
of peace and of love!

La Bohème (1896)

O soave fanciulla

RODOLFO
O soave fanciulla, o dolce viso
di mite circonfuso alba lunar,
in te vivo ravviso il sogno
ch’io vorrei sempre sognar!
Fremon già nell’anima
le dolcezze estreme,
nel bacio freme amor!

MIMÌ
Ah! tu sol comandi, amor!...

RODOLFO
Fremon già nell’anima
le dolcezze estreme.
nel bacio freme amor!

MIMÌ
Oh! come dolci scendono
le sue lusinghe al core...
tu sol comandi, amore!...

O lovely girl

RODOLFO
O sweet girl, O sweet face
Bathed in the soft moonlight,
The dream I see in you
Is the dream that I would always dream!
Already I taste in the spirit
the extreme sweetness.
love trembles in the kiss!

MIMÌ
Ah! Love, you rule alone!...

RODOLFO
Already I taste in the spirit
the extreme sweetness.
love trembles in the kiss!

MIMÌ
Oh! how sweets go down
his flattery to the heart...
you alone command, love!...

La Bohème (1896)

O soave fanciulla

RODOLFO
Nel bacio freme amor!

MIMÌ
No, per pietà!

RODOLFO
Sei mia!

MIMÌ
V'aspettan gli amici...

RODOLFO
Già mi mandi via?

MIMÌ
Vorrei dir... ma non oso...

RODOLFO
Di'.

MIMÌ
Se venissi con voi?

RODOLFO
Che?... Mimi?
Sarebbe così dolce restar qui.
C'è freddo fuori.

MIMÌ
Vi starò vicina!...

RODOLFO
E al ritorno?

MIMÌ
Curioso!
RODOLFO
Dammi il braccio, mia piccina.

MIMÌ
Obbedisco, signor!

RODOLFO
Che m'ami di'...

MIMÌ
Io t'amo!

RODOLFO
Amore !

MIMÌ
Amor!

O lovely girl

RODOLFO
Love trembles in the kiss!

MIMÌ
No, for pity's sake!

RODOLFO
You're mine!

MIMÌ
Your friends are waiting.

RODOLFO
You send me away already?

MIMÌ
I would like to say... but I don't dare...

RODOLFO
Tell me.

MIMÌ
What if I came with you?

RODOLFO
What?... Mimi?
It would be so sweet to stay here.
It's cold outside.

MIMÌ
I will stay close to you!...

RODOLFO
And when we come back?

MIMÌ
Who knows?
RODOLFO
Give me your arm, my dear ...

MIMÌ
I obey, sir!

RODOLFO
Tell me you love me...

MIMÌ
I love you!

RODOLFO
Love!

MIMÌ
Love!

La Bohème (1896)

Addio dolce svegliare alla mattina

RODOLFO
Dunque è proprio finita?
Te ne vai, te ne vai, la mia piccina?!
Addio, sogni d'amor!...

MIMÌ
Addio, dolce svegliare alla mattina!

RODOLFO
Addio, sognante vita...

MIMÌ
Addio, rabbuffi e gelosie!

RODOLFO
... che un tuo sorriso acqueta!

MIMÌ
Addio, sospetti!...

MARCELLO
Baci...

MIMÌ
Pungenti amarezze!

RODOLFO
Ch'io da vero poeta
rimavo con carezze!

MIMÌ e RODOLFO
Soli d'inverno è cosa da morire!
Soli! Mentre a primavera
c'è compagno il sol!

MARCELLO
Che facevi, che dicevi
presso al fuoco a quel signore?

MUSETTA
Che vuoi dir?

MIMÌ
Niuno è solo l'april.

MARCELLO
Al mio venire
hai mutato colore.

MUSETTA
Quel signore mi diceva:
Ama il ballo, signorina?

RODOLFO
Si parla coi gigli e le rose.

Farewell, sweet wakings in the morning!

RODOLFO
So is it really over?
Are you leaving, are you leaving, my little one?!
Goodbye, dreams of love!...

MIMÌ
Goodbye, sweet awakening in the morning!

RODOLFO
Goodbye, dreamy life...

MIMÌ
Goodbye, reproaches and jealousies!

RODOLFO
... that your smile calms!

MIMÌ
Goodbye, suspicions...

MARCELLO
Kisses...

MIMÌ
Pungent bitterness!

RODOLFO
I'm a true poet
I rhymed with caresses!

MIMÌ and RODOLFO
To be alone in winter is death!
Alone! But when spring comes
the sun is our companion!

MARCELLO
What were you doing, what were you saying
near the fire to that gentleman?

MUSETTA
What do you mean?

MIMÌ
Nobody's lonely in April.

MARCELLO
Upon my coming
you blushed.

MUSETTA
That gentleman told me:
Does he love dancing, miss?

RODOLFO
He speaks to lilies and roses.

La Bohème (1896)

Addio dolce svegliare alla mattina

MIMÌ
Esce dai nidi un cinguettio gentile.

MARCELLO
Vana, frivola, civetta!

MUSETTA
Arrossendo rispondeva:
Ballerei sera e mattina.

MARCELLO
Quel discorso asconde mire disoneste.

MUSETTA
Voglio piena libertà!

MARCELLO
Io t'acconcio per le feste
se ti colgo a incivettare!

MUSETTA
Ché mi gridi? Ché mi canti?
All'altar non siamo uniti.

MARCELLO
Se ti colgo a incivettare!
Bada, sotto il mio cappello
non ci stan certi ornamenti...

MUSETTA
Io detesto quegli amanti
che la fanno da mariti...

MARCELLO
Io non faccio da zimbello
ai novizi intraprendenti.

MIMÌ e RODOLFO
Al fiorir di primavera
c'è compagno il sol!
Chiacchieran le fontane
la brezza della sera balsami
stende sulle doglie umane.

MUSETTA
Fo all'amor con chi mi piace!

MARCELLO
Vana, frivola, civetta!

MUSETTA
Non ti garba?

MARCELLO
Ve n'andate? Vi ringrazio:
or son ricco divenuto. Vi saluto.

Farewell, sweet wakings in the morning!

MIMÌ
Birds twitter softly in their nests.

MARCELLO
Vain, frivolous, flirtatious!

MUSETTA
Blushing he replied:
I would dance evening and morning.

MARCELLO
That speech hides dishonest desires.

MUSETTA
I want full freedom!

MARCELLO
I'll set you up for the holidays
if I catch you being naughty!

MUSETTA
What are you shouting at me? What are you singing
to me?
At the altar we are not united.

MARCELLO
If I catch you flirting!
Mind you, under my hat
there are no certain ornaments...

MUSETTA
I hate those lovers
who act as husbands...

MARCELLO
I'll not be a laughing stock
among enterprising novices.

MIMÌ and RODOLFO
At the blossoming of spring
the sun is our companion!
The fountains will chatter
the evening breeze heals
the pain of human creatures.

MUSETTA
Make love with who I like!

MARCELLO
Vain, frivolous, flirtatious!

MUSETTA
Don't you like it?

MARCELLO
Are you leaving? Thank you:
now I have become rich. I salute you.

La Bohème (1896)

Addio dolce svegliare alla mattina

MIMÌ e RODOLFO
Vuoi che spettiam
la primavera ancor?

MUSETTA
sì, se ne va! Vi saluto.
Signor: addio!
vi dico con piacer.

MARCELLO
Son servo e me ne vo!

MUSETTA
Pittore da bottega!

MARCELLO
Vipera!

MUSETTA
Rospo!

MARCELLO
Strega!

MIMÌ
Sempre tua per la vita...

RODOLFO
Ci lasceremo...

MIMÌ
Ci lasceremo alla stagion dei fior...

RODOLFO
... alla stagion dei fior...

MIMÌ
Vorrei che eterno
durasse il verno!

MIMÌ e RODOLFO
Ci lascerem alla stagion dei fior!

Farewell, sweet wakings in the morning!

MIMÌ and RODOLFO
Shall we wait
until spring comes again?

MUSETTA
Yes, she's leaving! I salute you.
Goodbye Mister!
Farewell with pleasure.

MARCELLO
It is my pleasure and I am leaving!

MUSETTA
Workshop painter!

MARCELLO
Viper!

MUSETTA
Toad!

MARCELLO
Witch!

MIMÌ
Always yours for life...

RODOLFO
We will leave each other...

MIMÌ
We will leave each other when the flowers bloom...

RODOLFO
...in the flower season...

MIMÌ
I wish that winter
would last forever!

MIMÌ and RODOLFO
We will leave each other when the flowers bloom!

Tosca (1900)

Te Deum

SCARPIA
Tre sbirri... Una carrozza...
Presto... seguila
dovunque vada... non visto... provvedi!

SPOLETTA
Sta bene. Il convegno?

SCARPIA
Palazzo Farnese!
Va, Tosca! Nel tuo cuor s'annida Scarpia!...
È Scarpia che scioglie a volo
il falco della tua gelosia.
Quanta promessa nel tuo pronto sospetto!

CAPITOLO
Adjutorum nostrum in nomine Domini

FOLLA
Qui fecit coelum et terram

CAPITOLO
Sit nomen Domini benedictum

FOLLA
Et hoc nunc et usquem in saeculum.

SCARPIA
A doppia mira
tendo il voler, né il capo del ribelle
è la più preziosa. Ah di quegli occhi
vittoriosi veder la fiamma
illanguidir con spasimo d'amor,
fra le mie braccia illanguidir d'amor
L'uno al capestro,
l'altra fra le mie braccia...

FOLLA
Te Deum laudamus:
Te Dominum confitemur!

SCARPIA
Tosca, mi fai dimenticare Iddio!

TUTTI
Te aeternum Patrem
omnis terra veneratur!

God Bless You

SCARPIA
Three cops... A carriage...
Quick... follow
wherever she goes... unseen... take care!

SPOLETTA
Yes Sir. Where do we meet?

SCARPIA
Farnese Palace!
Go, Tosca! Scarpia nests in your heart!...
Scarpia now sets loose the
soaring falcon of your jealousy.
How great a promise in your quick suspicions!

CHAPTER
Our helpers in the name of the Lord

CROWD
Who made heaven and earth

CHAPTER
Blessed be the name of the Lord

CROWD
And this now and forever.

SCARPIA
My will takes aim
now at a double target, not only the rebel's head,
the bigger prize. Oh to see the
flame of those imperious eyes
Grow faint and weak with passion,
in my arms
Him in the noose,
And her in my arms...

CROWD
We praise you God:
We confess you Lord!

SCARPIA
Tosca you make me forget God!

EVERYONE
You are the eternal Father
let all the earth worship him!

Tosca (1900)

E lucevan le stelle

E lucevan le stelle,
ed olezzava la terra.
stridea l'uscio dell'orto.
e un passo sfiorava la rena.
Entrava ella, fragrante,
mi cadea fra le braccia.

Oh! dolci baci, o languide carezze,
mentr'io fremente le belle forme disciogliea dai
veli!

Svanì per sempre il sogno mio d'amore.
L'ora è fuggita, e muoio disperato!
E non ho amato mai tanto la vita!

And the stars were shining

And the stars were shining,
and the earth was perfumed.
The gate to the garden creaked and
a footsept rustled the sand to the path.
She entered, fragrant,
falling into my arms.

O sweet kisses, languorous caresses,
while trembling I released her veils and disclosed
her beauty!

My dream of love is gone forever.
The time is gone, and I'm dying in despair!
And never before have I loved life so much!

Vissi d'arte, vissi d'amore

Vissi d'arte, vissi d'amore,
non feci mai male ad anima viva!
Con man furtiva
quante miserie conobbi aiutai.
Sempre con fè sincera
la mia preghiera
ai santi tabernacoli salì.
Sempre con fè sincera
diedi fiori agl'altar.
Nell'ora del dolore
perché, perché, Signore,
perché me ne rimunerì così?
Diedi gioielli della Madonna al manto,
e diedi il canto agli astri, al ciel,
che ne ridean più belli.
Nell'ora del dolor
perché, perché, Signor,
ah, perché me ne rimunerì così?

I lived for art, I lived for love

I lived for art, I lived for love
Never did I harm a living soul!
Whatever misfortunes I encountered
I sought with subtle hands to support.
Always with sincere faith,
my prayer rose
to the holy chapels.
Always with sincere faith
I gave flowers to the altars.
In my hour of sorrow
why, why, Lord
why do you repay me so?
I gave jewels to the Madonna's mantle,
and songs to the stars in heaven
which then shined more beautifully.
In my hour of sorrow
why, why, Lord
oh, why do you repay me so?

Madama Butterfly (1904)

Un bel di verdremo

Un bel di vedremo
levarsi un fil di fumo sull'estremo confin del
mare.
E poi la nave appare.

Poi la nave bianca entra nel porto,
romba il suo saluto.
Vedi? È venuto!
Io non gli scendo incontro. Io no.
Mi metto là sul ciglio del colle
e aspetto, e aspetto gran tempo e non mi pesa
la lunga attesa.
E uscito dalla folla cittadina
un uom, un picciol punto
s'avvia per la collina.
Chi sarà? Chi sarà?
E come sarà giunto,
Che dirà? Che dirà?
Chiamera Butterfly dalla lontana.
Io senza dar risposta
me ne staro nascosta
un po' per celia e un po' per non morire al primo
incontro,
ed egli alquanto in pena chiamerà, chiamerà:
"Piccina mogliettina, olezzo di verbena,"
i nomi che mi dava al suo venire.
Tutto questo avverà, te lo prometto.
Tienti la tua paura, - io con sicura fede l'aspetto.

One fine day we'll see

One fine day we'll see
a wisp of smoke rising over the furthest edge of the
sea..
And then the ship appears.

Then the white ship comes into the port,
thunders its salute.
Do you see? It has arrived!
I shan't go down to meet him. Not I.
I shall stand there on the brow of the hill
and wait, and wait for a long time and I shan't find
the long wait tiresome.
And having left the city crowd
a man, a tiny speck in the distance
Will make his way up the hill.
Who will it be? Who will it be?
And when he has arrived,
What will he say? What will he say?
He'll call "Butterfly" from afar.
Without responding
I will remain hidden
partly to tease and partly so as not to die at the first
meeting,
and he, somewhat distressed, will call, will call:
"Dear little wife, little orange blossom,"
The names he gave me when he first came.
All this will come true, I promise.
Hold on to your fears. I wait for him with confident
faith.

La Fanciulla del West (1910)

Ch'ella mi creda libero e lontano

Ch'ella mi creda libero e lontano
sopra una nuova via di redenzione!...
Aspetterà ch'io torni...
E passeranno i giorni,
E passeranno i giorni,
ed io non tornerò...
ed io non tornerò...

Minnie, della mia vita mio solo fiore,
Miinie, che m'hai voluto tanto bene!
Tanto bene!
Ah, tu della mia vita mio solo fior!

Let her believe me to be free and far away

Let her believe me to be free and far away
on a new path to redemption! ...
She will wait for my return...
And the days will pass.
and the days will pass,
and I will not come back...
And I will not come back...

Minnie, the only flower in my life.
Minnie, who has loved me so much!
So much!
Ah, you are the only flower of my life!

La Rondine (1917)

Chi il bel sogno di Doretta

Chi il bel sogno di Doretta
potè indovinar?
Il suo mister come mai
come mai fini

Ahimè! un giorno uno studente
in bocca la baciò
e fu quel bacio
rivelazione:
fu la passione!

Folle amore!
Folle ebbrezza!
Chi la sottil carezza
d'un bacio così ardente
mai ridir potrà?

Ah! mio sogno!
Ah! mia vita!
Che importa la ricchezza
se alfine è rifiorita
la felicità!
O sogno d'or
poter amar così!

Doretta's glorious dream

Who could bring Doretta's
glorious dream to light?
It's a mystery how
does it ever end?

Alas! One day a student
kissed her on the lips
and that kiss
was a revelation:
It was passion!

Insane love!
Mad intoxication!
Who will ever be able to describe
the soft caress
of a kiss so ardent?

Ah! My dream!
Ah! My life!
What does wealth matter as long as
when blissful happiness
flourishes at the end?
Oh such a golden dream
to be able to love like that!

Il Trittico (1918)

Il Tabarro

Nulla! Silenzio!

Nulla! Silenzio!
È là! Non s'è spogliata,
Non dorme. Aspetta.
Chi? Che cosa aspetta? Chi, chi?
Forse il mio sonno

Chi l'ha trasformata?
Qual ombra maledetta è discesa fra noi?
Chi l'ha insidiata?

Il Talpa? Troppo vecchio!
Il Tinca forse? No, no, non pensa, beve
E dunque chi?
Luigi? No, se proprio questa sera voleva
abbandonarmi
E m'ha fatto preghiera di sbarcarlo a Rouen
Ma chi dunque? Chi dunque? Chi sarà?

Nothing, but silence!

Nothing! Silence!
She's there! She hasn't undressed,
She's not sleeping. She's waiting.
Who? What are you waiting for? Who, who?
Perhaps it's for me to go to sleep.

Who has changed her?
What cursed shadow has fallen between us?
Who undermined her?

The Mole? Too old!
Tinca perhaps? No, no, he doesn't think, he drinks
So who then?
Louis? No, if this very evening she wanted to
abandon me
And he's already begged me to land him in Rouen
But who then? Who then? Who will it be?

Il Tabarro	
<p>Nulla! Silenzio!</p> <p>Squarciare le tenebre! Vedere! E serrarlo così, fra le mie mani E gridargli: “Sei tu, sei tu!” E gridargli: “Sei tu, sei tu!” Il tuo volto livido sorrideva alla mia pena!</p> <p>Sei tu, sei tu! Su, su, su! Dividi con me questa catena! Travolgimi con te nella tua sorte. Giù insiem nel gorgo più profondo. Dividi con me questa catena Accomuna la tua con la mia sorte La pace è nella morte!</p>	<p>Nothing, but silence!</p> <p>Break the darkness! See! And hold it like this, in my hands And shout at him: “It’s you, it’s you!” And shout at him: “It’s you, it’s you!” Your livid face smiled at my pain!</p> <p>It’s you, it’s you! Come, Come, Come! Share this chain with me. Overwhelm me with you in your fate. Down together into the deepest whirlpool. Share this chain with me. Join your fate to mine. Peace is found in death!</p>
Suor Angelica	
<p>Senza mamma</p> <p>Senza mamma, bimbo, tu sei morto! Le tue labbra, senza i baci miei, scoloriron fredde, fredde! E chiudesti, O bimbo, gli occhi belli! Non potendo carezzarmi, le manine componesti in croce! E tu sei morto senza sapere quanto t’amava questa tua mamma! Ora che sei un angelo del cielo, ora tu puoi vederla la tua mamma! tu puoi scendere giù pel firmamento ed aleggiare intorno a me... ti sento... Sei qui... sei qui... mi baci... m’accarezzi.</p> <p>ah! dimmi quando anch’io potrò vederti? quando potrò baciarti!... Oh! dolce fine di ogni mio dolore! Quando in cielo con te potrò salire?... Quando potrò morire? Quando potrò morire, potrò morire?... Dillo alla mamma, creatura bella, con un leggero scintillar di stella... Parlami, parlami, amore, amore, amore!...</p>	<p>Without mother</p> <p>Without mother, My baby, you are dead! Your lips, without my kisses, they faded And grew cold, cold! And you closed, Oh my baby, beautiful eyes! Not being able to caress me, You cross your little hands on your chest! And you are dead without knowing how much your mother loved you this your mother! Now that you’re an angel from heaven, now you can see your mother! you can descend down through the firmament and hover around me... I feel you... You’re here... you’re here... you kiss me... you caress me.</p> <p>ah! tell me when will I be able to see you too? When can I kiss you!... Oh! sweet end of all my pain! When will I be able to go up to heaven with you?... When may I die? When may I die, may I die?... Tell your mother, beautiful creature, with a tiny twinkling of a star... Speak to me, speak to me, love, love, love!...</p>

Gianni Schicchi	
<p>O mio babbino caro</p> <p>O mio babbino caro, mi piace, è bello, bello. Vo’andare in Porta Rossa a comperar l’anello!</p> <p>Sì, sì, ci voglio andare! e se l’amassi indarno, andrei sul Ponte Vecchio, ma per buttarmi in Arno!</p> <p>Mi struggo e mi tormento! O Dio, vorrei morir! Babbo, pietà, pietà! Babbo, pietà, pietà!</p>	<p>Oh my dear daddy</p> <p>Oh, my dear daddy, I like Rinuccio, he’s handsome, he’s handsome. I want to go to Porta Rossa To buy the ring!</p> <p>Yes, yes, I want to go there! And if I love him in vain, I would go on Ponte Vecchio And throw myself into the Arno!</p> <p>I yearn and torment myself! O God, I would like to die! Daddy, have mercy, mercy! Daddy, have mercy, mercy!</p>
Turandot (1924)	
<p>Là sui monti dell’Est</p> <p>Là sui monti dell’Est la cicogna cantò. Ma l’april non rifiorì, ma la neve non sgelò.</p> <p>Dal deserto al mar non odi tu mille voci sospirar:</p> <p>“Principessa, scendi a me! Tutto fiorirà, tutto splenderà!” Ah!</p>	<p>There in the mountains of the East</p> <p>There on the Eastern mountains, the stork sang. But April did not bloom again, and the snow did not melt.</p> <p>From the desert to the sea can’t you hear a thousand voices sighing: “Princess, come down to me! Everything will flourish, everything will shine!” Ah!</p>
<p>Nessun Dorma</p> <p>(<i>Calaf, Il principe ignoto:</i>) Nessun dorma! Nessun dorma! Tu pure, o Principessa, nella tua fredda stanza guardi le stelle che tremano d’amore e di speranza...</p> <p>Ma il mio mistero è chiuso in me, il nome mio nessun saprà! No, no, sulla tua bocca lo dirò, quando la luce splenderà! Ed il mio bacio scioglierà il silenzio che ti fa mia.</p> <p>(<i>Coro: Voci di donne</i>) Il nome suo nessun saprà... E noi dovrem, ahimè, morir, morir!</p> <p>(<i>Calaf, Il principe ignoto:</i>) Dilegua, o notte! Tramontate, stelle! Tramontate, stelle! All’alba vincerò! Vincerò! Vincerò!</p>	<p>None shall sleep</p> <p>(<i>Calaf, the unknown prince:</i>) None shall sleep! None shall sleep! You too, princess, In your cold room You watch the stars Trembling with love and hope...</p> <p>But the my mystery is locked inside of me No one will know my name! No, no, I will say it on your mouth, When the daylight shines! And my kiss will melt the silence that makes you mine.</p> <p>(<i>Choir, voices of women:</i>) No one will know his name... And we will, unfortunately, have to die, die!</p> <p>(<i>Calaf, the unknown prince:</i>) Vabish, oh night! Set, you stars! Set, you stars! At dawn I will win! I will win! I will win!</p>

Turandot (1924)

Tu, che di gel sei cinta

Tu che di gel sei cinta,
da tanta fiamma vinta,
l'amerai anche tu!
Prima di questa aurora
io chiudo stanca gli occhi,
perché egli vinca ancora...
Per non vederlo più!

You who are bound by ice

You who are bound by ice,
conquered by so such flame,
you will love him too!
Before the dawn,
I close (my) tired eyes,
so that he may win again...
Never to see him anymore!



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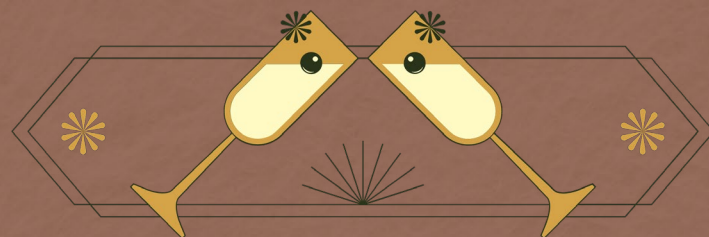
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Whether you are a corporate partner or individual donor, we extend our heartfelt thanks to all members of our community.

While the arts enrich lives, funding is still a challenge. As a non-profit organisation, SLO's box office takings does not cover our total production costs. Thus, we rely on government grants, sponsorships, and donations to help bridge the gap.

Support us to be the BEST:
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Upcoming Events



Celebrate World Opera Day with a free live performance at the **National Library Building!**

Featuring excerpts from classic operas by the Singapore Lyric Opera's Youth, Children's, and Adult Choruses, this event brings together both young and seasoned performers in the name of opera.

Saturday, October 26
6:30 - 7:30pm

Something special is brewing here at the Singapore Lyric Opera! Celebrate the New Year with us with a community singing event.

Details coming soon! Keep an eye out on our website for more details.

Saturday, December 28
TBD



The Singapore Lyric Opera Chorus family cheers!

Celebrate the holidays with the Singapore Lyric Opera at the **Esplanade Concourse!** Join us as our Children, Youth, and Adult chorus members come together to spread holiday cheer through song.

Sunday, December 29
6:30 - 7:30pm

Fundraising

Golf Tournament 2025

The annual Singapore Lyric Opera Fundraising Golf Tournament will be back next year for another rousing day of friendly competition and attractive prizes!

Drop us an email at info@singaporeopera.com.sg for more information on making an early booking. See you there!

Thursday, 22 May 2025
Tanah Merah Country Club



Sing with us!

SLO Youth and Children's Chorus (age 6 - 25)

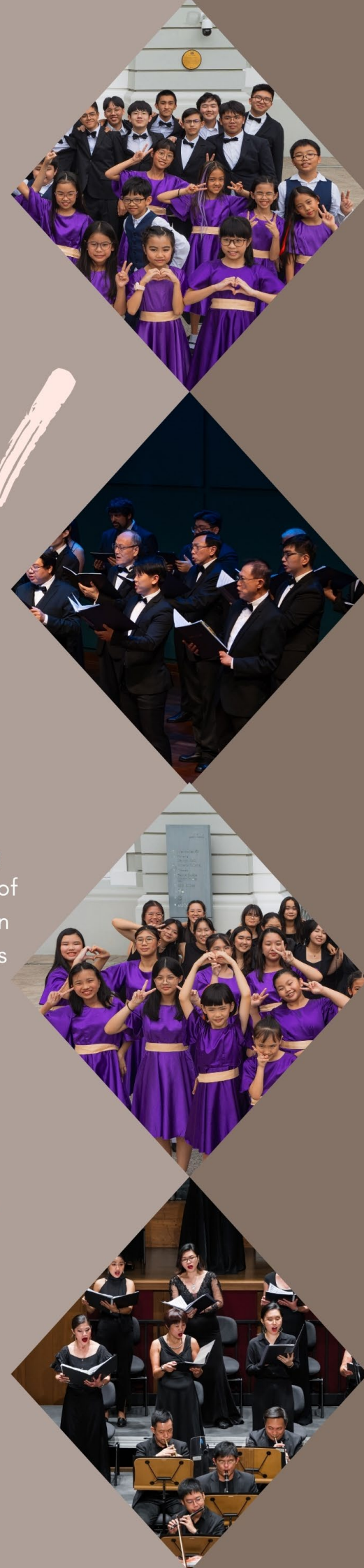
As a holistic development programme, SLOYCC provides youth and children aged 6 to 25 with music and drama training, exposure to live opera performances, and the chance to perform in showcases and concerts.

Through fostering a passion for opera and dramatic singing among our young performers, we aim to cultivate a chorus of exceptional quality and excellence in Singapore. In addition to musical training, participants will gain behind-the-scenes insight into the mechanics of theatre management, set design, and costume design in Western opera productions.

SLO Adult Chorus

We welcome individuals of all backgrounds, so long as you possess a passion for Western opera or choral performances. Interested in auditioning? SLO holds Chorus auditions on a rolling basis. Sign up via the link below to schedule an audition!

singaporeopera.com.sg/auditions





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Quincannon Asia Pte Limited
Ranauld Francois
Raymond Yu
Reading Mei Pang
Regius Construction & Civil Engineering Pte Ltd
Renaud Francois
Rhea V George
RHT Rajan Menon Foundation Ltd
Richard Lovell
Richard Low
Robert Hunzker
Robert M. Tomlin
Rosa Daniel
Ryan & Jovy Hovinga
Ryota Yamamiya
S-11 F&B Holdings Pte Ltd
Sache
Sachi Saurajen
Samantha Lee
Samas Management Consultants PL
Sensor One Pte Ltd
Serenade Lim
Shawn
Shehara Viswanathan
Shinjuku Restaurant Pte Ltd
Sihan
Sim Hock Keng
Sim Kheng Chin
Sim Mao Sheng Desmond
Sim Miaoling Kendra Gail
Sinbor Company Pte Ltd
Sindy Keng Sin Jing
Sintai Enterprise Pte Ltd
Siti Fauziah Binte Haji Ahmad
Song Kee Chan
Soon Li Heng Civil Engineering
Staphnie Tang Mun Ching
Stars Engrg Pte Ltd
Steven Looy Nee Phong
Steven Tan Chee Chuan

Below \$5,000

Susan Leong Lai Ong
Sylvester Tan
Tai Wei Shyong
Tammy Goetz
Tan Ching Khoon
Tan Eng Seong Philip
Tan Hong Jin
Tan Kah Thiam
Tan Nguan Chee
Tan Sia Tiang (Johnny Tan)
Tan Tee Khoon
Tang Chee Charn
Tang See Chim
Tang Si Yin Cynthia Elizabeth
Tatsuya Aizawa
Tay Kai Tze
Teck Hien Engineering Pte Ltd
Teo Hwee Ping
Teo Kaixin
Teoh Cheng Eam Eric
Terrence Toh Chongping
Tesei Alessandro
The Johor Society for the Performing Arts
The National University of Singapore Society
Thirdrock Capital Private Limited
Thomas Muljadi Handojo
Thuy Do Dzung
Tiong Hin Won Eric
Tommy Koh
Tomoko Osawa
Tirrec Fund Management Pte Ltd
TSMP Law Corporation
United Project Consultants Pte
Velocity Stone Project Pte Ltd
Victor Chan Yan Look
Vihari Jewels Pte Ltd
Wallenius Lines Singapore Pte Ltd
Wan Chng
Wang Hao
Wang Tong
Wee Tew Lim
Weng Meng (SG) Pte Ltd
Wong Ee Pui (Dr)
Wong Keng Leong
Wong So Kwan
Ya Kun International Pte Ltd
Yap Kong Meng Sebastian
Ye Zhi
Yeo Kan Kiang Roy
Yew Kim Hong
Yong Choon
Yong Poh Shin
Yuko Kishikawa
Zachary Michael Winson
Zap Piling Pte Ltd



Thank You!



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