



YST
Yong Siew Toh
Conservatory
of Music

CHUA

JAY

ROON

Pianist
Clarisse Teo

Clarinet
Junior Recital



Mon, 12.30pm

25.11.24

YST Concert Hall

Carl Nielsen
Clarinet Concerto, Op. 57

Jay Roon first picked up the clarinet when she joined her secondary school's wind band at 13 years old. Since then, she has maintained a passionate love for music making.

A band kid at heart, Jay Roon has since continued to play in numerous wind ensembles. She has also extended her expertise into the realm of the orchestra, becoming an active orchestral clarinetist in the Orchestra of the Music Makers (OMM.sg). Her love for music making can also be seen in her activeness in smaller ensemble groups, such as Not a Clarinet Choir (NACC) and The Clarinet Club (TCC).

She has also gone on to excel at her instrument, winning first place in the Birmingham International Music Competition (2024) in the Advanced 1 Category. She has also learnt under many acclaimed clarinetists such as Jelte Althuis of the Calefax Reed Quintet, David Griffiths, Franck Amet, Florent Héau and Nicolas Balderyou. She has also participated in numerous music festivals, such as Rondo Festival, Chofu Music Festival, and MusicAlp.

She is now studying avidly at the Yong Siew Toh Conservatory of Music, and is excited to hone her skills both as an orchestral musician, and as a classical clarinet soloist.

Biography



Carl Nielsen Clarinet Concerto

Carl Nielsen's Clarinet Concerto Op. 57 is undoubtedly one of the trickiest pieces in the pantheon of standard clarinet repertoire. The stamina needed to sustain the piece of almost 30 minutes, the difficult running passages and the sheer technicality within the piece makes it a truly difficult concerto to master. Famously written for the celebrated clarinetist Aage Oxenvad, it demonstrates Oxenvad's turbulent personality - featuring erratic changes in mood and bursts of energy. The concerto offers both technical challenges and profound emotional depth.

Upon first listening, it can be quite hard to discern the movements from each other. There are, however, roughly four "theme groups". The first theme group, *Allegro*, features the repeated skipping motif. You hear it can already lah man is this MUT or something. There is a crazy cadenza in between, which features Oxenvad's bipolar personality to a new level. The movement ends with a repeated staccato figuration which took me way too long to master.

The second theme group, *poco adagio*, is perhaps one of the more insidiously difficult movements to play. Seemingly "easy" after the sh*t storm that was the first movement, its trickiness is in its phrasing whilst maintaining legato throughout. The number of times Ma Laoshi told me to sing this movement will definitely be a significant memory of mine this semester. The third theme group, *Allegro non troppo*, pushes dance-like rhythms. At this point, you might be wondering - why the pianist lowkey sound like she be playing random sounds? Actually, the concerto heavily features a snare drum part, and my accompanist, Ms Teo, has to sadly try her best to mimic this part in the piano transcription. Some pianists do this by rapping their knuckles on the wood of the piano, but I prefer the weirder sound mumbled piano drumming.

The final theme group, *Allegro vivace*, begins shortly after the second cadenza. You will hear the culmination of all the earlier theme groups in this final maelstrom of a movement. Don't worry, I wouldn't know where to clap either, because the end of the concerto doesn't sound like anything special. Just a small, quiet murmur - a shadow that remains of the player after the ordeal they have just gone through.



*Thanks for
Coming!*