

CHEW CHIEN PHING, EUGENE

# SENIOR RECITAL

24 April 2023, 7:30pm

YST Concert Hall

Kerim Vergzov, piano

## DITTERSDORF

Double Bass Concerto No. 2 in E major, Kr. 192

## BOTTESINI

Variations on a Theme of Paisiello "Nel Cor Più Non Mi Sento"

## ANDERSON

Four Short Pieces for Double Bass

## KOUSSEVITZKY

Double Bass Concerto in F-sharp major, Op. 3

Picture by National University of Singapore



## **EUGENE CHEW - DOUBLE BASS SENIOR RECITAL**

### **A Message from the Artist**

This recital is a culmination of my efforts in the conservatory as a double bassist and I am proud to be presenting these pieces to you. The journey has not been easy for me but it was a fruitful one where I have become closer to the artist I envisioned to be since I first began in 2018. The credit mostly to the teachers and professors at YST that have unselfishly given me the knowledge and support throughout these four years. Tonight's selection of pieces are from standard double bass repertoire which I have come to enjoy listening and practicing – and now presenting it to you. I hope you enjoy the performance that I will put up.

### **Concert Program**

Carl Ditters von Dittersdorf  
Double Bass Concerto No.2, Kr 172  
I. Allegro Moderato  
II. Adagio  
III. Allegro

Giovanni Bottesini  
Variations on "Nel cor più non mi sento"

- 10 min intermission -

David Anderson  
Four Short Pieces For Solo Double Bass  
I. Prelude  
II. Scherzando  
III. Serenade  
IV. Capriccio

Serge Koussevitzky  
Double Bass Concerto, Op. 3  
I. Allegro  
II. Andante  
III. Allegro

Chew Chien Phing Eugene, Double Bass  
Kerim Vergazov, Piano

## About the Pieces

### **Carl Ditters von Dittersdorf - Double Bass Concerto No.2, Kr 172**

This concerto is a landmark piece in double bass performance and has been interpreted and performed by almost every musician studying classical double bass. Composed in the 18th century, the piece was originally written for the traditional “viennese tuning” which allowed the musician to play rapid arpeggios easily - a constant challenge for the modern bassist which earned the piece its place in most audition requirements. Dittersdorf being contemporaries with Mozart and Haydn, the piece features many identifiable classical aesthetics like the military and cantabile style which gives the piece that familiar classical flair that we all enjoy.

### **Giovanni Bottesini - Variations on “Nel cor più non mi sento”**

The theme of “Nel cor più non mi sento”, translated to “In my heart I no longer feel”, has led a long life past its origins. Originally composed as a duet by Giovanni Paisello for his 1788 opera *La molinara*, it has been used as compositional material for the likes of Beethoven, Paganini and Bottesini in many different instrumentations. Bottesini, a bassist himself, was well known for his incredible virtuosity and musicality of his performances and this composition demands that of the performer. The 3 variations that showcases the virtuosic possibilities of the bass and glimpses of Bottesini’s innovative style that he brought to the 19th century.

### **David Anderson - Four Short Pieces For Solo Double Bass (1994)**

American bassist David Anderson is a prolific composer, orchestral musician, jazz and funk bassist. As a bass student of the illustrious Frank Proto (also a prolific composer for double bass works) at the Cincinnati Conservatory in 1984, he started writing music under his mentorship. Like all modern composers, we stand on the shoulders of giants. Anderson draws motives and ideas from the greats like composers Bach and Bartok in the Scherzando and jazz bassist Jaco Pastorius in the Capriccio.

### **Serge Koussevitzky - Double Bass Concerto, Op. 3 (1902)**

The closing piece of the recital is another landmark piece in double bass repertoire. Written in a turn of the century Russian *bel canto* style, Koussevitzky once wrote that “he likened the inner voice of the sound of the strings to cords of the natural instrument—the human voice.” The form of the concerto can be interpreted as one-movement statement divided in to 3 sections. With lyricism as a main aesthetic of the concerto, this concerto will pull the heartstrings of the listener with musical themes that portray love, loss and longing.

## **Dedications and Appreciation**

To the Bass Council of YST:

### **Mr. Guennadi Mouzyka,**

Thank you for showing me the ways of the force through your patience with me in the four years in YST. I have learnt so much from you not only in bass but other aspects of life. The work doesn't end here. I'm very infinitely grateful and blessed to have you as my first bass teacher.

### **Prof. Tony Makarome,**

Thank you for being the guru in my musicianship skills (even before YST) - for I would not know what I would do without them. Your wisdom has been indispensable in many situations.

### **Prof. Greg Peterson,**

Thank you for opening up my eyes to the aesthetics and context of music making. Your classes and ideas have challenged me to be critical about my artistic identity and made me a more complete musician.

To my composition teacher:

### **Ms. Adeline Wong,**

Thank you for teaching me to appreciate the technical workings of classical repertoire and guiding me in my compositional voice. You have greatly contributed to my musical language and I am grateful for that.

To my musical brothers:

### **Litmus Jazz Ensemble – Erwin, Joel, Jeff & Anson**

Thank you for your support and love in accommodating my hectic schedule.

### **Lorong Boys – David, Jonathan, Rit & Joachim**

Thank you for being such great musical inspirations to me during this journey and for all the amazing opportunities that we had. Your encouragement spurs me on to do greater things I never envisioned.

### **To my wife, Jocelyn,**

Thank you for being the pillar of support in my four years of juggling gruelling education and work. Thank you for being with my support when I am at my lowest, and celebrating with me when I am at the highest. Your grit and patience pushes me forward.

And last but not least, a big thank you to all that came to support me in my senior recital in YST.