



YST

Yong Siew Toh
Conservatory
of Music

JUNIOR RECITAL SERIES
PRESENT...

Lim Wen Jie

TROMBONE RECITAL

TUESDAY, NOVEMBER 24

7.30PM

WORKS BY:

Galliard

Poulanc

Sulek



24 November | Tuesday

Lim Wen Jie

Trombone Recital

Shin Tanaka (B.Mus1), *bass trombone*
Stefan Bencic (B.Mus2), *tenor trombone*
Oleksii Ubozhenko (B.Mus3), *tenor trombone*
Rachel Chen, *piano*

PROGRAMME

FRANCIS LOULENC
Four Little Prayers of St. Francis of Assisi

JOHANN ERNST GALLIARD
Sonata No. 1

STJEPAN ŠULEK
Sonata (Vox Gabrieli)

About The Performer

Lim Wen Jie started playing the trombone at the age of 15 in secondary school and started his studies in Yong Siew Toh Conservatory of Music at 2018 with Marques Young and Sam Armstrong. Wen Jie was a participant in the Italian Brass Week in Florence, Italy as well as the Thailand International Trombone festival. Beyond the scope of study of the trombone, Wen Jie will be pursuing the Music Collaboration and Production Major as part of his studies in the conservatory. Apart from music, some of his other interests include explore food in Singapore, exercising and travelling around the region to gain new experiences.

Programme Notes

FRANCIS POULENC

Four Little Prayers of St. Francis of Assisi

In the summer of 1948, Poulenc's great-nephew Jérôme, who lived as a friar in the Franciscan monastery of Champfleury near Poissy, sent Poulenc French translations of four prayers attributed to Francis of Assisi with the request to his great uncle to set them in music.

Poulenc set the prayers to music within a few weeks in his house in Noizay and dedicated the work to the Franciscans of Champfleury. Poulenc commented on his composition: "I worship St. Francis, but he intimidates me a little too. In any case, I wanted to set a sign of humility with the setting of his wonderfully touching prayers. Thus, in the fourth piece, for example, a simple solo is heard at the beginning, like a monk leading his brothers in prayer. "The premiere was performed by the monastery choir in Champfleury as part of the liturgy. Poulenc wrote to the conductor that he appreciated the atmosphere of clarity and trust, more touching than the work with professionals who look at their watches during a concert.

In this piece, Poulenc merges archaic elements of medieval monastic chanting, e. g. organum-imitations or reminiscences of the Gregorian chant with the progressive harmonies typical of him. Nonetheless, the simple-looking melodies embedded in homophony represent a dedication to the work of Saint Francis of Assisi. It shows "Poulenc's skillful unification of sacred and secular, ancient and modern sound worlds".[8]

I have chosen to include this piece in the recital to show how the 1st trombone adopt different types of roles the trombone can adopt in the quartet. An interesting reimagination of the piece on trombones where we try to replicate the original roles written for the original singer/ performers.

JOHANN ERNST GALLIARD

Sonata No. 1

Johann Ernst Galliard was born in Celle, Germany. He began his compositional education at age 15, studying with Jean-Baptiste Farinel, then the music director in the Court of Hannover. Galliard was also a notable oboe and recorder player, and was appointed to a seat in the chamber ensemble of Prince George of Denmark following a performance of one of his original musical compositions. One of his original compositions is his '6 sonatas', which today I will be presenting sonata no. 1, a sonata written in typical Baroque style with an opening introductory movement, followed by a succession of contrasting movements, based on dance forms.

In the context of my recital, this work is originally written for Bassoon. As the 2nd piece progressing from the renaissance style, I envision a fresh experience for listeners when listening to baroque style reimaged the modern trombone playing in the modern day context. Baroque has been my favourite musical style in all of classical music styles, and I hope to perform this in a way that reflects my appreciation towards it.

STJEPAN ŠULEK

Sonata (Vox Gabrieli)

"The essential thing for an artist is to have something to say and know how to say it; then his work will, itself, be modern." – Stjepan Šulek

These are the words that the composer himself said. Croatian composer and violinist Stjepan Šulek studied at the Music Academy in Zagreb.

While Šulek is recognized as a great composer in his home country of Yugoslavia, his works are not often performed outside of the country. While Šulek is most famous for his piano sonatas, the Sonata for Trombone and Piano is highly acclaimed as a gemstone of standard trombone repertoire among trombonists. The work gained huge popularity after it was commissioned by the International Trombone Association in 1973. The Sonata has since been performed and recorded by famous trombonists including Ralph Sauer, Christian Lindberg, and Alain Trudel.

In this work, Šulek showcases the expressive nature of the trombone through dynamic and melodic extremes of the instrument, creating a challenging and satisfying work for both instrumentalists. Vox Gabrieli translates to "voice of Gabriel," referring to the angel Gabriel from the Bible. In the Old Testament, Gabriel appears to the prophet Daniel to explain Daniel's visions. Later, it is Gabriel who delivers the news to the Virgin Mary of the upcoming births of Jesus Christ and John the Baptist, major figures in the Christian faith. Šulek does not offer programmatic context for this work, but I believe this sonata tells a story of

Gabriel delivering a message from God. The varying styles within the piece outline the ways in which Gabriel delivers his messages on earth, ranging from firm and authoritative statements to soft words filled with understanding and comfort. These are the ways in which listeners received the word of God from the angel, and Šulek has captured this rhetoric to produce a work that will truly speak to listeners.

Personally, it has been really challenging preparing for the piece. However, I had a lot of fun experimenting and learning to make music out of it, and I hope you enjoy my performance.

Programme notes by Lim Wen Jie.