

JUNIOR RECITAL SERIES

TAN SHUN ZHONG

Rachel Chen, piano

Vivien Chong, piano

24th November 2020, 7pm

YSTCM Concert Hall

Works by:

Vaughan Williams

Paul Hindemith

Robert Schumann



24 November | Tuesday

Tan Shun Zhong

Tuba Recital

Rachel Chen, *piano*

Vivien Chong, *piano*

PROGRAMME

VAUGHAN WILLIAMS

Six Studies in English Folk-Song

I. Adagio

II. Andante sostenuto

III. Larghetto

IV. Lento

V. Andante tranquillo

VI. Allegro vivace

PAUL HINDEMITH

Sonata for Tuba and Piano

I. Allegro pesante

II. Allegro assai

III. Variations

ROBERT SCHUMANN

Adagio and Allegro, Op. 70

About The Performer

Tan Shun Zhong took up the tuba at the age of 13 when he joined the secondary school band. In 2017, Shun Zhong joined the Malaysian Philharmonic Youth Orchestra (MPYO) under the baton of Naohisa Furusawa. Together with the orchestra, he toured to Singapore and Hong Kong, performing in the prestigious Esplanade Concert Hall and Hong Kong Cultural Centre Concert Hall. He also joined the Kuala Lumpur Performing Arts Centre (KLPAC) Symphonic Band in the same year. He studied tuba with Fernando Borja, co-principal trombonist of the Malaysian Philharmonic Orchestra (MPO). He has taken part in masterclasses led by Øystein Baadsvik, Micaël Cortone d'Amore, Thomas Leleu, Aaron Tindall, Perry Hoogendijk and Tim Buzbee. Shun Zhong is currently in his third year of Bachelor's Degree at the Yong Siew Toh Conservatory of Music, Singapore, studying under Dr. Brett Stemple. Besides tuba, Shun Zhong enjoys playing badminton and being a vegetarian.

Programme Notes

Six Studies in English Folk-Song **Ralph Vaughan Williams (1872-1958)**

Six Studies in English Folksong is a collection of pieces originally written for cello and piano. Each song follows the same format: presentation of the tune in the solo line, followed by a full iteration of the folk song in the ensemble with an ornamented solo line.

Adagio ('Lovely on the Water') in E modal minor
Andante sostenuto ('Spurn Point') in Eb
Larghetto ('Van Dieman's Land') in D modal minor
Lento ('She Borrowed Some of her Mother's Gold')
Andante tranquillo ('The Lady and the Dragon') in C
Allegro vivace ('As I walked over London Bridge')

Composer Ralph Vaughan Williams (1872-1958) was an influential British composer of symphonies, chamber music, opera, choral music, and film scores. In 1914 at the age of 40, Ralph (pronounced "Rayf") Vaughan Williams enlisted as a private in the Royal Army Medical Corps and had a gruelling time as a stretcher bearer before being commissioned as an artillery officer. Williams wrote that his aim in setting the songs was that they be "treated with love." Never straying from his English roots, he sought to organically weave elements of his native music into all his compositions, rather than imitate it. One of the earliest researchers in ethnomusicology, he traveled the British countryside recording and transcribing folk music directly from its source.

Williams' music has been said to be characteristically English. It expresses a deep regard for and fascination with folk tunes, the variations upon which can convey the listener from the down-to-earth to the ethereal. Simultaneously the music shows patriotism toward England in the subtlest form, engendered by a feeling for ancient landscapes and a person's small yet not entirely insignificant place within them.

Sonata for Tuba
Paul Hindemith (1895-1963)

Hindemith's Sonata was the first sonata written for tuba, and completed only a year after Vaughan Williams had written the first concerto for tuba (which appears on the program later). It is the last of over twenty sonatas Hindemith wrote for orchestral instruments, and it is the most tonally obscured. Originally, Hindemith intended to use the twelve-tone technique to write the entire sonata, so there are several important themes throughout the piece that use all twelve pitches in a dodecaphonic way, but the piece still has a strong sense of tonality. The piece starts with the repeated interval of a ninth, followed by drastic contrasts between lyrical phrases with more jumps and leaps. Allegro assai is a quick scherzo-like movement that is tumultuous yet succinct. The final movement, Variationen, is dominated by a mysterious theme that is complex yet somehow songlike, and it features a virtuosic cadenza that is reminiscent in composition to a Romantic cadenza, yet sounds like nothing from the Romantic era.

Programme notes by Tan Shun Zhong.