

28 April | Wednesday

Low Xin Hong Tuba Recital

Rachel Chen, *piano*

PROGRAMME

JOHANN SEBASTIAN BACH

Flute Sonata in E-flat major, BWV 1031

I. Allegro moderato

II. Siciliano

III. Allegro

JÖRG DUDA

Fantasia II for Tuba and Harp. Op. 29/2

I. Nocturne

II. Rondeau

III. Valse berceuse

IV. Finale

LOW XIN HONG (B.Mus4), *tuba*

FELITA ELEONORA (B.Mus3), *harp*

– **Intermission (10 mins)** –

CHRISTER DANIELSSON

Concertante Suite for Tuba and 4 Horns

I. Largo

II. Allegro Vivo

III. Moderato Misterioso

IV. Andante con Sentimento – Alla Marcia

LOW XIN HONG (B.Mus4), *tuba*

BRYAN CHONG, *horn*

HSIEH YUNG-SHAN (B.Mus3), *horn*

LINNET SIM YUN JUAN (B.Mus2), *horn*

LUKE CHONG KHI SIAN (B.Mus3), *horn*

WILLIAM KRAFT

Encounters II for solo Tuba (1964)

Gordon's Senior Recital – Program Notes

Bach's Flute Sonata in Eb Major (BWV 1031)

There has been disputes of the origins of the work - C.P.E. Bach attributes the Sonata in E-flat major to his father unequivocally, as did Bach's composition student C.F. Penzel. Yet there remains some debate as to the work's authorship.

It either was composed by Johann Joachim Quantz (1697-1773), flutist and flute teacher of King Frederick the Great of Prussia, *or* was modeled closely by Bach on Quantz's Trio sonata in E-flat major, QV: 218, based on similarities in their layout, thematic materials, use of rhythm, and range.

Contrary to Bach's other works which involves denser counterpoints this piece exemplifies the elegant simplicity of the late Baroque's *galant* style, its effervescent flute lines in an active, ongoing conversation with the keyboard. In all but its instrumentation, it bears a striking resemblance to the concerto as a form.

Jörg Duda - Fantasia II for Tuba and Harp (Op.29/2)

"At the request of tuba player Andreas Hofmeir, I was asked to compose a piece for him for tuba and harp. At first I had tremendous difficulties with this daring cast, because the harp is usually in the dynamically weaker position"

- Jörg Duda

Albeit tuba and harp pairings are rare in of itself – Fantasia II by Jörg Duda is a testament that masterpieces aren't and shouldn't be limited or confined to instrumentation. I urge the listener to depart from the conventional tones one would expect out of the tuba. It's a musical adventure that requires tactful navigation of colors, moods and textures.

The work is in 4 movements:

-The introductory first movement (Nocturne) introduces a vocal motif, which, with its distinctive fifth, runs through the themes of all movements.

-The following Rondeau (II) plays with motifs in uneven dance time signatures. The main motif appears again as a secondary theme.

-The "Valse berceuse" (III) combines two Finnish folk songs:

A well-known summer song (probably of Swedish origin) with a lullaby.

-The finale (IV) takes up the type of spirited Finnish folk dances. In the middle section, where the harp imitates a Finnish kantele (zither), motifs from all movements appear again. A short fugato leads back to the theme and a fiery coda follows.

Christer Danielsson - Concertante Suite for Tuba and 4 Horns

Christer Danielsson dedicated this unique work for tuba and four horns to Michael Lind.

Written in four movements each movement exudes a different style and mood. A homage to composers such as Wagner and Bruckner who masterfully wrote passages for horn quartets and a bass tuba – Danielsson's work exploits the timbre of conical instruments and takes it to the next level.

Each movement presents to the listener a myriad of moods and textures. Written in the 20th century – musical writings suggest influence of musical styles from popular culture (Blues, Ragtime, Waltz and Marches)

- Largo, Allegro Vivo
- Moderato Misterioso
- Andante con Sentimento
- Alla Marcia

William Kraft - Encounters II for solo Tuba (1964)

Encounters II was written for Roger Bobo in 1964 – a declamatory and dramatic piece that demands great expressive conviction as well as a very good musical theatrical sense.

Encounters II is a theme and variations which makes excellent use of the idiomatic resources of the instrument – tapping on extended brass techniques such as multiphonics. The piece presents to the listener an influx of moods.

No stranger to tuba canonical literature – Encounters II is a staple at most tuba competitions.