

flute junior recital
**KALEIDOSKOPISCHE
HARMONIEN**
J.S Bach, K. Fukushima, S. Karg-Elert







Kaleidoskopische Harmonien

Hello and welcome to Kaleidoskopische Harmonien which in English means Kaleidoscopic Harmonies. In this recital programme, I aim to explore the differing harmonic language through the musical periods. I have chosen three distinct works that bring forth the full spectrum of harmonic colouring for the flute, thus why I compare the harmonies reflected in these pieces to that of a kaleidoscope.

I would like to extend my thanks to the YST professors and RDB mentors who have helped me prepare for this recital. I would also like to thank all my friends and family for supporting every step of this journey.

Julien Quek

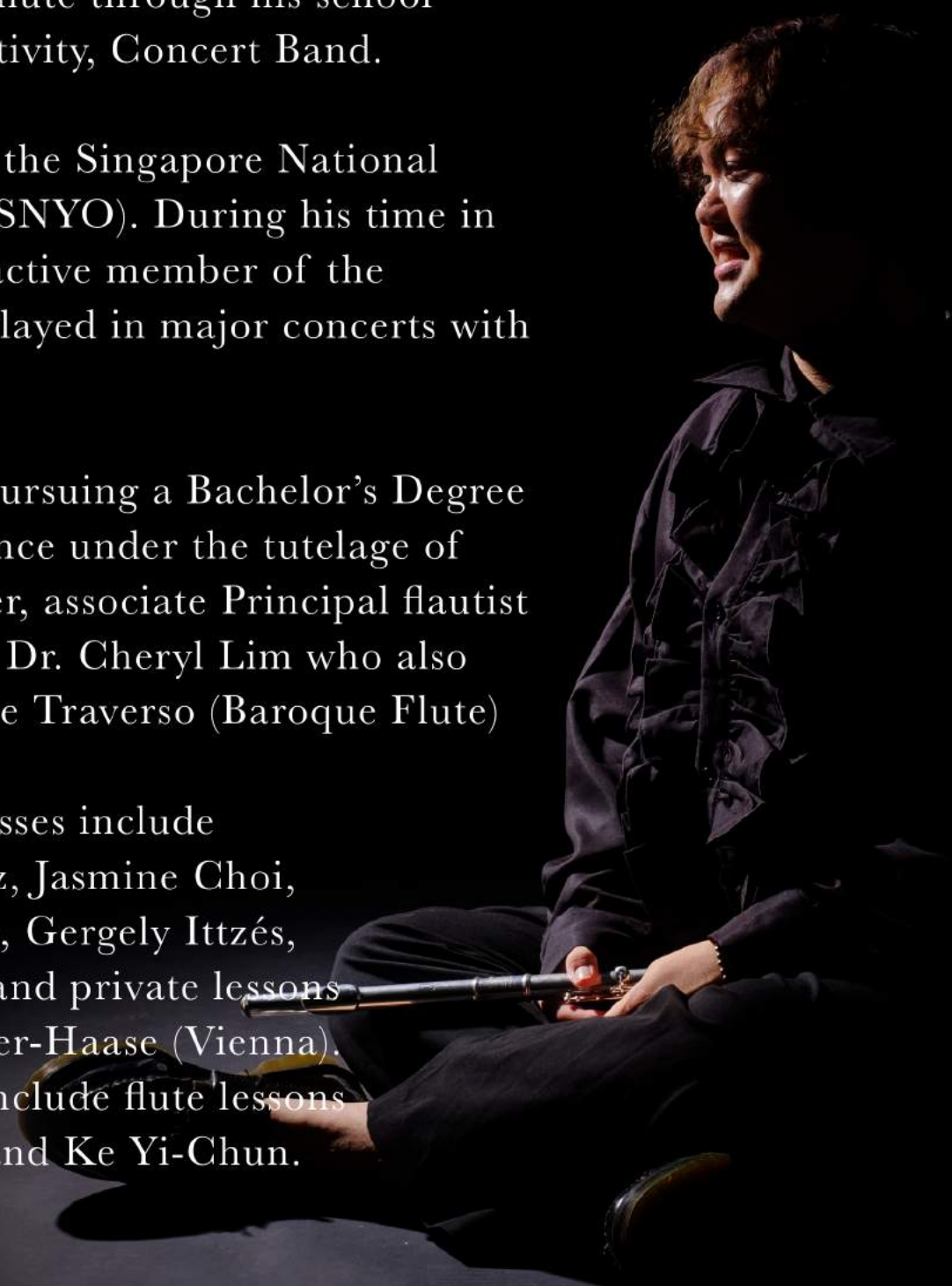
As an avid performer, Julien has performed with groups such as The Singapore National Youth Orchestra (SNYO), YST Conservatory Orchestra and Red Dot Baroque (Early Music)

His journey started in 2014, age 13 where he was first introduced to the flute through his school extracurricular activity, Concert Band.

In 2017 he joined the Singapore National Youth Orchestra (SNYO). During his time in the SNYO, as an active member of the orchestra he has played in major concerts with the SNYO

At present, he is pursuing a Bachelor's Degree in Flute Performance under the tutelage of Evgueni Brokmiller, associate Principal flautist with the SSO and Dr. Cheryl Lim who also coaches him on the Traverso (Baroque Flute)

Notable masterclasses include Karl Heinz Schütz, Jasmine Choi, Michel Bellevance, Gergely Ittzés, Paolo Taballione and private lessons with Barbara Gisler-Haase (Vienna). Former teachers include flute lessons with Wang Tong and Ke Yi-Chun.



Ashley Chua

Ashley Chua Kai Qian, fourth year undergraduate at the Yong Siew Toh Conservatory of Music (YSTCM), currently pursues a Bachelor of Music (B.Mus) with a double major in Piano Performance and Music and Society (MS). Her mentors include Mr Lim Yan, Dr Thomas Hecht and Prof Albert Tiu, and she has also benefitted from masterclasses with renowned pianists Sir Stephen Hough, Mr Kun-Woo Paik, and Professor Alexander Schimpf.

As a pianist, Ashley has participated actively in a range of concerts and competitions, placing 3rd in the Piano division of the YSTCM Concerto Competition 2022 with Poulenc's Aubade, and Special Mention in 2023 with Beethoven's Piano Concerto No. 5. In July of 2023, she was gratefully afforded the opportunity to attend the AmalfiCoast Piano Festival where she was coached by Professors James Giles, Enrico Elise, Yoshikazu Nagai, and Marina Lomozov.

Her background in music analysis and research as an MS major gave rise to her most recent paper *Gesture as Connection*, a year-long investigation into the effects of Soundpainting on communication between composers and performers. Outside of solo piano and music research, Ashley has a keen interest in collaborative piano and accompaniment, as well as in music and non-music related academia.





J.S. Bach
Sonata in G minor for Flute and
Cembalo
(I. Allegro, II. Adagio, III. Allegro)

Kazuo Fukushima
Mei for Solo Flute

Sigfrid Karg-Elert
Sinfonische Kanzone

J.S. Bach

(1685-1750)

G minor Sonata for Flute and Cembalo

It is no doubt that most musicians would know of Johann Sebastian Bach, maybe the most important figure in the development of European art music, well known for his ingenious use of counterpoint. His G minor Sonata, is shrouded in utmost mystery: it has historically been attributed to Bach, but sources have shown that it might also have been composed or completed by his son, C.P.E Bach. It was originally intended to be played by the flute, but is also commonly played by the violin. The Sonata challenges the flautist by exploring the instrument's low and middle registers, which at that time was less favoured due to the projection difficulties compared to the more preferred high register.

The three movements in the Sonata follow what was then the modern Italian sequences fast - slow - fast. In the opening *Allegro* there are solo passages accompanied by an obbligato and bass line that could be extemporised by the keyboard player, as it would have been the practice during Bach's time. In contrast, the central movement, *Adagio* and the spirited *Allegro* finale are consistently set in a trio texture, with the musical material evenly divided between the harpsichord and the flute, implying that both instruments are equal musical partners in this Sonata.

Kazuo Fukushima

(b.1930)

Mei for Solo Flute

The score's inscription states in Italian that "Mei, the Chinese character of which is written (冥), signifies dark, dim, intangible." In 1961, Fukushima received a commission from Italian flautist, Severino Gazzelloni to write a solo flute piece. In the same year, it came to Fukushima's attention that another flautist, Wolfgang Steinecke wanted to premiere the commissioned work in 1962 in Italy - and also that Steinecke had died on December 23, 1961. This news led Fukushima to compose *Mei* in memory of Steinecke. Above the title of the music, the following words appear in French: "Mei, which I dedicate to the spirit of Wolfgang Steinecke, thanks to the flute of Severino Gazzelloni." According to ancient Japanese legend it is believed that the sound of the flute has the power to reach the dead.

Mei is an extension of the Jikken Kobo, a workshop for artists that was created in Tokyo 1951 to experiment with combining traditional Japanese sensibilities with modernistic approaches. Since 1960, composers of the Japanese avant-garde have been composing for modern Western instruments while paying homage to the traditional art forms of earlier Japanese culture. *Mei* was composed for a modern Western flute, but displays traditional Japanese musical characteristics.

The Japanese art form principle Jo-Ha-Kyu. 「序破急」 (a three-part form moving from slow to fast), can be seen in Mei. It is widespread in many Japanese traditional arts. Literally, "Jo" means introduction, "Ha" is the rapid acceleration of tempo, and "Kyu" a continuing accelerando followed by an abrupt calmness at the end. The principle of Jo-Ha-Kyu governs the three sections of the piece and is also reflected in the tempo markings that delineate the boundaries of each section.



Sigfrid Karg-Elert

(1877-1933)

Sigfrid Karg Elert (1877-1933) was an early 20th century composer best known for his compositions for pipe organ and reed organ.

*Sinfonische
Kanzone*

His musical style can be categorised as late romantic with expressionistic and impressionistic tendencies. Some of his inspirations include J.S Bach whom he quotes frequently in his music, as well as Claude Debussy and Max Reger.

Apart from organ works he has also contributed a generous amount of repertoire for the flute. These were mostly composed around the first World War between 1917-1919, when he was an oboist in a regimental band seated next to flautist Carl Bartuschat.

Sinfonische Kanzone, which was composed in 1917, was Karg-Elert's earliest work for flute and piano and was dedicated to Dr. Joseph Weber-Kassel, a long-time friend of the composer. The single movement piece was his most conservative work for the flute (in contrast to most of his later flute works) and reflects a very strong Romantic style.

Sinfonische Kanzone breaks no new ground for flute repertoire in terms of form or texture. The treatment of themes as well as the interaction of counterpoint between the piano and flute also follow the general conventions of the late Romantic style.

It is only in the development of the piece where Karg-Elert's more distinct style of spiralling chromaticism shine through.

The title *Sinfonische Kanzone*, translated as "Symphonic Song" does shed some light on the intention he had with this piece. Karg-Elert brings out the symphonic qualities in this piece with very dense textures from the piano as well as very intricate counterpoint between the two instruments. The soaring melodie's, rhetorical gestures and dramaticism in the writing also hint at his ambitions of personifying the flute as an operatic role.

To me, this piece highlights the theme of the recital very effectively as this piece is full of colourful harmonies and characters which brings forth a multitude of tonal colour both for the flute and the piano.

Programme notes
by Julien Quek

