

JUNIOR RECITAL

CHAN SHEE ANN SHANNON

28 Nov 2023 | 8:20 pm
YST Concert Hall

J.N. Hummel
Fantasia

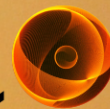
York Bowen
Phantasy Op. 54

PIANIST: LIU JIA



Yong Siew Toh
Conservatory
of Music

YST



Biography

Singaporean violist Shannon Chan began her studies on the violin with Chan Chee Mee in 2010, subsequently switching over the viola in 2018 after falling in love with its warm, mellow tone. She has previously studied with Jonathan Lee, and has taken masterclasses with various musicians such as Chan Yoong-Han, Judy Tay, and Lech Antonio Uszynski.

Shannon also enjoys making music with her peers, and performs regularly with the Orchestra of the Music Makers (Singapore), where she also volunteers with the marketing committee. She has also appeared in performances and recordings with the Metropolitan Festival Orchestra, Asian Cultural Symphony Orchestra, Musicians' Initiative, LEAD International Symphony Orchestra (Helsinki), and TwoSet Violin.

Shannon is currently under the tutelage of Associate Professor Zhang Manchun at the Yong Siew Toh Conservatory of Music.

Programme

Johann Nepomuk Hummel (1778-1837)

Fantasie for Viola and Orchestra (1900)

8''

York Bowen (1884-1961)

Phantasy Op. 54 (1918)

15''

Johann Nepomuk Hummel *Fantasia* (1900)

Although largely credited to J.N. Hummel (1778-1837), this *Fantasia* is a 1900 recreation of Hummel's *Potpourri for Viola and Orchestra Op. 94* (1820), by A.E. Fischer and Carl Fischer. While the original *Potpourri* featured multiple tunes from popular operatic works by Mozart and Rossini and also contained a central fugue, most of these were excised in the creation of the *Fantasia*, leaving behind only the introduction, the *Don Giovanni* section, and the rondo finale.

Fantasies have its roots in improvisation — constructed freely and without the use of a definite formal scheme. Hummel was recognised as one of the most distinguished pianists and composers of his day, and was one of the leading figures in cultivating the culture of ending a concert with an improvised fantasia on the piano. Similar to many of his contemporaries, the improvisations often opened with a slow introduction, followed by elaborations on various themes, and closed with a brilliant finale. This *Fantasia* reflects that style, displaying a balance between original materials and popular tunes, catering to a wide range of audiences. And it was this ability to please connoisseurs and the general public alike that allowed Hummel to remain at the helm of this style even as the genre waned in popularity.

Most notably, the central section of the *Fantasia* is an expansion on the theme from Don Ottavio's Aria *Il mio tesoro intanto* in the second act of Mozart's *Don Giovanni*, where the nobleman Don Ottavio pledges to avenge his fiancée after her father was brutally murdered. This section is set in the key of B♭ major — just as it appears in the opera — and is almost a direct quotation from Mozart, with the viola moving between the solo tenor line and the top line of the accompaniment. While many of the expansions on the original tune are Hummel's own work, some prominent features from the opera are retained, such as the D-D♭-C-E♯ line heard in the piano accompaniment, as well as a cadenza-like section starting on a low F.

York Bowen *Phantasy* Op. 54 (1918)

The *Phantasy* was composed for English violist Lionel Tertis in 1918 as a commission for the Cobbett competition, that of which was established by the amateur violinist and patron Walter Willson Cobbett. Beginning in 1905, it invited submissions of single-movement “phantasies” comprising multiple distinctly different sections for different instrumentations.

This work can be described as resembling a condensed sonata, containing three continuous “movements”. The **First Movement** opens with a warm, lyrical melody played by the solo viola in F major, introducing the main theme that ties the entire piece together. The music then opens up into a dance-like *Poco più allegro* section, broken up by a revisitation to the first theme, this time in D major. It then moves into a development section that sees an upward expansion in the musical material that comes to an abrupt pause, before returning back to the earlier dance-like subject.

The **Second Movement** is in D \flat major, and is marked by a slow, *con sord* section, featuring the sonorous lower register of the instrument. Here, the lyrical lines underpinned by a gently pulsating accompaniment in the piano brings out a sense of longing and highlights the vulnerability of the viola’s sound, as it spans almost the entirety of the instrument’s register while being handled in a rather delicate manner.

The *Phantasy’s* **Third Movement** is a brilliant and lively section that returns back to the home key of F major. In contrast to the expressive nature of the materials that preceded it, this *Allegro vivo* section has a strong rhythmic drive that propels the music forward into the triumphant conclusion to the piece. The opening theme returns in a stately manner in the piano, accompanied by scalar and arpeggiated figurations in the viola, expanding into a final grand statement of a fragment of the opening theme that brings the *Phantasy* to a close.

Citations

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