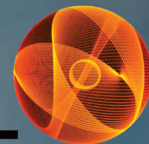


DENISE TAN

CELLO JUNIOR RECITAL



YST

Yong Siew Toh
Conservatory
of Music

pianist, Beatrice Lin

Bach Gamba Sonata No. 3

Hindemith Sonata for Cello solo

22 NOVEMBER 2021
5PM, MONDAY
YST CONCERT HALL

22 November 2021 | MONDAY

Tan Shi Ling Denise

Cello Recital

Beatrice Lin, *piano*

Programme

J.S. BACH

Viola da Gamba Sonata No. 3 in G minor, BWV 1029

I. Vivace

II. Adagio

III. Allegro

HINDEMITH

Sonata for Cello solo, Op. 25 No. 3

I. Lebhaft, sehr markiert

II. Mäßigschnell, Gemächlich

III. Langsam

IV. Lebhaft Vierton

V. Mäßig schnell

About The Performer

Denise is a Singaporean cellist with 15 years of performance experience. Representing Singapore as a member (2016-2019) and section principal (2018-2019) of the Singapore National Youth Chinese Orchestra has greatly inspired her growth and professional direction of study as a cellist. This stint has allowed her to gain experience, playing for international concert tours and festivals such as the Macau International Youth Music Festival. In 2019, she was selected by SNYCO to study at the Shanghai Conservatory of Music as part of their Immersion Programme. Denise received a scholarship from SHCM to study for a month under the tutelage of Professor Li Jiwu. She was also invited to perform as a guest player with the Chinese Traditional Orchestra of SHCM, as part of the 36th Shanghai Spring International Music Festival. Since 2018, Denise has been taking up frequent engagements with local orchestras. She maintains a strong interest in folk music and contemporary music. Today, she performs regularly as a cellist with Musicians' Initiative. She is currently studying at the Yong Siew Toh Conservatory of Music, in the studio of Mr Leslie Tan.

Programme Notes

J.S. BACH

Viola da Gamba Sonata No. 3 in G minor, BWV 1029

I. Vivace

II. Adagio

III. Allegro

This sonata is the third of a set of three sonatas written for viola da gamba and harpsichord.

It is uncertain exactly when these sonatas were composed, although they are now thought to date from sometime during Bach's appointment to Leipzig, around 1740.

Unlike the previous two sonatas which take on the form of the sonata da chiesa, this G minor sonata is written in 3 movements. It takes on a form bearing more semblance to the concerto grosso, with the first and third movements featuring the ritornello form, while the second movement presents a contrasting lyrical quality.

The arrangement for cello and piano is widely played today.

HINDEMITH

Sonata for Cello solo, Op. 25 No. 3

I. Lebhaft, sehr markiert

II. Mäßig schnell, Gemächlich

III. Langsam

IV. Lebhaftes Viertel

V. Mäßig schnell

Hindemith composed this sonata in 1922, in Germany where the Donaueschingen Festival, an annual festival for contemporary music was held. This was just after he began gaining reputation as a composer, both in and outside the country.

It is interesting how this sonata came to be. Hindemith wrote 4 out of the 5 movements in one evening, as part of a competition with fellow composers at the Festival to compose cello sonatas.

This was a period of time when Hindemith was a forerunner of the new objectivity style in music. The sonata consists of 5 movements, exploring both the instrument and expression. It transitions between two ends of a spectrum, from presenting angular music, tense and full of energy, to displaying subdued moments, lighter and more expressive passages.

Programme notes by Tan Shi Ling Denise.