

Lee Yan Liang

HORN JUNIOR RECITAL

24 Nov 2021 | 1pm | YST Concert Hall
Nicholas Loh | Pianist



YST

Yong Siew Toh
Conservatory
of Music

Works by:
F.J.Haydn
Eugene Bozza

24 November 2021 | WEDNESDAY

Lee Yan Liang

Horn Recital

Nicholas Loh, *piano*

Programme

HAYDN

Horn Concerto No. 1 in D Major, Hob. VIIId/3

I. Allegro

II. Adagio

III. Allegro

EUGÈNE BOZZA

En forêt, Op. 40

About The Performer

Lee Yan Liang first encountered the horn at the age of 13, in his school Concert band as part of the Co- Curricular Activities (CCA) and began his studies at the Yong Siew Toh Conservatory of Music in 2019 with Han Chang Chou, Jamie Hersch and Hoang Van Hoc. Being an avid and passionate musician since his secondary school days, he has performed with groups such as The Philharmonic Orchestra, the Orchestra of the Music Makers and Asian Cultural Symphony Orchestra. He was selected as a finalist in the Singapore Brass Festival in 2019 and has participated in masterclasses led by Hoang Van Hoc and Ben Jacks. During his free time, Yan Liang enjoys spending time with his family, meeting up with friends over beer and travelling around the region in search of scrumptious food and delicacies.

Programme Notes

HAYDN

Horn Concerto No. 1 in D Major, Hob. VIIId/3

I. Allegro

II. Adagio

III. Allegro

Joseph Haydn (1732 – 1809), known affectionately as ‘Papa Haydn’ completed his Horn Concerto No. 1 in D major (Hob. VIIId/3) in 1762, when he was new to the Esterhazy court. The concerto was written for Thaddaus Steinmüller, who was one of the first hornists he hired. The first movement is written in a typical sonata form where the theme is a stepwise motion first played by the strings, and then later in unison with the solo horn. This ascending figure works into every component of this subject, and can be heard in the more generic gestures of the secondary themes. The second movement is a gorgeous and stately Adagio at a measured pace, the melody flows smoothly along in the strings before being appropriated by the horn. The subject is centered mainly in the horn's higher register, but again Haydn sends the solo horn to the depths very briefly in a passage that requires good tone control but no real dexterity. The strings take a mull at the melody once more, whereas the horn returns with a highly streamlined version, all sustained notes, over the same chord sequence. There's another cadenza opportunity, and, again, a coda based on the tail end of the movement's long main theme. The concluding Allegro employs angular themes, small repeated gestures, trills, and percolating phrases for the solo horn. All this goes through a rudimentary development section, then stops short for one last cadenza.

Through performing this sublime work, I hope to be able to showcase the simple yet elegant qualities of the horn, as well as display my musicality in classical style playing.

EUGÈNE BOZZA

En forêt, Op. 40

Eugène Bozza was a French composer and violinist. He was known for being one of the most prolific composers of chamber music for wind instruments. The piece is considered a staple in the modern horn repertoire and was commissioned as a test composition for graduate horn students at the Paris Conservatory. It displays various elements of horn playing, including

bounding intervals, swift lip trills, sonorous glissandos, and intricate hand-stopping techniques, all while covering an extensive four octave range. Bozza also exploits the roots of the horn, known as hunting horns by incorporating frequent calls and responses. The third section is a lyrical portrait and incorporates the use of quasi-Gregorian chants, which eventually gives way to the fanfare hunting section once more. The first section comes back to bring the piece full circle and finishes with an exciting codetta.

Programme notes by Lee Yan Liang.