

Junior Recital

*Encore!*

**Uvahraaj S/O Anbarasan**

*Yuru Lee, percussion*

*William Yee, trombone*

*Rachel Chen, piano*

**24 November 2021**

**4:40 pm**

WORKS BY:

Romhanyi

Piazzolla

Verhelst

Arban



**YST**

Yong Siew Toh  
**Conservatory**  
of Music

24 November 2021 | WEDNESDAY

# *Uvahraaj S/O Anbarasan*

## *Tuba Recital*

Yee Choon Yong William (B.Mus3), *trombone*

Lee Yuru (M.Mus1), *percussion*

Rachel Chen, *piano*

### ***Programme***

**JEAN-BAPTISTE ARBAN *trans.* IOAN DOBRINESCU**

*Carnival of Venice*

**ROMHÁNYI**

*Parallels*

I. Allegro

II. Andante rubato

III. Vivo

**PIAZOLLA**

Tango Etude No. 3

**STEVEN VERHELST**

*Devil's Waltz*

## ***About The Performer***

**Uvahraaj**, known as Raaj to everyone started his Tuba in his teens as a high school tuba player. In his journey he had the privilege to study understand many international tubists and play with multiple local chamber and orchestra groups, reinforcing his love for music making and communicating with music. While exploring different colours and tastes of tuba, he also like to expand his taste in food as cooking is his favourite pastime.

## ***Programme Notes***

### **JEAN-BAPTISTE ARBAN *trans.* IOAN DOBRINESCU**

*Carnival Of Venice*

Carnival of Venice makes use of theme and variation form. The main theme is introduced after the introduction of the piece. This theme then goes through a variation of changes which displays both the technical prowess and musical singing of the instrument in its extremes. Arban, in the final variation, attempts to push the limits of the single line instrument by giving both the accompaniment and melodic parts to the tuba showing its agility and ability. This has been one of the most performed encore pieces in the brass world.

### **ROMHÁNYI**

*Parallels*

I. Allegro

II. Andante rubato

III. Vivo

Áron makes use of the flexible rhythmic concept of classical-style chamber music together with jazz harmonies and phrasing and sound of improvised jazz elements. These written improvisations are however rhythmically and stylistically strict. Parallels goes through a variety of Jazz, Bebop and Ballad, showcasing the different characteristic sounds the tuba is able to portray in both dynamics and range. In the Allegro section of the 1st movement, Aron plays with the rhythmic intricacies of the 6/8 and 3/4 time signatures and melody and groove that comes out of this playful; tempering of time. The 2nd movement, Aron once again plays with time and space, and writes a melody that is able to bloom only when played with skilful rubato. This movement brings out the vocal characteristics of the tuba in its high tessitura. The 3rd movement, marked Vivo, rhythmically places its importance in the Bebop scale and Bossa-nova accompaniment of the piano.

### **PIAZOLLA**

Tango Etude No. 3

Originally written as a flute Etude to introduce the instrumentalist to the concept of tango, The tango Etude No.3 later became a staple in the encore performances for flutes and later transposed and arranged for different instruments. Many instrumentalists later, decided to add in the percussion element to bring out the tango flavour of the etude. Multiple versions have been performed with accompaniments varying from body percussion, to STOMP! Style broomsticks. Our creativity is our own limitation.

## **STEVEN VERHELST**

### *Devil's Waltz*

Verhelst wrote this piece for 2 bass trombonists Martin Schippers from the RCO and Tomer Mashkowski portraying the jazz nature of the instrument and associating the blues and jazz to the devil, almost as though quoting from the old association to Jazz as the devil's music. This piece, since its world premiere, has been performed by a variety of Low brass combinations. The Tuba and Tenor Trombone variant of this piece is also a popular encore. This choice of instruments however have their own set of challenges with the indicated range. The beginning of the piece starts off with an almost spoken conversation between the 2 instruments with questions and answers with a free tempo. Just like a waltz the partner take turn to lead and follow whilst supporting one another. The final section of the piece demonstrates a quick presto section which end the piece and a quick deep swoop. The encore of all encores.

*Programme notes by Uvahraaj S/O Anbarasan.*