

JUNIOR RECITAL

# Transcendent

*Yee Choon Yong William*

Works by:

**Saint-Saëns**

**Telemann**

**Ewazen**

NOVEMBER 24, 2021 • 6PM

YST CONCERT HALL

Nuttakamon Supattranont, trumpet  
Rachel Chen, piano

Yong Siew Toh  
Conservatory  
of Music

YST



24 November 2021 | WEDNESDAY

# *Yee Choon Yong William*

## *Trombone Recital*

Nuttakamon Supattranont (B.Mus3), *trumpet*  
Rachel Chen, *piano*

### **Programme**

#### **SAINT-SAËNS**

Cavatine, Op. 144

I. Allegro

II. Andantino

III. Allegro

#### **TELEMANN**

Sonata in F minor, TWV 41:1 transcribed ROBERT VEYRON-LACROIX

I. Andante Cantabile

II. Allegro

III. Andante

IV. Vivace

#### **EWAZEN**

Pastorale for Trumpet, Tenor Trombone and Piano

I. Andante Con Moto

II. Poco Piu Mosso

III. Piu Mosso

## ***About The Performer***

**William** has been playing the trombone since the age of 10. Since young, he has had a passion for music and joined the band in primary school to further realize his passion. He obtained his Diploma in Music performance in the Nanyang Academy of Fine Arts (NAFA), under the tutelage of Singapore Symphony Orchestra Associate Principal trombonist Mr. Damian Patti since 2013. In 2016, after enlisting in the Singapore Armed Forces (SAF), he joined the SAF Band where he signed on to become a regular full-time musician in the SAF Central Band where he further enhanced his musical skills and knowledge, under Singapore Symphony Orchestra trombonist Mr. Samuel Armstrong and Mr. Wang Wei since 2017 and 2019 respectively. In 2019, he attained his Fellowship of Trinity College London (FTCL) in trombone performance from Trinity College London, the highest level of diploma that they offer. Also, in 2019, William was accepted into the Yong Siew Toh Conservatory of Music, National University of Singapore (NUS) with a full scholarship to pursue his Bachelor of Music (Honours) In Trombone Performance. In YSTCM, not only is he under the tutelage of Mr. Samuel Armstrong, but he is also under the tutelage of Principal Trombonist of the Malaysian Philharmonic Orchestra Mr. Marques Young.

## ***Programme Notes***

### **SAINT-SAËNS**

Cavatine, Op. 144

I. Allegro

II. Andantino

III. Allegro

Saint-Saëns was a French composer, organist, conductor and pianist of the Romantic Era. He was a musical child prodigy and made his concert debut at the tender age of 10. Since young, he was fond of post-romanticism music, especially works written by Schumann, Liszt and Wagner. Although Saint-Saëns was fond of their music, he kept his compositions nearer to the romantic period unlike many composers at that time, which made him special. Towards the end of his life, he wrote his first and only work for solo trombone in 1915. This piece is in a Ternary form with the first and last movement having a hemiola rhythm (3 against 2) that can be commonly found in French dancedance music. The ascending and descending arpeggio lines in both the solo trombone and piano depicts the dance like characteristics of the 1st movement. In the 2nd movement, the key changes to E major from a darker Db major, introducing a slightly slower tempo with brighter lyrical phrases that ends by having a dramatic climax before transitioning to the last movement. The piece comes to a closure with the trombone powerfully highlighting the Dd major arpeggio till the altissimo range one final time

## **TELEMANN**

Sonata in F minor, TWV 41:1 transcribed ROBERT VEYRON-LACROIX

I. Andante Cantabile

II. Allegro

III. Andante

IV. Vivace

Georg Philip Telemann was a German Baroque composer and multi-instrumentalist who learnt how to play the violin, flute, recorder, zither and the keyboard. He chose to pursue music as his career despite violent objections from his family who wanted him to study law instead. Despite this, with his almost completely self-taught knowledge in music, he rose to become one of the leading German composers of that time as his music became an essential link between music of the late Baroque and early Classical styles. In 1728, Telemann wrote this sonata initially for bassoon and continuo but was later transcribed for the trombone. This sonata is written in da chiesa format, slow-fast-slow-fast which was a style that was getting popular in the 18th Century. The first movement, Andante Cantabile features short lamenting melodies with some of it being repeated identically but in contrasting dynamics, as if to mimic a call and echo. The second movement, Allegro, features energetic lively phrases in the 1st half of the movement, giving a complete contrast to the previous movement. In the second half of the movement, the key changes from it's relative minor in F minor to it's relative major in Ab major, giving the piece a brighter mood before having a da capo where it returns back F minor to end the movement. The third movement, similar to that of the first movement, is really slow and expressive. The dark and startle timbre in this movement clearly highlights the sorrow that Telemann wanted to portray before having an attacca to the last movement. The last movement, Vivace, features a compound meter in 3/8. As the piano accompaniment part in this movement just needs to provide steady downbeats on each bar, the soloist has the freedom to manipulate time, thus giving them the opportunity to showcase their ability and to incorporate their own flair into the music, to showcase their virtuosity.

## **EWAZEN**

Pastorale for Trumpet, Tenor Trombone and Piano

I. Andante Con Moto

II. Poco Piu Mosso

III. Piu Mosso

Eric Ewazen is an American composer and has been a faculty of The Julliard School since 1980. He has written many genres of works for solo instruments, chamber groups, orchestras, wind ensemble and even for chorus that has been performed around the world with great acclaim. His works received so much recognition worldwide that many of his works have become core repertoires for all instruments. Due to his outstanding writings, many distinguished soloists, chamber ensembles and orchestras performed his pieces. To name a few they would be Joseph Alessi, American Brass Quintet and Cleveland Orchestra. In 1996, Ewazen wrote pastorale originally for flute, horn and piano but rearranged for Trumpet, Trombone and Piano for the Areopagetica Trio at Mannes College, giving the piece a different color due to the different timbres of the instruments. The piece opens with the piano doing an arpeggiated glissando ascending as well as descending mimicking that of a harp, followed by the trombone stating the main motif of a beautiful melodic phrase which is later echoed by the trumpet. The trombone and trumpet occasionally play the same motif but in Major 3rds apart but at times they take

turns playing the melodic line, echoing each other as if they're having a conversation. In the middle section, it comes to a subito poco piu mosso where the tempo suddenly quickens and suggesting hints of changing key to a D major with the introduction of F# and C# from the earlier key of Bb major. This then builds up to interlocking rhythms between the trumpet and trombone leading to the climax of the piece where it's the only part of the piece that they play in unison. Thereafter, the recapitulation occurs and the motif from the beginning is brought back, ending the piece on a quiet note with the trumpet and trombone fading off followed by the penultimate Bb major chord in the piano.

*Programme notes by Yee Choon Yong William.*