



YST
Yong Siew Toh
Conservator
of Music

ALONG THE FIELD

Featuring the works of Bach, Vaughan
Williams, and Mozart

Zachary Dominguez, Tenor
Beatrice Lin, Organ, Piano
Julien Quek, Traverso
Megan Low, Violin

YST Concert Hall
25 November 9PM

Welcome!

Back in May, I was in Hannover for an exchange programme. The backyard had huge fields of Canola flowers as far as the eye can see. Just by walking along the field, I found peace and rest. Akin to this, Music offers a sense of respite amidst a fast paced life, especially here in Singapore. Imagine the last time when time stood still and you were present. This is what I would like to offer to you all. A time and space to leave your worries and cares outside and to experience sublime works of art. Take a deep breath and please enjoy the music.

J.S. Bach



Born in Eisenach, Johann Sebastian Bach was a prolific German composer, Kapellmeister, organist, and teacher. A deeply religious man, he worked in 2 churches and had to write new cantatas every week.

Benedictus is from his Mass in B Minor. The Mass is considered to be unusual for Bach as he was a devout Lutheran. It was more often for Lutheran masses back then to be shorter, a work known as *Missa Brevis* (Short Mass). However, his Mass in B Minor can be considered as a *Missa Totae* (Total Mass). It exhibits a tender affect from the long melodic phrases and the gentle timbre of the traverso and the organ, acting as an invitation for people to introspect. Even the lyrics themselves is a call for people to enter and be at peace.

Laß, o Fürst der Cherubinen is from his Cantata *Herr Gott dich loben alle wir* BWV 130, which was composed in 1724 for the Feast of St Michael and All Angels. The aria asks help from Jesus, the prince of Cherubs, to help his loyal believers so that they may be delivered to him though Elijah's chariot back to heaven.

Text and Translations

Benedictus

Benedictus qui venit in
nomine Domini.

Blessed is he who cometh in
the name of the Lord.

Laß, o Fürst der Cherubinen

Laß, o Fürst der Cherubinen
Dieser Helder hohe Schar
Immerdar
Deine Gläubigen bedienen
Dass sie auf Elias Wagen
Sie zu dir gen Himmel tragen

Oh [Jesus], Prince of Cherubim
Let the lofty hosts of these warriors
Forever
Serve your believers
That they may upon Elijah's chariot
Be taken to Haven to you

Ralph Vaughan Williams



English composer Ralph Vaughan Williams might be best known for his instrumental works such as the violin concerto "*The Lark Ascending*" and "*Fantasia on a theme of Thomas Tallis*" but he has an extensive collection of vocal compositions as well. Through the study of English folksongs and Tudor music, he was able to infuse modal and folk elements in his works which is exhibited in the song cycle "*Along the field*".

The cycle consists of 8 songs for violin and voice. "*We'll to the woods no more*" is a poignant look at the turning of seasons to autumn as it sets the scene of loss in "*Along the field*" and "*The Half Moon westers low*". "*In the morning*" brings us back to a jovial mood wherein the two characters portrayed by the voice and violin play against and with each other to create a jovial mood.

Text

i. We'll to the woods no more

We'll to the Woods no more
The laurels all are cut,
The bowers are bare of bay
That once the Muses wore.
The year draws in the day
And soon will evening shut:
The laurels all are cut
We'll to the woods no more.
Oh, we'll no more, no more
To the leafy woods away,
To the high wild woods of laurel
And the bowers of bay no more.

ii. Along the field

Along the field as we came by
A year ago, my love and I,
The aspen over stile and stone
Was talking to itself alone.
"Oh who are these that kiss and pass?
A country lover and his lass;
Two lovers looking to be wed;
And time shall put them both to bed,
But she shall lie with earth above,
And he beside another love."

And sure enough beneath the tree
There walks another love with me,
And overhead the aspen heaves
Its rainy-sounding silver leaves;
And I spell nothing in their stir,
But now perhaps they speak to her,
And plain for her to understand
They talk about a time at hand
When I shall sleep with clover clad,
And she beside another lad.

Text

iii. The Half Moon westers low

The half-moon westers low, my
love,
And the wind brings up the rain;
And wide apart we lie, my love,
And seas between the twain.

I know not if it rains, my love,
In the land where you do lie;
And oh, so sound you sleep, my
love.
You know no more than I.

iv. In the morning

In the morning, in the morning,
In the happy field of hay,
Oh they looked at one another
By the light of day.

In the blue and silver morning
On the haycock as they lay,
Oh they looked at one another
And they looked away.

W.A. Mozart



What else can be said for a composer that has gained such a following across centuries? Even with an oeuvre totaling to 626 works including fragments, there are still works, which are not often performed or are overshadowed by his other popular works and one such work is "*Or che il dover... Tali e cotanti sono*".

Written when Mozart was just 10 years old, this concert aria is part of a celebration of the newly appointed Archbishop Sigismund von Schrattenbach in Salzburg. During his reign, both Wolfgang and his father Leopold were under the court as musicians.

Text and Translations

Or che il dover m'astringe,
In scelte e corte rime
Grato mostrarmi a qual onor
sublime,
Di cui ci ricolmaste, o prence eccelso,
Ne' miei pensieri immerso
Ricerco un buon concetto.

Rumino colla mente,
Penso, ripenso, e poi non trovo
niente.
Febo e le Muse in mio soccorso
imploro;
Compariscono tutte a me dinanzi,
Confuse in volto e colle cetre
infrante.

D'un simile scompiglio
Le chiedo la ragion, tacer le miro,
E dopo mille al più sospir cocenti
Una così ripose:
Riverendo pastor, t'accheta, e in simil
Giorno non obbligarci a dire il nostro
Scorno; sulle rive della Salza ogni
Nostro potere, ogni saper fu crine
Da quella luce onde il suo prence è
cinto.

Now that duty compels me,
in select and brief verses,
to show my gratitude for that eminent
honour
with which you have overwhelmed us,
august prince,
I delve deep into my thoughts
for an inspiration.

I rack my brains,
consider, reflect, but find nothing
I involve Phoebus and the muses to
my aid;
they all appear before me
shamefaced and with broken lyres.

I ask the reason for such confusion,
and see them mute;
and after a thousand or so burning
sighs
one thus replies:
Revered shepard, be appeased, and on
such a day
do not force us to confess our shame.
On the banks of the Salzach,
all our power, all our wisdom was as
nothing
to that light with which your prince is
surrounded.

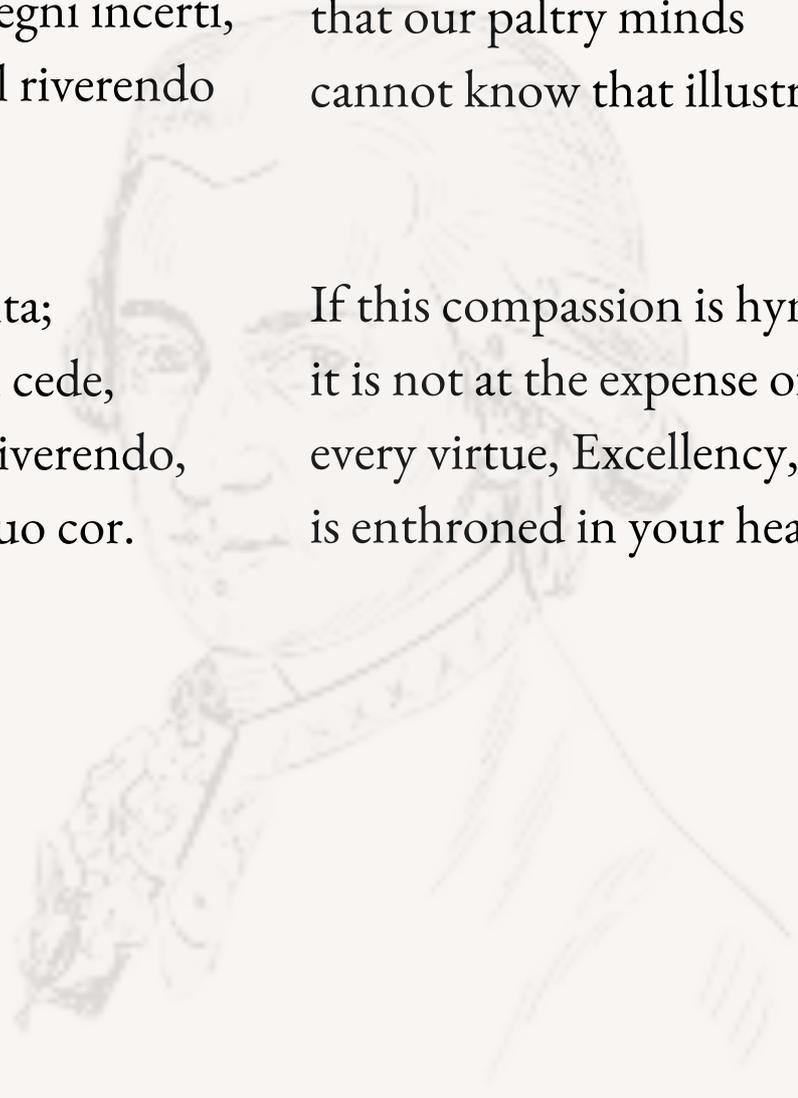
Text and Translations

Tali e contanti sono
Di Sigismondo i meriti,
Che i nostri ingegni incerti,
Non sanno qual riverendo
cor.

Se la pietà si canta;
La giustizia non cede,
Ch'ogni virtù, riverendo,
Siede in trono suo cor.

So great and so many
are Sigismund's merits
that our paltry minds
cannot know that illustrious heart.

If this compassion is hymned,
it is not at the expense of his justice, for
every virtue, Excellency,
is enthroned in your heart.



Dedications

I would like to thank the following people:

My family, who supports me in everything I do.

My friends who are both on stage with me and those in the audience for picking me up whenever I fall.

Beatrice and Dr Choi for offering their musical wisdom.

My Teachers in YST who encourage me to dig deeper, to nurture my unique artistic voice.

And you people! For taking the time to watch this concert.

-ZSD-

Performers



Zachary Singson Dominguez (b. 1997) was born into a musical family in the Philippines. He migrated to Singapore in 2008, a few years later he began his formal voice studies. In 2012 he was admitted into School of the Arts, Singapore (SOTA), wherein he received classical voice training under the tutelage of Soprano Jeong AeRee, Baritone William Lim, and German Bass Dr. Thomas Manhart. Currently he is under the tutelage of Tenor Prof. Alan Bennett in Yong Siew Toh Conservatory of Music. Through intensive artistic training, he was able to perform in various concerts on both school and national level. He was the first vocalist to have won the prestigious Concerti il Solisti (2016), granting him the opportunity to perform Orchestral songs by Strauss with the local orchestra, Orchestra of Music Makers (OMM). In the same year.

As a student, he partook in various competitions such as the Llangollen Eistedfodd (2013), the Sydney Eistedfodd (2014), where he emerged 2nd place in the French Song category, and the Performers Festival (2016), where he got Platinum standing.

He also had the opportunity to attend various masterclasses and classes with various teachers such as Martin Vacha, Christoph Strehl, Vladimir Chernov, Olga Toporkova, and Markus Schäfer.

In his spare time he likes to dabble in food, especially in the art of making bread.

A graduate of the Yong Siew Toh Conservatory of Music, Singapore, the Royal Academy of Music, and the Haute école de Musique de Genève, her studies were generously supported by the National Arts Council and the Lee Foundation. She was also awarded the Adolphe Neuman Prize from the canton of Geneva upon graduation. Performances include live radio broadcasts on the Radio Suisse Romande Espace 2, keyboardist with L'Orchestre de Chambre de Genève and Ensemble Contrechamps, as well as répétiteur for the Concours de Genève. On home ground, she is collaborative pianist at the Yong Siew Toh Conservatory and freelancer with the Singapore Symphony Orchestra as well as the Singapore Chinese Orchestra. Her love for opera has led to numerous projects with the Singapore Lyric Opera and The Opera People.





As an avid performer, Julien has performed with groups such as The Singapore National Youth Orchestra (SNYO), YST Conservatory Orchestra and Red Dot Baroque.

His journey started in 2014, where he was first introduced to the flute through his school extracurricular activity. In 2015, he took up proper flute lessons and through his first tutor, was further exposed to the world of flute music and classical music.

During his time in the SNYO, as an active member of the orchestra he has played in major concerts with the SNYO like the "Journey of Friendship" concert tour in Guangzhou and Hong Kong, "The Planets" and the joint concert with the Singapore Symphony Orchestra showcasing Ray Chen on the violin playing Prokofiev's Violin Concerto.

Julien is currently pursuing a Bachelor of Music Degree at the Yong Siew Toh Conservatory of Music, under the tutelage of Evgueni Brokmiller, associate Principal flautist with the SSO and Dr. Cheryl Lim who also coached him on the Traverso (Baroque Flute)

Notable masterclasses include Karl Heinz Schutz and Michel Bellevance. Former teachers include flute lessons with Wang Tong and Ke Yi-Chun.

Megan started playing the violin as early as 3 years old and joined Nanyang Academy of Fine Arts in 2007 where she completed her ABRSM Grade 8 with distinctions by the age of 11. In 2014, Megan joined School of the Arts, Singapore (SOTA) where she studied under Lillian Wang.

As a prizewinner of Concerti i Solisti VII - a SOTA and Orchestra of the Music Makers (OMM) concerto competition, Megan performed with OMM as a soloist in 2018 and has since actively participated in music competitions and festivals locally and abroad. Some include Kloster Schontal International Violin Competition, Singapore Violin Festival, Summer Violin Institute at Northwestern Bienen School of Music where she received masterclasses from professors such as Mauricio Fuks, Violaine Melancon, Gerardo Riberio, Paul Kantor, Vilmos Szabadi etc.

As an avid music collaborator, Megan has also performed with Red Dot Baroque in the recent St John's Passion concert (2022), and with Re:Sound Collective featuring Igor Yuzefovich and Stephen Hough (2022). Most recently, she participated in a week-long orchestra programme at the Chofu International Music Festival 2022 in Japan where she got to work with Maestro Masaki Suzuki.

A previous recipient of the Yong Liew Chin Music Scholarship in her first two years, Megan is currently in her third year of studies under the Bachelor of Music (Honours) programme, majoring in Violin Performance, at Yong Siew Toh Conservatory of Music.

Megan is currently playing on a Francesco Guadagnini on generous loan from the Rin Collection.

