

PROGRAMME

W.A. Mozart Quintet for Piano and Winds, K452 I. Largo - Allegro Moderato

> V. Filippenko Toccata for Piano

Handel/Halvorsen (arr. G. Moroz)
Passacaglia

[Ka-Meleon] Jazz Trio ft. Joshua Francis Bobby Timmons - Moanin' Chick Corea - Spain

S. Prokofiev Piano Sonata No. 3 in A minor, Op. 28

Joan Tan
Beyond the Little Teapot (WORLD PREMIERE)

A. Piazzolla (arr. Toh Y.E.) Histoire du Tango II. Cafe III. Night Club

Toh Yan Ee & Chong Heng Li Reminiscence (world premiere)



A C T I

Mozart's Quintet in E-flat major features the piano, oboe, clarinet, horn and bassoon. It was composed on March 30, 1784 and premiered two days later on April 1st in the Burgtheater, with Mozart himself on the piano. In a letter to his father, Mozart wrote that he considered this piece the best work he had written!

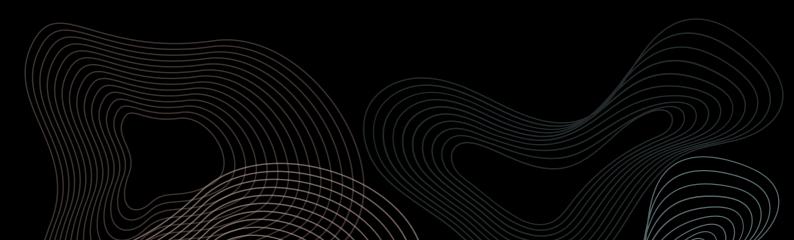
Mozart's use of the wind instruments in singles instead of the usual pairs results in some unique contrasting colors in the piece. No one instrument dominates another, and is each highlighted with short, brief melodic motifs.

The first movement Largo - Allegro Moderato begins with a sonorous introduction before progressing to the expressive, and later lively material. We hope you enjoy this exuberant work as much as we do!



Ukrainian composer Vitaly Arkadyevich Filippenko was born in Kyiv on February 2, 1939, in the family of the composer Arkady Filippenko. In 1965 he graduated from the Kyiv Conservatory, and was awarded the People's Artist of Ukraine in 1996. He was the composer of many musical works for symphony orchestra, piano, choir and film scores.

The toccata is a musical form for solo keyboard instruments (such as piano, organ, harpsichord etc.) characterised by a free and virtuosic style, rapid passagework, full chords as well as fast repeated notes. Filippenko's Toccata embodies the above characteristics, incorporating folk tune elements. It is a journey of sheer exhileration and thrill!



ACT II



The Passacaglia is a well known duo piece, originally written for violin and viola by composer, conductor and violinist Johan Halvorsen. It is also frequently performed by the violin and cello. Its melodies and harmonies are based on Handel's final movement from the harpsichord suite in G minor.

It is a widely-performed encore piece, and is very much a virtuosic exchange between the instruments. Join us on this arrangement of Passacaglia, incorporating some mystery elements...

[KA-MELEON] JAZZ TRIO ET JOSHUA FRANCIS

Bobby Timmons - Moanin' Chick Corea - Spain

Moanin' is a standard composed around the 1950s by jazz pianist Bobby Timmons. This standard is a title track from the album "Moanin" by Art Blakey's band - The Jazz Messengers. The main melody consists of a call and response idea with a hint of gospel and hard-bop style in which Bobby is well known for. This tune is usually performed in a medium swing tempo, making it rather laid-back to listen to.

Spain has to be one of the staple standards for jazz musicians, and is usually performed as an instrumental. This exciting and upbeat Latin based composition is composed by Chick Corea, and remains to be one of his most well known pieces. The tune was written in 1971 and appeared in the album "Light as a Feather", which happens to be the most well known version. It even received two Grammy awards for Best Instrumental Arrangement and Best Instrumental Jazz Performed by a Group.



Prokofiev was a Russian composer, pianist and conductor. Having written many important and revolutionary works by blending conventional and modern styles, he is regarded as one of the most important composers of the 20th century. Prokofiev composed this piano sonata in 1917 when he was 26 years old, using sketches from works that he composed in his teenage years; as such, it bears the subtitle "From the Old Notebooks". This sonata was a departure from his earlier compositional style (which was generally full of humour), as he matured as a composer.

This sonata is the shortest of Prokofiev's piano sonatas, as a single movement work in sonata form. However, it is also one of the most challenging and powerful pieces that he wrote for the piano. The piece begins with blasting E-major chords, with trumpet-like fanfare punctuations leading to the primary theme in A-minor. The primary theme is playful and leaps around the keyboard with momentary scares. Powerful octaves in the left hand bring the primary theme to an end.

The secondary theme, akin to a sonata's 'slow' 2nd movement, is ushered in by a deep lugubrious chromatic scale before a lyrical, semplice melody is presented in C-major. This melody is transformed various times before the sonata exposition comes to a peaceful close.

Suddenly, a fortissimo interruption disrupts the peace, signalling the start of the development section. It travels through various tonalities and moods, such as an oppressive march and a sweet alluring tune. The section slowly builds up to its climax, as it explodes in a series of arpeggios and chords, as Prokofiev utilises the entire expressive range of the keyboard. The section is brought to a climatic close with a cluster chord.

Prokofiev ushers the primary theme back with a mosquito-sounding figuration, before the piece heads towards its impending end in the coda. The coda is again filled with multiple 'fake-outs', before concluding ferociously in A-minor.

ACT II



You have created the group "Magic Teapot Grad Piece". That was the working title of this piece, and name of our group chat. It still is, though we've given the piece a better name.

Beyond the Little Teapot sets out to be a theatrical and humorous entertainment piece, conceptualised on one of those days when we were sitting around, bouncing ideas while sipping tea.

3 weeks ago, this piece didn't exist. One thing led to another:

"What if we wrote a surround sound piece?"

"We could play with resonance, changing timbres and stuff."

"What about using a teapot? Like Alvin Lucier's Nothing is Real."

"Are we gonna use this teapot?"

"Can I have an otomatone part?"

That's how Beyond the Little Teapot was born. The piece makes use of a familiar nursery rhyme (no prizes for guessing which one it is), and spins this tune in a myriad of ways, backed by soundscapes mixed for a surround sound set up.

Final instrumentation: Piano, Toy Piano, Otomatone and Electronics. That's some strange instrumental combination right there.

Strange... I like strange.

I hope this piece reflects part of the strangeness and chaos that occurs behind the composition and recording arts studios. A reflection of the curiosity and imagination that comes with being a child — we're all just children on the inside anyways, believing that anything is possible.

Special thanks to Amanda Lee, Calla Lim, Elicia Neo, Chong Heng Li, Ng Hui Ying, Toh Yan Ee and Jonah Ryan Kwek Lim Jin for all their efforts in realizing this piece, without whom this piece would not have existed.





Histoire du tango by Astor Piazzolla is a musical biography of Tango. This four-movement work describes the developments and variations Tango has gone through from years 1900 to present time.

We have picked two movements - II. Cafe 1930 and III. Nightclub 1960 to present. 1930 was the age of passion and romance where music overruled dance, leading to melancholic melodies accompanying slow and sensual dance moves. Fast forward to Nightclub 1960, it portrays an influx of international influences in tango which introduces a "new trend" or Bossa Nova in Portuguese.



ACTIV



Looking back on our 4 years in YST, we revisited a few familiar tunes from our First Year Creative Project in 2019 - one of our first memories together as a cohort.

Reminiscence is how we would describe our current sentiments towards graduation, as we cherish the remaining time of this last semester with our friends, teachers and colleagues, while looking ahead to a brighter future as we collectively embark on our individual paths.



OUR MUSICIANS

W.A MOZART - Quintet for Piano and Winds

Lee Yun Yee Amanda, piano

Nestor Jose Solorzano Mejias, oboe

Jasmine Ng Yan Xin, clarinet

Stephen Mak Wai Soon, bassoon

Linnet Sim Yun Juan, horn

V. FILIPPENKO - Toccata for Piano Anastasiia lychenko

HANDEL/HALVORSEN (ARR. G. MOROZ) - Passacaglia

Georgii Moroz, violin Luo Juntao, violin Joelle Hsu, viola Liu Jiaqi, cello Bekzhod Oblayarov, cello & piano Shohei Yoshihara, double bass Adam Sharawi, drums [Ka-Meleon] Jazz Trio
Bekhzod Oblayarov, piano
Shohei Yoshihara, double bass
Adam Sharawi, drums
ft. Joshua Francis, quitar

S. PROKOFIEV - Piano Sonata No. 3 in A minor, Op. 28 Jonah Ryan Kwek Lim Jin

JOAN TAN - Beyond the Little Teapot

Joan Tan Jing Wen, electronics
Calla Lim Kai Yan, electronics
Jonah Ryan Kwek Lim Jin, piano
Lee Yun Yee Amanda, toy piano
Chong Heng Li, otomatone
Elicia Neo, visuals

A. PIAZZOLLA (ARR. TOH Y.E.) - Histoire du Tango Yee Choon Yong William, trombone Uvahraaj S/O Anbarasan, tuba Chong Zhia Chee, harp

TOH YAN EE & CHONG HENG LI - Reminiscence

Georgii Moroz, violin Luo Juntao, violin Joelle Hsu, viola Bekhzod Oblayarov, cello Shohei Yoshihara, double bass Quek Jun Hao Julien, flute Nestor Jose Solorzano Mejias, oboe Jasmine Ng Yan Xin, clarinet Xia Yi Xuan, clarinet Song Yuhui, bassoon Stephen Mak Wai Soon, bassoon Nuttakamon Supattranont, trumpet Gao Yu Fei Joey, horn Lee Yan Liang, horn Linnet Sim Yun Juan, horn Yee Choon Yong William, trombone Uvahraaj S/O Anbarasan, tuba Jonah Ryan Kwek Lim Jin, piano Chong Zhia Chee, harp Orathai Singhaart, percussion Thanaphat Pratjaroenwanit, percussion Zhou Di, percussion