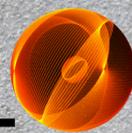


SIMEON YAP

Flute Junior Recital

YST

Yong Siew Toh
Conservatory
of Music



27 November 2025 | 5.10pm

YST Concert Hall

Bach | Nielsen

Matthew Mak, piano

PROGRAMME

J.S Bach (1685-1750)

Partita in A minor for Solo Flute

I. Allemande

II. Courante

III. Sarabande

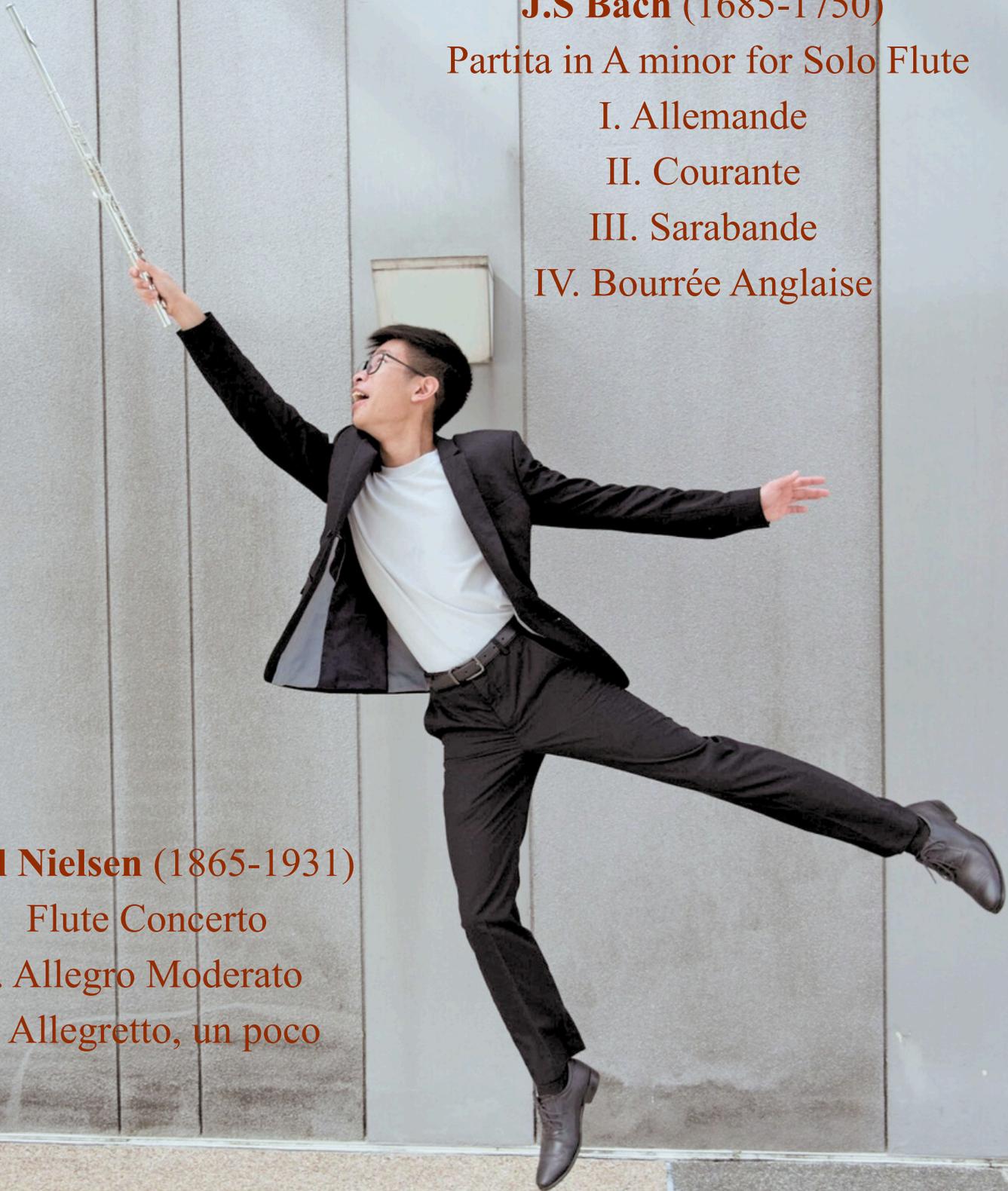
IV. Bourrée Anglaise

Carl Nielsen (1865-1931)

Flute Concerto

I. Allegro Moderato

II. Allegretto, un poco



PARTITA IN A MINOR

FOR SOLO FLUTE



Fortunately or unfortunately for us, Bach was surrounded by extraordinary flutists over the course of his life, which likely gave breath to his wonderful yet technically demanding collection of works for the flute. Amongst them, his Partita in A minor for Solo Flute stands out as one of the most significant -- and one of the most terrifying to perform. Here, the flutist stands alone, with the daunting task of bringing out Bach's masterful musical architecture filled with tension, beauty and poetry, all with just a single flute line.

The Partita is structured as a sequence of four dance movements: *Allemande*, *Courante*, *Sarabande*, and *Bourrée Anglaise*. Although rooted in baroque dance forms, Bach treats each movement with considerable freedom, turning these traditionally simple dances into intense studies of line, gesture, and implied harmony.

The *Allemande* unfolds through continuous, flowing sixteenth-notes, and travels through a series of dramatic harmonies before returning home in A minor. The *Courante*, with its quick flourishes and shifting rhythmic accents, functions as a fun release to the earlier *Allemande*, while demanding great technical agility. In the *Sarabande*, Bach reveals his most intimate side, creating a movement that feels most expressively personal and contemplative. The closing *Bourrée Anglaise* brings a burst of rhythmic energy, rounding off the Partita with a sense of physicality and forward motion.

Learning this piece has been a milestone in my flute journey and I hope to take you through this experience in my own personal way.

CARL NIELSEN FLUTE CONCERTO



Carl Nielsen's Flute Concerto, composed in 1926, is one of the most distinctive works in the twentieth-century flute repertoire. Written for the Danish flutist Holger Gilbert Jespersen and apparently tailored to his “exquisitely refined style of flute-playing”, the concerto pushes the instrument to its expressive limits, demanding extreme flexibility and sensitivity in bringing out its drastic characters. Rather than presenting the flute as a purely lyrical melodic instrument, Nielsen portrays the instrument as at once witty, but also vulnerable, assertive, and playful.

The first movement opens with a spacious orchestral statement before the flute enters with music that is both searching and lyrical. As the movement progresses, virtuosic solo lines are juxtaposed with simple beautiful melodies, and at various instances, the piano tries to imitate the clarinet, trombone, timpani and other distinctive orchestral instruments that converse with, interrupt and support the flute, painting the music in many different colours.

The second movement begins with a quietly reflective section, later building into lively, rhythmic writing that showcases the flute's brilliance and agility. The unexpected harmonies and somewhat humorous changes of texture reveal Nielsen's quirky side, which I myself resonate with. The result is a concerto that challenges both performer and audience, offering a vivid portrait of the flute's emotional versatility and Nielsen's unique musical voice.

THANKS FOR
COMING!



Photo credits: Ethan Layog