YST
Yong Siew Toh
Conservatory
of Music

Loewe Lim
Junior Recital



23 November 2026, 11:20

Yong Siew Toh Conservatory of Music, Concert Hall

with Dr Cherie Khor

Programme

Attilio Ariosti
Lezione (Sonata) No. 2 in A Major

Giovanni Bottesini
Double Bass Concerto No. 2



Loewe Lim is a Singaporean double bassist who has always loved the feeling of being part of something bigger than herself. She believes that performers are vessels for art and its message, and has had the honour of sharing music from a variety of genres, including orchestral, wind band, and chamber, spanning from the Baroque tradition to contemporary inventions. Passionate about orchestral music, Loewe was the principal bassist for Programme A in the Asian Youth Orchestra 2026 (which included one of her favourite symphonies, Sibelius' Symphony No. 2!). She regularly performs with local orchestras and wind bands, such as the Metropolitan Festival Orchestra and VENTUS. Curious and open to new experiences, Loewe has also taken on projects like Red Dot Baroque's 'WTF? (What the Fugue?)' and Philip Glass' Violin Concerto No. 2 'The American Four Seasons' with its commissioner, Robert McDuffie.

This recital is (fingers crossed!) the exciting beginning of Loewe's solo performance ventures! She is currently plotting and scheming with friends and colleagues, so this space may one day recount these fun endeavours. Stay peeled and stay tuned...!

Loewe is pursuing her undergraduate studies in double bass performance under the tutelage of Guennadi Mouzyka at the Yong Siew Toh Conservatory of Music. In 2026, she was awarded the Tan Chay Bing Scholarship for her strong artistic and academic performance and active engagement in the community. Outside of her music studies, Loewe is also the first music student at NUS College, the honours college of the National University of Singapore (NUS), and is pursuing a minor in Communications and New Media.



Attilio Ariosti (1666-1729)
Lezione (Sonata) No. 2

I. *Cantabile*
II. *Vivace*
III. *Adagio*
IV. *Menuetto*

Despite his obscurity today, Italian composer Attilio Ariosti was of contemporary significance, famous at that time for his operas. English music historian Charles Burney ranked Ariosti among the likes of Georg Friedrich Handel and his rival, Giovanni Bononcini, and the three were the 'renowned triumvirate' of composers in the 1720s. Ariosti played the violoncello and the harpsichord, but his affinity for the viola d'amore was far more pronounced, writing 21 solo sonatas for this instrument, sometimes called the Stockholm Sonatas. Among these are six published 'lessons', whose sale by subscription alongside a collection of cantatas might have been the most successful in the 18th century.

Ariosti's second *Lezione* (or Sonata) follows the typical structure of a four-movement Baroque sonata. *Cantabile* demonstrates Ariosti's propensity for lyricism from the outset. The solo (the double bass, in this case) opens the piece with a charming melody built simply on stepwise motion, which is echoed, then complemented in contrary motion, by the accompanying piano. Such dialogue perpetuates in the following *Vivace*, an energetic, playful exchange of decisive chords, as in the opening, scalic passages, and syncopated patterns. The music takes a sombre turn in *Adagio*, a slow sarabande in the relative minor key accompanied by arpeggiated chords reminiscent of a lute or guitar. *Menuetto* brings the piece to a joyful close, a stately dance with terraced dynamics and contrasting moods that culminate in a dramatic unison codetta.

What was originally composed for a higher, perhaps tinnier, voice of the *viola d'amore** is reimagined in a deeper sonority in this transcription for double bass and piano. The double bass may seem to be a cumbersome instrument and a looming noise at times, but perhaps its execution of the subtle charm in this simple piece may demonstrate otherwise.

*a 6- or 7-stringed instrument that is played in a similar way as the violin, usually associated music of the Baroque period. It also has additional sympathetic strings that resonate when the main strings are played, similar to several Indian stringed instruments like the sarangi or the sitar.

Giovanni Bottesini (1821-1889)
Double Bass Concerto No. 2

I. *Allegro Moderato*
II. *Andante*
III. *Allegro*

Giovanni Bottesini is well known today as the double bass virtuoso, the 'Paganini of the double bass', who revolutionised the double bass method and repertoire. However, he was also immersed in the opera scene, a composer of operas and fantasies on opera themes, and a reputable conductor of Italian operas in theatres across Europe. He was even entrusted with the premiere of Giuseppe Verdi's *Aïda*. While some of his operas no longer exist, his lyricism wholeheartedly survives through his double bass works, including his two double bass concertos.

The more widely known and performed of the two concertos is his second, a three-movement display of technical brilliance. The first two movements emulate Bottesini's opera influence through their *bel canto* style melodies, imitating the singing human voice. *Allegro moderato* is as expressive in its restless, minor-key opening theme as it is in the sweeter, yearning second subject that follows. Combining dialogue between solo and accompaniment with great displays of range and articulation, the music culminates in a brilliant cadenza and an anxious conclusion. The calmer *Andante* is not unlike an aria, a simple yet emotive melody leading into a soaring development. *Allegro* closes the concerto with a *bravura*-style dance, the double bass competing with the accompaniment's interjections across the full range of the instrument. Different editions offer variations for the very ending, but I chose the minor-key alternative, succinct yet equally effective at melodrama, in my opinion.

'Bravura' often implies 'effort for effort's sake', which, gun to my head for the truth, unfortunately resonates with my (current) opinions of Bottesini's music. Yes, this concerto is *not* among my top ten favourite pieces. Why, then, have I decided to struggle through this concerto for my recital? While learning this piece for the inevitable (auditions; just because I am a bassist; etc.), I discovered its allure not in its theatrics but in its potential for variation and humour. If every bassist and their mother is going to play this piece at some point, I might as well make my performance of it *mine*. Hope it comes through!

Hey! Thank you for coming to my recital, and thanks for reading my programme notes!

In my musical journey up till now, I'd especially like to thank...

- my major teacher, Prof. Guennadi Mouzyka, for his guidance and hacks for turning my weaknesses into unique and convincing interpretation,
- my accompanist, Dr. Cherie Khor, for her patience and faith in me even when I don't believe in myself,
- the stage team and AAS and all of YST's administrative staff, as always,
- 每天都让郁闷无聊的琐事和烦恼变得蛮好玩 蛮快乐的 double bass studio (tr: my double bass studio, who make the boring mundane things and troubles quite fun and happy),
- dafoetoshoot buddies (pictured below), especially Lucas, who initiated the whole thing and honestly did all the hard labour,
- my friends and family for your support in many ways, whether you know it or not!
- especially FACILE, who inspire me to be the best musician I can be,
- and a certain Claire Lim (迟早轮到我了 hor) and another certain Wong Jia En, who happen to be fellow Bottesini sufferers in this period.

See you at the next one! Much love!

