26 NOVEMBER 2018
MON. 3.30PM
CONSERVATORY CONCERT HALL

Junior Recital Series

OBOE: TANG JUNG SIONG

C.P.E. BACH
Oboe Sonata in G minor, H.549
 I. Adagio
 II. Allegro
 III. Vivace

SAINT-SAËNS
Oboe Sonata, Op. 166
 I. Andantino
 II. Ad libitum - Allegretto - Ad libitum
 III. Molto Allegro

TANG JUNG SIONG (B.MUS3), oboe
MATTHEW MAK, piano
**Oboe Sonata in G minor, H.549 | Bach, Carl Philipp Emanuel**

This sonata was written in earlier years of CPE Bach, around 1731 to 1737. Contrary to conventional practice, CPE Bach wrote a rather slow but expressive first movement. This was due to the fact that a standardized sonata form hasn’t exist during this time. In addition, it was common in Bach’s time to play a mini cadenza based on the performers liking although it is not written in the music at the end. In second movement, Bach has chosen a rather fast tempo which is allegro and arranged it in binary form. Although it is mostly in minor key, it has lightness and elegance in it. The third movement is written in theme and variations format. Although it is in Vivace tempo, it sounds like a minuet which makes it slightly slower than the second movement. The way how Bach wrote this has captured the intention he had in mind based on the note value distribution when especially when we do comparison between the second and third movement.

**Oboe Sonata, Op.166 (1921) | Saint-Saëns, Camille**

This is one of the three sonatas Saint-Saëns has written for woodwind instruments before he passes away on the same year. In this sonata, he turned to a simpler and clearer way of composition evidently seen in his clear melodic line and structure plus economic notes writing. The first movement starts with gentle movements which then go into turbulence in section B, and then resolve in the final section. Second movement has similar ternary form as the first movement. The difference is it begins with an ad libitum section where the performer has certain liberty in time to shape the musical line. The ad libitum section returns after a middle allegretto section. The third movement is filled with challenging finger technique and contrast in articulation. This generates excitements and gives audience a proper victorious finale.