Deng Yung-Ping
Clarinet Senior Recital

Ernest Chausson
Sandor Veress
Andante et Allegro
Clarinet Concerto
I. Intonazioni per tutti i dodici suoni: Andante
II. Danza immaginaria: Allegro Vivace

Jörg Widmann
Joseph Horovitz
Fantasie
Sonatina for Clarinet and Piano.
I. Allegro Calmato
II. Lento quasi Andante
III. Con brio

2019 April 29
8pm. Mon.
Concert Hall,
Yong Siew Toh Conservatory of Music, NUS
(3 Conservatory Drive, 117379)

Pianist Beatrice Lin
Deng Yung-Ping
Clarinet Recital

BEATRICE LIN, piano

E. CHAUSSON
Andante et Allegro

S. VERESS
Clarinet Concerto
   I. Intonazioni per tutti I dodici suoni: Andante
   II. Danza immaginaria: Allegro Vivace

INTERMISSION

J. WIDMANN
Fantasie

J. HOROVITZ
Sonatina for Clarinet and Piano
   I. Allegro calmato
   II. Lento quasi Andante
   III. Con brio
About The Performer

Deng Yung-Ping is currently a recipient of full undergraduate scholarship at the Yong Siew Toh Conservatory of Music, National University of Singapore. He was also ranked the second in the clarinet major section of the University Entrance Examination in Taiwan (2015). He is under the tutelage of Ma Yue (Principal Clarinetist, Singapore Symphony Orchestra).

In 2016, Deng was given a golden opportunity to perform with the internationally renowned Takács String Quartet, with whom he played the Brahms Quintet for Clarinet and String Quartet in B minor, Op.115. Deng is Freelancer Clarinet Musician of Singapore Symphony Orchestra.

Programme Notes

CHAUSSON Andante et Allegro

Ernest Chausson was a French composer schooled at the Paris Conservatoire under the tutelage of Jules Massenet. He was the youngest and the only to survive of three children. As such, he had a very sheltered childhood, spending most of his time in the company of accomplished adults, instead of with his peers. Prior to pursuing music as a career, he attended law school, earning a doctorate and being sworn in as a barrister of the Paris appeals court. Having fulfilled his father’s wishes, he turned to music and built a successful career as a composer.

Andante et Allegro is a short piece that demonstrates Chausson’s musical language. He was described as an “intimate portraitist rather than a painter of epic canvases” and his music is steeped with traditional tonality, though touched by “Franckism” and his admiration of Wagner (though he later turned from this approach, fighting against “Wagnerism”). He believed that a sonata could be as musically rich as an entire opera and this is demonstrated in this work for clarinet and piano. Though short, it spans several musical moods and compresses a large-scale musical work into less than ten minutes.

S. VERESS Clarinet Concerto

Veress’s work is built using twelve-tone composition. The principal idea of the first movement is to evaluate the twelve notes of the chromatic scale in various harmonic constellations without following the rules of serialism. The second movement is mainly a dance in which the same original twelve-note technique is found. Despite not following the Schoenbergian system of rules, Veress consequently insists on using a spectrum containing all of the twelve notes, in which the newly introduced notes always appear in places of great significance. By demonstrating these I attempt to show the notable spots of the work, be it related to structure or interpretation. The other viewpoint of the analysis is examining two short motives: the half tone–two half tones motion and the Doppelschlag-motive. By listing all the appearances of these two motives I make an attempt to show how the composition is formed and shaped by them.
J. WIDMANN Fantasie

The music has a variety of clarinet sounds and is full of personal characteristics. Without the accompaniment of other instruments, the clarinet is free to show fantasy style. Widmann pursues new sound effects, and incorporates many new sounds, styles, creative techniques and performance methods developed in the 20th century, such as: overlapping sounds, differential sounds, overtones, flatter tongues, twelve The concept of the sound column, the characteristics of the Jewish music (Klezmer), and the elements of jazz music, the breaking of the rules and the line of the bar line...etc.

J. HOROVITZ Sonatina for Clarinet and Piano

This work was composed between January and April 1981 at the request of Gervase de Peyer and Gwenneth Pryor, who premiered it at Wigmore Hall, London on May 12, 1981. The Sonatina is light-hearted and follows a traditional pattern of the three-movement division. The first, in classical sonata form, concentrates on the middle register of the clarinet, mainly lyrical against a rippling piano background. The second movement is an A-B-A song structure employing some of the lowest notes of the wind instrument in a long cantilena over a slow chordal accompaniment. The finale is a kind of rondo which alternates two themes in equal proportions, exploiting the upper register of the clarinet. The harmonic idiom of the whole work is obviously tonal, and, like most recent compositions of Horovitz, the Sonatina is melodically and rhythmically much influenced by jazz and other popular music.