29 April | MONDAY

Goh Mok Cheong
Bassoon Recital

Liu Jia, piano

ANTONIO VIVALDI
Concerto in E-Flat Major RV483
   I.      Presto
   II.     Larghetto
   III.    Allegro

CARL MARIA VON WEBER
Concerto for Bassoon and Orchestra in F major Op. 75
   I.      Allegro ma non troppo
   II.     Adagio
   III.    Rondo, Allegro

INTERMISSION (10 minutes)

LEE JIA YI
oscillations for Bassoon and Piano (2019)

PIERRE-MAX DUBOIS
Sonatine-Tango
   I.      Violent et animé
   II.     Scherzando
   III.    Sarabande
   IV.     Vivace
About The Performer

Goh Mok Cheong is a final year student pursuing his Bachelor of Music degree at the Yong Siew Toh Conservatory of Music under the tutelage of Zhang Jin Min. He is an active performer in ensembles such as Singapore Lyric Opera, Orchestra of the Music Makers and Metropolitan Festival Orchestra, to name a few. He has also performed with the Hangzhou Philharmonic Orchestra and participated in Festivals such as the Pacific International Summer Music Academy in Canada and Asian Youth Orchestra 2017's World Tour. In winter of 2018, he spent a semester abroad on exchange in the Geneva Conservatory with Afonso Venturieri.

Programme Notes

Antonio Vivaldi, Concerto in E-Flat Major for Bassoon RV483

Antonio Vivaldi was a prominent composer of the baroque era, and made great contributions to the Bassoon repertoire, writing 39 concertos for the bassoon. His Concerto in Eb major for Bassoon, originally scored for Bassoon solo, strings and harpsichord is one that is very diverse in colours and textures.

The energetic Presto of the first movement demands virtuosity from the soloist, filled with exciting and quick passages. The more tender Larghetto explores a more introspective sound in the bassoon, as there is juxtaposition between the strength of the accompaniment against the ever-lyrical bassoon part. The final Allegro movement brings the piece to a quirky end, as the soloist switches rapidly between moods and colours.

Carl Maria von Weber, Concerto in F Major for Bassoon Op. 75

Arguably one of the most important works together with the Mozart Bassoon concerto, the Concerto in F major op.75 is one of the most widely performed and requested concerto in concerts and auditions. Written in 1811 and revised in 1822 by Weber himself, this work features many elements of opera, which is fitting as Weber was primarily a composer and conductor for opera.

The first movement, Allegro ma non troppo, shifts between many characters including a triumphant, militaristic first theme and a calmer and gentler second theme. The bassoon plays
fast virtuosic passages and goes between the high and low registers rapidly before concluding the movement with a series of trills. The second movement, Adagio, is a simple but beautiful melody which is reminiscent of a slow operatic aria. Finally, we end with Rondo: Allegro, a light hearted and cheeky movement which contains a humorous and catchy tune that repeats throughout the movement. The bassoonist finally finishes with a flurry of scales and arpeggios which feature the virtuosity of the instrument.

Lee Jia Yi, *oscillations* for Bassoon and Piano (2019)

oscillations (n.):
Variations or fluctuations between two states, limits, opinions, etc.  
(Oxford Dictionary)

oscillations explores the contrast between stillness and turbulence, and the transformation to and from these two states. These variations are reflected in the contour of lines, alternation of notes and shifts in colour and timbre in the bassoon and piano. The three sections of the piece comprises varying degrees of stability and instability that changes over time (much like our friendship over the years).

oscillations is written for and dedicated to my dear bassoonist friend Goh Mok Cheong.

Pierre-Max Dubois, *Sonatine-Tango*, for Bassoon and Piano

Pierre-Max Dubois was a French composer who wrote primarily woodwind music, especially music for saxophone. This particular piece was in fact written for the French basson rather than the German bassoon. Unsurprisingly, this means the writing is not idiosyncratic for the German bassoon as it contains notes in the extreme high register which are much easier on the French bassoon.

This work is composed in the style of a Tango, which is a distinctive dance characterised by marked rhythms and abrupt pauses. The work is divided into 4 short movements. The first, marked Violent et animé, is an animated work with huge passionate outbursts. The second, Scherzando, full of humour and sudden changes in colour and dynamic. The third, Tempo de Sarabande, draw on the Sarabande, a traditional dance. Finally, we reach the virtuosic Vivace movement, which ends the piece with bursts of virtuosity from both the bassoonist and the pianist.