

BRADDELL HEIGHTS SYMPHONY ORCHESTRA

proudly presents

# AUSTRIAN CLASSICS: BRUCKNER AND "THE GREAT"

Anton Bruckner | *Overture in G Minor*

Andrés Martín | *Double Bass Concerto No. 1*

Franz Schubert | *Symphony No. 9 "The Great"*



Leonard Tan | conductor

Julian Li | soloist

28 September 2024 | Saturday

7.30 pm

School of the Arts (SOTA) Concert Hall



**Braddell  
Heights  
Symphony  
Orchestra**

Organised by Braddell Heights CCMC



People's Association

28 September 2024 (Saturday), 7:30pm  
SOTA Concert Hall

## **Austrian Classics: Bruckner and “The Great”**

### **Anton Bruckner**

Overture in G Minor (11:37)

### **Andrés Martín**

Double Bass Concerto No.1 (25:00)

----Intermission----

### **Franz Schubert**

Symphony No.9 “The Great” (50:00)

### **Braddell Heights Symphony Orchestra**

**Leonard Tan**, *conductor*

**Li Yong Rui, Julian**, *soloist*

*The duration of the performance is approximately 90 mins, excluding intermission.*

## Braddell Heights Symphony Orchestra



The Braddell Heights Symphony Orchestra (BHSO) is one of Singapore's most prominent community orchestras. Founded in 1986 under the auspices of the Braddell Heights Community Club, the BHSO has been home to countless local and expatriate musicians living in Singapore who come from all walks of life, bonded by their love of classical music and performing in an orchestra.

From humble beginnings with only a handful of members, the BHSO grew steadily into a full-sized symphony orchestra under the leadership of Maestro Yan Yin Wing during his 25-year tenure as Music Director. In 2012, the baton was passed on to the late Singaporean conductor Adrian Tan who brought with him innovative ideas that revitalised the orchestra and its role in the community. The formation of The Joy Choral (TJC) in 2015, under the direction of Khor Ai Ming, was significant in providing opportunities for aspiring singers with little or no training to perform in concerts alongside experienced choristers. This new BHSO-TJC partnership made its debut with a performance of Beethoven's Ninth Symphony which was received with enthusiastic cheers and a standing ovation from a sold-out audience at the Esplanade Concert Hall.

As a community orchestra with the vision of expanding its outreach to a wide audience with diverse tastes, the BHSO's repertoire not only includes symphonic, choral and chamber music from the Baroque to music by living composers, but also covers a variety of genres from film music to jazz. As a strong advocate of local music, the orchestra regularly features Singaporean composers in its concert programs. It actively commissions new works and has given world premiere performances of compositions by Americ Goh, Bernard Tan, Low Shao Ying & Low Shao Suan and John Sharpley.

An orchestra of the community and for the community, with its vision "music for everyone" is reflective of its aspiration for inclusiveness and its commitment to making good music accessible for the enjoyment of all, regardless of background or circumstances.

## Leonard Tan

*Conductor*



Singaporean musician Leonard Tan is a prolific conductor with a strong presence in the Singapore arts scene. He has conducted numerous ensembles, including the Singapore Symphony Orchestra, Singapore National Youth Orchestra (Principal Conductor), Ensemble de la Belle Musique (Principal Conductor), Philharmonic Wind Orchestra (Music Director), and Indiana University Orchestras.

He earned his doctoral degree from the Indiana University Jacobs School of Music, where he studied orchestral conducting with David Efron, Arthur Fagen, and Murray Sidlin. Additional conducting studies were with Leif Segerstam and Alexander Polischuk in Russia, where he worked with the St. Petersburg Chamber Philharmonic, and with Johannes Schlaefli, where he worked with Academic Orchestra Zurich.

In demand internationally, he has conducted, adjudicated and taught throughout the United States and Asia. Performances under his direction have been lauded by local and international critics. Singapore's The Straits Times described his performance of Corigliano's Symphony No. 3 as "masterfully helmed," while the American press lauded his "artful conducting." He is an Associate Professor of Music at the National Institute of Education, Nanyang Technological University, Singapore.

## Li Yong Rui, Julian

*Soloist*



Singaporean Double Bassist Julian is currently an active musician in Singapore's classical music scene. He was appointed as Associate Principal in Hangzhou Philharmonic Orchestra from 2017 to 2020 and once served as a Principal Double Bassist in Guiyang Symphony Orchestra from 2015 to 2017. In 2015 he graduated as a Master student with Distinction from Universitat fur Musik und Darstellende Graz, Austria (KUG) under the tutelage of Uni.Prof Ernst Weissensteiner who is a Principal Double Bassist for Vienna Symphoniker. In 2011 he graduated with a degree with honours studies (second upper class) in Music Performance from University of Wales in Nanyang Academy of Fine Arts (NAFA), under the tutelage of Jacek Mirucki, member of the Singapore Symphony Orchestra. His other teachers also includes Timothy Dunin (Former Principal of Vienna Philharmonic), Denton Roberts

(Baroque Chamber), Thomas Martin (The Royal Northern College of Music), Guennadi Mouzyka (Yong Siew Toh Conservatory)

He began his early musical training at the age of 6 with piano as his first instrument and obtained ABRSM Grade 8 in less than a decade's time. Julian picked up Double bass at age 18 as he joined Nanyang academy of Fine Arts for diploma studies, majoring in music performance, where he trained intensively under Xu Li. He became passionate with the instrument and was also a two-time Finalist the Music Essential Concerto Competition in 2008 and 2011.

While undergoing studies, Julian has been invited to guest perform with Macau Symphony Orchestra in several places in China and Macau in 2010 and 2011. He also has been selected to take part in the Asian Youth Orchestra 2011 tour. In the year 2012 he was accepted as a participant of Atlantic Music Festival 2012 in USA. He has been invited to a USA Concert Tour 2014 with Vienna Concert Verein and also invited as a guest musician with Tonkuenstler Orchester in Vienna. At the same time he has actively performed with Graz Recreational Orchester while in Graz. He has been chosen as one of the 5 candidates to attend an Elite Soloist Camp conducted by Double Bass Master Jeff Bradetich in June 2014 in The University of Northern Texas. He also performed with the KUG's Bass and regularly and was featured in Graz Radio station. In 2019 he and his friends formed a Bass Chamber group called Bass Around Asia (BAA) to promote double bass chamber music around Asia.

In 2013 he was featured as a soloist for world premier piece 'Pan Gu', a tale of the giant God who parted Heaven and Earth by Toh Tze Chin with Tze n Looking Glass Orchestra. In 2023 he was also featured as a soloist for Kid's Philharmonic Orchestra playing Bottesini's Gran Duo Concertante for Violin and Double Bass.

He was awarded with the scholarship of Tan Kah Kee Scholarship 2013 and an award winner of Goh Soon Tioe Centenary Award 2013 to further pursue his studies. In 2014/2015 he was awarded with the Scholarship award from The Hamish Dyer Young Musicians' Scholarship and also The 'Gifted Award' in Graz. He was specially invited to give a recital to a special event held by Rotary Club. While working in Guiyang he was awarded as the 'Most Improved Musician' a year after joining the orchestra.

Outside of his orchestral career, Julian is an established bass soloist, having won First Prizes in The Singapore International Double Bass Music Festival Competition (2019), Classical Music Competition Charleston (2020), Winter International Music Competition (2020) and World Classical Music Award Gold Prize winner (2022).

Since his return to Singapore in 2020 due to COVID-19, Julian has performed with numerous Singapore classical music ensembles: the Singapore Symphony Orchestra, Principal Bassist for various orchestras which Red Dot Baroque, Resound Collective, Wayfarers Sinfonietta, Metropolitan Festival Orchestra, Singapore Lyric Opera Orchestra, The Opera People, New Opera Singapore, the Philharmonic Orchestra and Mentor Bassist for Orchestra of Music Makers.

A keen advocate of quality bass education in Singapore, Julian has organised bass masterclasses as well as workshops for the Singapore National Youth Orchestra and Bass Ensemble Workshop for the Kids' Philharmonic. Apart from providing bass coaching in schools, Julian maintains a private teaching schedule on 2 instruments: the double bass and Piano.

Julian plays on a Double Bass Instrument by Rudolf Götz 1929

# Musicians

## CONDUCTOR

Dr. Leonard Tan

## VIOLIN 1

Lim Shue Churn  
*Concertmaster*  
Michiko Kadono  
Leo Yun Fen  
Alyssa Loh #  
Albert Phang  
Phua Teng Soong  
Samantha Lee  
Elizabeth Low #  
Tan Bao Jun  
Eric Tan  
Chan Kin Yeo #  
Moon Zou

## VIOLIN 2

Amanda Kye Tan  
*Principal*  
Kelvin Chung  
Foo Her Yun  
Daniel Ho  
Beatrice Lam  
Liew Huiyan #  
Lee Mei Rong  
Hiroko Nakae  
Teo Xin Zhi  
Yew Shan #  
Zheng Wanying

## VIOLA

Lee Hwey Ping  
Michiko Akao  
Fumito Akiyama  
Gan Eujun  
Goh Eng Han #  
Clement Yan

## CELLO

Lee Yi Xuan Kenneth  
*Acting Principal*  
Janelle Kam  
Lee Ying  
Min Ng  
Peh Xiang Hong  
Tasya Aditya Rukmana  
Toshio Shinohara

## DOUBLE BASS

Hyoseok Lee  
Chee Jun Hong #  
Kuek Jia Xin #  
Darren Sim  
Tan Si Pei #

## FLUTE

Mohamad Rasull  
*Principal*  
Tan Mei Wah  
*Assistant Principal*

## PICCOLO

Tan Mei Wah

## OBOE

Nathalie Fu  
Huang Xingyang  
Jasper Goh

## CLARINET

Tim Raes  
*Principal*  
Ang Teck Yen #  
Jessica Wong

## BASS CLARINET

Ang Teck Yen #

## BASSOON

Syed Ridwan Ahmad  
Yap Keng Peng

## TRUMPET

Justin Chia  
*Acting Principal*  
Lee Junyoung

## HORN

Akira Uchida  
*Co-Principal*  
Megumi Murase  
Stuart Ang

## TROMBONE

Yeo Wee Aik #  
Su Shiqi #

## BASS TROMBONE

Koe Meng Kiang Keith

## HARP

Chew Yi #

## PIANO

Lee Pei Shan Gemma #

## PERCUSSION/ TIMPANI

Victor Wong  
*Principal*  
Martina Razali #  
Jared Robertson  
Tan Mei Wah  
Yeow Ching Shiong

# Guest musicians

Musicians listed alphabetically by family names

## Programme Notes

Anton Bruckner

### **Overture in G Minor**

The oldest of eleven children, Austrian composer Anton Bruckner was born and raised in Ansfelden, a quiet town about 110 miles from Vienna. He unfortunately lacked the familial support and societal privilege that many of his contemporaries enjoyed; his father, the local schoolmaster, taught him the organ, but passed away when Bruckner was only 13 years old. Despite his precocious musical abilities, his poverty-stricken family could not afford his pursuing a career in the arts, and Bruckner trained to be a schoolteacher instead. Unfazed by his situation, he continued to compose while working as a teacher and organist. His efforts finally paid off in 1855, when he was accepted as a student of music theorist Simon Sechter and later, Otto Kitzler, thus beginning his entrance into the Austrian music scene. Unlike many of his peers, Bruckner was a "late bloomer", having composed most of his major works after age 40. However, his circumstances have in turn resulted in a unique and complex writing style that augments the symphonic form beyond Beethoven, setting the road for future symphonic specialists like Gustav Mahler.

The Overture in G minor was composed from 1862-63, during his studies with Otto Kitzler, but remained unpublished till 1921. Virtually a symphonic first movement in its structure and thematic layout, it begins with a powerful Adagio introduction. The climbing figure in the cellos dip into an intense chromatic passage, subsiding into a brisk Allegro led by the violins and supported by running notes in the violas. The orchestral texture swells with the addition of instrumental sections, but the pressure is soon relieved by a lyrical second subject, a typical feature of Bruckner's works called the *Gesangsperiode* ("song period"). The development is dramatic as the orchestra works its way through chromatic implications. The trumpets, trombones, and timpani are given unrestrained roles here as the orchestra pounds away on the ascending figure from the introduction. Bruckner showcases his mastery of tension and release with a quietly ushered-in recapitulation, before the music slowly tapers into a warm G major coda. Against a calm string background, a solo horn recalls the Allegro theme, before the Overture comes to a triumphal Picardy close.

The humble Bruckner considered his Overture and other supervised works mere scholastic exercises, and sadly did not enjoy widespread acclaim until the premiere of his Seventh Symphony in 1884. However, his life, oeuvre, and legacy stand as testament to all aspiring musicians that you can never be too old to make music!

*Programme notes by Amanda Kye Tan*



Andrés Martín

## **Concert No.1 for Double Bass**

Lamenting the inaccessibility of some of the greatest modern solo music, Andrés Martín, himself a double bass player, dedicated his concerto to all double bass players worldwide and vowed to make it universally accessible via his self-published website. The work itself is emblematic of Martín's inclusive ideal, taking its inspiration from the world's finest double bass soloists and incorporating a diverse palette of sounds ranging from tango and impressionism to heavy metal.

The concerto opens with the orchestra's strings imitating the breath of the universe, through which the beautiful sigh-like melody from the solo bass emerges. The energetic main theme introduces the rhythmic accents on offbeats and frequent meter changes characteristic of tango music before segueing into a second theme that, although more lyrical, continues to build the momentum. The development section pushes the principle of rhythmic diversity even further through the addition of more percussion instruments and the extensive use of pizzicato. A break from the intense energy is provided by reflective and melodic strings and woodwinds that lay the groundwork for a virtuosic cadenza, in which the bass soloist leads into a brief recapitulation of the two principal themes before the opening melody returns to bring the movement to a poignant close.

The second movement begins as a nocturne that leads into a romantic reverie. The movement opens with soothing, repetitive harps and strings reminiscent of the gradual onset of sleep. The main theme, a beautiful lullaby for bass soloist and harp accompaniment, follows and is soon taken up by the clarinet and flute, with a final swell in the violins before fading away. As the dreamer's mind gives way to fantasy, a whimsical waltz gradually becomes more impassioned, culminating in an extended cadenza, followed by an orchestral interlude and a quasi-improvisatory section for the soloist, both of which incorporate elements of the main themes. The movement ends serenely with the soloist recalling the opening melody, as the dreamer enjoys the last few moments of sleep.

The final movement is an orchestral tour de force that fuses the tango tradition of Martín's native Argentina with the heavy metal rock style of his youth. It begins with an obsessive-sounding theme filled with changing meters and syncopated accents that recall the first movement's tango, made even more urgent here through the incorporation of a driving triplet rhythm. The next theme, in contrast, is a lyric guitar riff for solo bass and pulsating string accompaniment. When the original melody returns, its rhythmic intensity is now amplified by a series of rapid virtuosic double stops on double bass evocative of shredding on the electric guitar. The strings and solo bass reiterate and vary the second theme, which then comes to a grinding halt. In a lengthy cadenza, the soloist dazzles the audience with lightning-fast arpeggios, double stops, and furious triplet scales. Finally, the orchestra launches into one final

restatement of the first theme with the soloist driving the work to its exhilarating conclusion.

*Programme notes by Andrés Martín*

Franz Schubert

## **Symphony No. 9 in C Major, D. 944 ("The Great")**

Franz Schubert's, "The Great," stands as one of the most monumental achievements in the symphonic repertoire. This symphony showcases Schubert's mastery of large-scale form, orchestration, and melodic development, solidifying his legacy as one of the greatest symphonists, even though during his life he was often overshadowed by Beethoven. He completed the symphony at a time when his health was deteriorating.

### **1. Andante – Allegro ma non troppo (C major)**

The symphony opens with a majestic **Andante** introduction. A lyrical horn melody sets a contemplative mood before the tempo increases into **Allegro ma non troppo**. The main theme is joyous and dance-like, unfolding gradually with a sense of inevitability. Schubert's characteristic use of long melodic lines is immediately evident. The movement also demonstrates his skilful handling of harmonic shifts and orchestration, with different sections of the orchestra sharing melodic and harmonic ideas.

The movement is built on a sonata form structure, where themes are introduced, developed, and recapitulated. The grandeur and spaciousness of the movement allow Schubert to explore contrasting textures and colours, creating a sense of expansive, yet coherent, musical architecture.

### **2. Andante con moto (A minor)**

The second movement, **Andante con moto**, begins with a haunting, march-like theme in A minor. This movement is notable for its emotional depth and lyricism, as Schubert juxtaposes dark, brooding melodies with more serene, pastoral episodes. The movement is rich in harmonic exploration, with unexpected modulations and a constant shift in mood from melancholic to hopeful.

In the central section, the music becomes more agitated, with rising tension that is eventually resolved by the return of the opening theme, now varied and transformed. This movement demonstrates Schubert's ability to evoke profound emotion through seemingly simple melodies and harmonic progressions.

### 3. Scherzo: Allegro vivace – Trio (C major)

The third movement begins as a **Scherzo** in **Allegro vivace**, which is energetic, rhythmic, and full of life. The music is driven by a strong rhythmic pulse, with the strings providing an incessant forward momentum. The **Scherzo** showcases Schubert's affinity for dance-like rhythms, reminiscent of the Austrian **Ländler** (a folk dance), but here it is magnified on a grand symphonic scale.

The **Trio** section contrasts with the outer sections, offering a more lyrical and graceful melody, but it retains the overall lively character. This movement highlights Schubert's mastery of rhythmic variation and orchestral colour, as he creates constant dialogues between sections of the orchestra.

### 4. Finale: Allegro vivace (C major)

The final movement, in **Allegro vivace**, is characterized by its driving rhythmic energy and the repetition of bold, exciting motifs. This movement's structure is influenced by the classical sonata-rondo form, with a recurring theme that undergoes numerous transformations throughout.

Schubert uses repetition to build tension, with each return of the main theme becoming more intense and richly orchestrated. The **Finale** is marked by its energetic, almost dance-like rhythms, and a triumphant conclusion that feels like a culmination of the entire symphony. Schubert's orchestration is particularly brilliant in this movement, with brass and woodwinds adding to the grandeur of this symphonic masterpiece.

*Programme notes by Min Ng*



## Music For Everyone - Be a Sponsor!

Encompassing music of different genres and varied repertoires, BHSO and the Joy Choral wish to provide the community opportunities to enjoy music along our vision of "Music For Everyone". To this end, our **"sponsor-a-ticket" programme**, active since its launch in July 2018, aims to connect sponsors with beneficiaries of charities and welfare organisations.

Below are the list of organisations that have benefitted from this concert:

- Art:Dis
- The Purple Symphony (Community Development Council Central SG)
- Beautiful Mind
- Touch Community

We would like to acknowledge our kind sponsors for raising tickets for this concert:

- Tim Raes
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- Teo Xin Zhi
- Other individuals who have requested to remain anonymous
- Jessica Wong
- Ham Shim Ying
- Tan Mei Wah
- Lim Shue Churn
- Akira Uchida
- Tan Si Pei
- Stuart Ang

Besides our sponsorship program, BHSO is also looking to broaden our outreach by partnering with schools, community organisations and corporations to realise BHSO's vision at every performance. If you resonate with our vision and would like to inspire the community, please do:

- Be a ticket sponsor for our concerts.
- Bulk purchase (10 or more tickets) at a special price.
- Make a donation (individual or corporate).

Contact us to share your ideas at [info@bhs.org](mailto:info@bhs.org)

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