



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

FALL RECITAL

Wednesday, November 18, 2015, 7:30pm
Diamond Bar High School Theater

Six Quartuors (1910)

Nikolai Tcherepnin
(1878-1945)

III. *La chasse*

Elizabeth Li, Rachel Kim, Isaac No, Eliana Lontok, French Horns

Suite No. 1, Op. 57 (1910)

Charles Lefebvre
(1843-1917)

- I. Canon: Moderato
II. Finale: Allegro leggiero

Timothy Yeh, Flute
Darren Chiu, Oboe
Andrew Chang, Clarinet
Isaac No, French Horn
Victor Chai, Bassoon

String Quartet No. 12, Op. 96 (“American”) (1893)

Antonín Dvořák
(1841-1904)

- I. Allegro ma non troppo

Benjamin Chen, Violin
Shirley Dong, Violin
Bryant Lu, Viola
Jonathan Sun, Cello

Serenade in C Minor, K. 388 (1782)

Wolfgang Amadeus Mozart
(1756-1791)

- I. Allegro

Clarissa Antoine & Darren Chiu, Oboes
Brett Yonezawa & Andrew Chang, Clarinets
Eliana Lontok & Isaac No, French Horns
Melody Guo & Victor Chai, Bassoons

Molly on the Shore (1907/2011)

Percy Aldridge Grainger
(1882-1961)
arr. Jacques Larocque

Nick Lucero & Ryan Li, Soprano Saxophones
Steve Liang & Leslie Dea, Alto Saxophones
Allen Yun & Matthew Kweon, Tenor Saxophones
Josh Park & Bill Zhang, Baritone Saxophones

PAUSE

Scaramouche (1937)

Darius Milhaud
(1892-1974)

- I. *Modéré*
- II. *Brazileira*

Eden Chen & Jade Chen, Piano

Scherzo Op. 39, No. 3 (1839)

Frédéric Chopin
(1810-1849)

Eden Chen, Piano

Piano Quintet in F Minor, Op. 34 (1864)

Johannes Brahms
(1833-1897)

- I. *Allegro non troppo*

Kevin Tsao, Violin
Jeff Chow, Violin
Betty Kim, Viola
Jonathan Sun, Cello
Jade Chen, Piano

Opening this evening's concert is a festive fanfare for horn quartet, ***La Chasse, (The Hunt)*** by Nikolai Tcherepnin. Tcherepnin graduated from the St. Petersburg Conservatory in 1898. A few years after he began directing music at the Tsar's Imperial Chapel, he joined the Conservatory's faculty and became the first teacher of conducting in Russia. Nikolai himself was an important figure on the podium, overseeing the Russian Symphonic Concerts series and appearing often as a guest conductor for the Russian Musical Society, the Moscow Philharmonic, and the Mariinsky Theater. He was later invited by the impresario, Serge Diaghilev, to conduct the groundbreaking 1909 Saison Russe in Paris and many other appearances of his company, Les Ballets Russe. Tcherepnin was a well known figure among musicians in both Russia, his native home, and Paris. His group of friends included other important music figures such as Lyadov, Cui, Rimsky-Korsakov, Stravinsky, and Prokofiev.

When the Russian Revolution broke out, Tcherepnin fled with his family to Tbilisi, Georgia, and settled in the suburbs of Paris in 1921. After settling down, he had many accomplishments: he became involved with the ballet troupe headed by Anna Pavlova, founded and directed the Russian Conservatory in Paris, and spread the music of young composers through the publishing house founded a few years earlier by Mitrofan Belaiev.

Rachel Kim, Horn, Class of 2018

The genre of music written for wind instruments reached its peak with the discovery of the *harmonie* by Emperor Joseph II in 1782 and created a tradition throughout Vienna. The *harmonie* was a chamber ensemble that typically consisted of oboes, clarinets, bassoons and horns. The Serenade in C Minor by W. A. Mozart, which you will hear later in the concert is a prime example of *Harmoniemusik*. As the *harmonie* started to fade, the woodwind quintet began to evolve. A group of single wind instruments allowed each individual to be heard and the audience to experience the variety of tones and colors. However, the woodwind quintet suffered severe neglect and very few ensembles were given the chance to perform regularly.

Suite No.1 Op.57 by Charles Lefebvre is a piece consisting of three movements that was written for woodwind quintet and is one of the few pieces written for this particular ensemble during the 19th century. Charles Edouard Lefebvre began studying law, only to discover that his true passion was teaching and composing music. He was awarded the Prix Chartier and was a professor of an ensemble class at the Paris Conservatory. Lefebvre was not a composer as renowned as Mozart or Bach, but his compositions written for the woodwind quintet are still appreciated and performed today.

Halli Kato, Clarinet, Class of 2018

While directing the National Conservatory in New York for three years, Antonín Dvořák spent his vacation in Spillville, Iowa. Finishing the quartet within sixteen days, he commented, "Thank God! I am content. It was fast." From hectic New York to peaceful Iowa, serene surroundings influenced him in composing his **String Quartet No. 12 in F Major, Op. 96** (1893). The beautiful environment and surroundings of Iowa were reflected in this composition. This type of natural and effortless music was unusual for a composer of the Romantic period, which was all about exploration, extra-musical programs, and abstract ideas.

One of Dvorak's compositional characteristics was to incorporate elements of his Bohemian nationalism throughout his music. His String Quartet was the second composition he produced while living in America and followed his famed Ninth Symphony. Dvorak himself subtitled this symphony, "from the New World," which drew heavily from the American musical influences he encountered, and his string quartet follows along similar lines. Although he did not give this work a subtitle, it is widely known as the "American" Quartet. The piece starts off with a free-flowing and joyful viola solo which passed to the violin later in the piece. The two main melodies are drawn from pentatonic scales, a five note scale, where every primary and secondary theme in the movement uses some form of it.

Annabelle Wang, Clarinet, Class of 2018

In 1782, Emperor Joseph II formed a *Harmonie*, a group of performers that make up a wind band. The Emperor's *Harmonie* consisted of a pair of oboes, clarinets, horns, and bassoons. The formation of this group was the early predecessor to the modern day wind ensemble. *Harmoniemusik* was not originally intended for the concert hall, but meant more for outdoor events or background music at parties. Mozart moved to Vienna in 1781 and saw it as an opportunity to display his musical composition to Joseph II. His **Serenade in C Minor** for eight winds was intended to fit the instrumentation for the Emperor's *Harmonie*. Serenades were meant to be written for relaxation and entertainment, but Mozart took this composition seriously with the hope of gaining favor in the eyes of the Emperor.

Tonight you will be hearing Allegro, which is the first of the piece's four movements. With its furious, explosive opening, the Allegro starts with several different variations of C Minor. The opening grabs the listener's attention and solos pass between each of the different instruments. The contrasting dynamics within the piece give the piece a dramatic sound. The movement alternates between breathtaking, lyrical passages to electrifying, powerful passages.

Eliana Lontok, Horn, Class of 2018

Percy Aldridge Grainger was a 20th century Australian composer, arranger, and pianist. During the early 1900s, Grainger committed his time to composition and arranging European folk music. Inspired by Eduard Grieg, Grainger traveled around Europe searching for new folk songs using a wax cylinder and phonograph. In 1910, Grainger came to the United States to start a new life in army band as a soprano saxophonist in 1915. After his time in the army band, Grainger started to focus more on composition. He became well known for writing wind band music, and many of his arrangements have made their way into the standard band literature.

Grainger wrote **“Molly on the Shore”** as a birthday present for his mother in 1907. The piece utilizes different harmonic textures and melodic characters that gives it its charming and engaging feel. His use of irregular rhythmic domination gives the piece a sense of freedom that has captivated audiences and performers alike. In addition, Grainger’s use of discordant harmonies helps to express the emotion and compassion characteristic in the piece. Originally this dance-like folk song was written for a string quartet or string orchestra. However, its popularity has resulted in many different arrangements and versions being created for this piece. Tonight, you will be hearing an adaptation of Jacques Larocque’s arrangement of **“Molly of the Shore”**.

Janeen Yamak, Trumpet, Class of 2017

Darius Milhaud was one of the most prolific composers of the 20th century. Considered to be a modernist composer, he makes use of polytonality and was also heavily influenced by jazz. Milhaud studied composition at the Paris Conservatory, creating music for vocal, ballets, and instrumental music.

Scaramouche, Op. 165b got its name from the Theatre Scaramouche. In May 1937, Milhaud composed an adaption to Charles Vildrac’s *Le médecin volant*, Op. 165. The same summer in Paris, Marguerite Long and Marcelle Meyer commissioned a 2 piano piece from Milhaud. In creating the piece, Milhaud recycled two cues from *Le médecin volant* to form the first and third movement of *Scaramouche*, and used parts of Jules Superville’s 1936 play *Bolivar*. The finished structure of the piece is 1. **“Vif”** 2. **“Modere”** and 3. **“Brazileira.”**

The piece debuted at the Paris Exposition and gained immediate attention, to Milhaud’s dismay. Publisher Deiss, with hopes to secure rights to the piece, approached Milhaud several times before he got him to agree. Milhaud had thought the piece was too slight to be published. Nevertheless, *Scaramouche* became so popular Milhaud even created arrangements for concert band, chamber trio, guitar, and other instruments. **“Brazileira”** was even converted into a pop song.

Jade Chen, Piano, Class of 2018

The **Scherzo No. 3, Op. 39 in C-Sharp Minor** by Frédéric Chopin was written in 1839 while Chopin was living in the abandoned monastery of Valldemossa on a Spanish island. It is considered the most terse, ironic, and grand of his four scherzos. The piece begins in C-Sharp Minor, develops in D-Flat Major, and returns to C-Sharp Minor. The opening features a four note against 3 beat rhythm which, coupled with the ambiguous key, creates suspense. The octave motif helps create momentum and tension as it switches from a prominent role as a theme to accompaniment for the top line. The development section is in a noble D-Flat Major, and is chorale-like, with falling arpeggios interspersed. The chorale theme returns in different keys throughout the piece, in E Minor for mourning, and E Major for triumph. The extensive wandering to foreign keys serves to amplify existing tension, preparing for a more effective return to the original key of C-Sharp Minor. The coda of the piece begins in a more relaxed C-sharp Major, foil to the original Minor, in preparation for the long ascent, through many keys, to the final ending of the piece. The pianist Louis Kentner characterized the scherzo as “a Wagnerian melody of astonishing beauty, recalling the sound of tubas, harps, and all the apocalyptic orchestra of Valhalla.”

Eden Chen, Piano, Class 2017

From string quartet to two pianos and finally a piano quintet, Johannes **Brahms's Op. 34 in F Minor for Piano Quintet** brings together a medley of lyricism and narration unique to the first movement, *Allegro non troppo*. Brahms, a well known composer for piano, chamber ensembles, symphony orchestra, voice and chorus, and a pianist himself, continues to stun audiences with his work decades after his death in 1897. The entire string quintet was published by Brahms in 1864 when he was 31 years old after several revisions. The first movement remains fairly dark throughout but does not fail to bring out the shockingly beautiful melodies passing between players. As repetitive lines flow from one instrument to the next, the usage of two beats against three combined with harmonic lines keep the music driving forward. The fluidity of themes and cross rhythms allow this movement to, in a way, become its own epic. The movement demonstrates a wide range of both piano and string technique by challenging players with rhythmic complexity and interweaving themes. Brahms's string quintet Op. 34 in F Minor continues to be one of the most loved chamber works performed time and time again.

Clarissa Antoine, Oboe, Class of 2018

The use of flash cameras is not permitted.

**Please silence your cell phones, pagers, alarms,
and other audible electronic devices before the
concert begins**