



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

Chamber and Solo Recital

Wednesday, March 16, 2016, 8:15pm
Diamond Bar High School Theater

Prelude by Trumpet Quartet

Se Ho Kwak, Janeen Yamak, Jerry Cheunga, Eugene Jeon



Aubade for Flute, Oboe and Clarinet (1902)

Paul de Wailly
(1854-1933)

Christine Lee, Flute
Amy Miyahara, Oboe
Brian Sun, Clarinet

Grand Quartet in E Minor (1830)

Friedrich Kuhlau
(1789-1832)

Scherzo
Rondo

Christine Lee, Flute
Clara Kim, Flute
Amy Miyahara, Oboe
Catherine Zhang, Oboe

Trio Sonata in D Minor, RV 63 “La Folia” (1705)

Antonio Vivaldi
(1678-1741)

Joshua Kang, Violin
Kevin Kuo, Violin
Brad Chang, Cello

Roaring Fork (1994)

Eric Ewazen
(b. 1954)

I. White Water Rapids

Gabriel Canonizado, Flute
Catherine Zhang, Oboe
David Montoya, Clarinet
Renee Yam, Horn
Parker Chu, Bassoon

 *pause* 

Paraphrase de concert sur Rigoletto, S. 434 (1855)

Franz Liszt
(1811-1886)

Matthew Ho, Piano

Sonata Op. 7 E-flat Major (1797)

Ludwig van Beethoven
(1770-1827)

I. Allegro Molto e con brio

Jade Chen, Piano

Rhapsodie Espagnole, S. 254 (1858)

Franz Liszt
(1811-1886)

Howard Chen, Piano

Symphonic Etudes, Op. 13 (1834)

Robert Schumann
(1810-1856)

Theme – *Andante*

Etude I (Variation 1) - *Un poco più vivo*

Etude II (Variation 2) - *Andante*

Etude III - *Vivace*

Etude IV (Variation 3) - *Allegro marcato*

Etude V (Variation 4) - *Scherzando*

Etude VI (Variation 5) - *Agitato*

Eden Chen, Piano

Danse Bacchanale (1877)

arranged for Percussion Ensemble (2007)

Camille Saint-Saëns
(1835-1921)

Arr. Jason Baker

Ryan Chao

Kenneth Chew

Hannah Choi

Johannah Chung

Jeremy Davis

Donald Douglas

Hampton Douglas

Clarissa Hui

Cash Langi

Denise Leong

Ricky Ma

James Tang

Stephanie Yang

French composer, Paul de Wailly grew up at Château de Bagatelle in Abbeville. When he was 17, he began to compose under the direction of César Franck. De Wailly created several orchestral works, organ music, vocal compositions and a number of works for ensembles with flute.

De Wailly wrote “Aubade”, a woodwind trio for flute, clarinet, and oboe in 1902. The first performance in Paris on March 7, 1902, was performed by members of the *Societe Moderne d’Instruments a Vent*, which included A.G. Barrere, a French flautist. Towards the last 20 years of his life, he employed a 19th century style that also shows late romantic teachings from his teachers César Franck, the organ professor at the Paris Conservatory. His music portrays his rejection of contemporary music that was utilized by composers such as Stravinsky and Ravel. The piece begins with a frilly conversation between flute and clarinet that develops a sense of mystery which draws the audience in through its playful yet solemn melodies. Overall, the piece captures the sense of an *Aubade*, a French word that translates as “dawn serenade”. Although brief, this short piece is one of few that sustains de Wailly’s legacy as a composer.

Alex Liang, French Horn, Class of 2017

Amongst his famous piano concertos, sonatas, sonatinas and operatic works including the magical fairy tale *Lulu (1824)*, Friedrich Kuhlau is also renowned for his chamber and solo works for flute. The **Grand Quartet for Four Flutes in E Minor Op. 103** is one such work. However, its inspiration and influences are left to discretion due to the fact that Kuhlau himself was never a flautist; rather, he depended on his natural instinct for composing for the instrument. As a consequence, his numerous flute compositions were written mainly to satisfy popular demand and to acquire income. Nevertheless, his adept skill when writing for the flute is reflected in the pieces melodic and thematic devices popular to the Romantic era. The **Scherzo: Allegro assai**, features a repeating eighth-note figure and a push-and-pull of the melodic line to create the quick-paced humor commonly associated with scherzos. In the **Rondo: Allegro assai**, Kuhlau employs ascending chromatic lines and a repeating theme of interrupting melodic runs with moments of more open rhythms to build tension, while still keeping a forward momentum to the piece with the use of staccato eighth-note figures. The key change towards the middle of the movement presents a thematic transformation from a denser and fast-paced mood to one that is brighter and more dance-like. The constant motion, coupled with the tension and tone changes that Kuhlau is able to create with simplistic melodic lines passed constantly between the four flautists are what gives the Grand Quartet its significance amongst his works for flute.

Ryan Chao, Percussion, Class of 2018

The popularity of the trio sonata, written for two melodic instruments with an accompaniment, was seen throughout Italy during the Baroque period. Composers became intrigued by different metric patterns and themes while striving to prove themselves as professional composers. Vivaldi’s Trio Sonata in D Minor, RV

63 was heavily influenced by Corelli's variations on a popular Spanish tune, La Folia. 'La Folia,' a Portuguese term for insanity, was originally a wild Spanish dance set in triple time first documented in the 15th century. Since then, it has been included in the works of over 150 different composers including Lully, Bach, and Liszt, whose Rhapsodie espagnole will be featured later. Vivaldi's composition takes a one-movement formula for two violins and continuo as seen in Corelli's work. It begins with a sequence of four chords supporting the main theme in adagio. Each of the following 19 variations consists of two sections of eight measures all focusing on La Folia. Vivaldi's success as a Baroque composer has led his compositions to continue to be performed to this day.

Clarissa Antoine, Oboe, Class of 2018

Eric Ewazen is an American composer known for his winds and brass entirety, was born in 1954 in Cleveland Ohio. His works have been commissioned and performed by many soloists, chamber ensembles and orchestras in the U.S. and overseas. He has been a faculty member at The Juilliard School since 1980 and a guest teacher at more than 100 colleges and universities. After studying at Juilliard, even though he was familiar with atonal, serial, and other modernist techniques, he went back to a more tonal-modal style of music influenced by Copland and Barber. Ewazen's texture and use of color in the piece reminds people of the American style developed by Copland. Listeners will describe his folk-tinged melodies to be "doggedly" and "unabashedly", while said in both praise or frustration. He is known for his tonal harmony in his music, and his beautiful, neo-romanticist feeling is expressed through his work in rich harmonies with a theatrical sense. This piece is specifically inspired by the Roaring Fork River in Colorado's Rocky Mountains. Ewazen's vision for the piece "Roaring Fork" is meant to be bright, with melodic lines, which, in this movement evokes the image of rapids. Some parts of the song have strong accents, to bring out the image of waves that are hitting the sides of a riverbank.

Renee Yam, French horn, Class of 2018

Franz Liszt's Concert Paraphrase on Rigoletto (S. 434) is a piece for solo piano transcribed from Verdi's opera *Rigoletto*. It was composed in 1859 for Hans Bulow, one of Liszt's former pupils, and was first performed by Bulow in a recital in Berlin later that year. Subsequently, it was published by the Leipzig publisher Schubert in 1860. This opera transcription stands out from others, both by Liszt and other composers, in that it does not use thematic material from throughout the opera. Rather, it focuses on one section only, the famous quartet from Act III, "Bella figlia dell'amore". The quartet includes the main characters from the opera: the duke; Rigoletto, the jester; Gilda, Rigoletto's daughter who secretly loves the Duke; and Maddalena, whose brother Rigoletto has hired to kill the Duke for his treatment of Gilda. Liszt stays very faithful to Verdi's original work; the original tonal scheme of E major to c-sharp minor to D-flat major is preserved, and the basic structure of a Prelude, an Andante, and a Presto is also maintained. However, he

adds a lengthy introduction, extra measures and repeats, and most importantly, many virtuosic flourishes throughout that help portray the inner conflict of the four characters in this gripping scene. The Andante finishes with fragments of the beginning themes of the duke and Maddalena and leads to the final section, Presto, a powerful and dramatic conclusion that includes some of Liszt's infamous leaping octaves.

Matthew Ho, Piano, Class of 2018

Although relatively unknown, Beethoven's piano sonata op. 7 no. 4 is one of the longest of his sonatas, nicknamed the Grand Sonata. Written and published in 1799, this sonata shows the influence of other classical composers like Haydn, while also displaying Beethoven's unique style. The first movement, Allegro Molto e con brio, opens in E flat Major, a very proud and heroic key. Even the tempo marking suggests the brilliance of the piece. The movement begins softly, drilling an Eb in the bass for several measures, then builds up to a dramatic seventh chord, where the piece moves away from the tonic key and into the other passages. The sonata shows Beethoven's vision of the piano as a one-piece orchestra, shown through his imitations of orchestral effects, especially the tremolo passages throughout the piece. Another notable feature is the use of 6/8 meter, which was reserved traditionally for last movement rondos in many classical symphonies and wind concerti. Beethoven used this meter to slightly displace the rhythm by using syncopation, achieving the momentum and emotions unique to the piece. The movement ends with a coda of repeated tonic chords and ostinato that create a proud and brilliant ending. The combination of the powerful and climatic moments and the other flowing choral phrases results in a beautiful piece that lives up to its name of the "Grand Sonata."

Jade Chen, Piano, Class of 2018

Liszt's Rhapsodie Espagnole is a virtuosic piece, with elaborate passages and many rapid chords and octaves. It is inspired by Liszt's tour to Spain and Portugal in 1845, during his years as a traveling musician. Through this piece, Liszt strived to make the piano sound like an orchestra. There are many motives and textures developed through variation techniques, characterization, and ornamentation. Liszt transcended the approach to composition with freedom from a formal plan. Liszt lacks a strict structure in his compositions that were once widely used in the Classical period. His adoption of technical improvements in the piano's design such as the iron frame and the double-escape mechanism led to an easier execution and a greater tonal sound of the piano. Although many piano works that are composed in the 1860's are often religious, the Rhapsodie Espagnole, composed in 1863 and published in 1867 is a secular work.

This piece contains a famous melody called La Folia, introduced during the late 1500's in Spain and Portugal. Over three centuries, many composers such as J.S. Bach, Corelli, and Rachmaninov have used this tune in their works. This piece, composed by Liszt, is one of his most technically spectacular works including,

chromatic runs in thirds, wide leaps, and changes of register. In addition, Busoni arranged the Rhapsodie Espagnole for piano and orchestra in 1894.

Howard Chen, Piano, Class of 2018

The Schumann Symphonic Etudes are a set of 12 variations on a single theme. Schumann had previously criticized the abundance of empty variations churned out by contemporary virtuoso pianists, full of purposeless figuration on overused popular themes. It is speculated that in composing the Symphonic Etudes, Schumann attempted to use the variation form as a serious vehicle for composition. Indeed, they are an experiment on the textural possibilities of the piano. Every etude should be approached from an orchestral standpoint, and the pianist must present them with an orchestra in mind. It is the pianist's job to transcend the technical limits of the instrument to bring full clarity to the Symphonic Etudes. The piece opens with great gravity and pathos, introducing several themes that are showcased throughout the set. Different timbres must be considered and blended throughout, such as in Etude II, whose tenor rhythmic patterns do not drive, but extrapolate on established sonorities. The third etude presents an immense challenge in the right hand, which shows clear influence from Paganini. However, its left hand's different elements must be presented clearly, imitating different registers of string instruments. The Symphonic Etudes distinguish themselves not in technical challenge, but coherence in the structure and experimentation of its "orchestration."

Eden Chen, Piano, Class of 2017

Coming out of the nineteenth century, Saint-Saëns was considered one of the leading composers of his time. Even though he was one of the best, he was still chastised for his conservative way of writing as some would call his work "well-crafted but unimaginative". Saint-Saëns was a craftsman creating music of power and beauty in all formats. His opera, titled Samson and Delilah, turned out to be a success; but did not last through the decades. However, the Bacchanale, an orchestral interlude from Samson and Delilah, is now considered to be a basic necessity of the orchestral repertoire. The piece commemorates the god Bacchus. In the opening of the scene, the oboe solo's Middle Eastern flavor portrays the seductive image of dancers moving with passion in favor of pleasing the guests. Soon after, the party is brought to life and the guests break out in dance. The two main characters of the opera, Samson and Delilah, leave the party and drift into a world of their own. The two star-crossed lovers develop a bond through a serene interlude of melodies. This melodic line then leads to the return of the previous dance music. In an exciting build up, the music climaxes as the guests reach their pique of intoxication, and fall to the floor in exhaustion. Tonight you will be hearing an arrangement for percussion ensemble.

Hampton Douglas, Percussion, 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**