



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

Chamber and Solo Recital

Wednesday, May 18, 2016, 7:00pm
Diamond Bar High School Theater

Canzona per Sonare n 1 La Spiritata (1593)

Giovanni Gabrieli
(1554/1557-1612)

Se Ho Kwak, Janeen Yamak, Christopher Geere, Jerry Cheung, Trumpet

Omphalo Centric Lecture (1991)

Nigel Westlake
(1958-

Hannah Choi, Johannah, Chung, Jeremy Davis, Cash Langi, Marimba

Andante and Scherzo (1899)

Henri Rabaud
(1873-1949)

I. Andante

Melody Chang, Violin
Lauren Kashiwabara, Flute
Erin Wu, Piano

Ballade (1882)

Rudolph Speil

Clara Kim, Flute
Renee Yam, French Horn
Ingrid Chan, Piano

Maya (2001)

Ian Clarke
(1964-

Guest Artists Alumnus
Michelle Sung & Bridget Pei, Flute
Walter Chang, Piano

from Sonata Op. 3 No. 4 (1704)

William Croft
(1678-1727)

Allegro

Nicholas Lucero & Ji Ho Kwak, Saxophone

Chaconny (1680)

Henry Purcell
(1659-1695)

Annabelle Wang, Halli Kato, Brian Sun, Tiffany Liew, Clarinet

Concerto for Violin, Op. 6 (1816)

Niccolo Paganini
(1782-1840)

I. Adagio

Melody Chang, Violin
Walter Chang, Piano

Sonata in F Major, K. 497

Wolfgang Amadeus Mozart
(1756-1791)

I. Adagio - Allegro di molto

Evelyn Lee & Catherine Chiang, Piano

Gabrielli was a prolific composer of the High Renaissance in Venice, where he was the organist at the St. Mark's Cathedral for 20 years. Well known for his choral works, he was one of the first orchestrators of instrumental music, and his polychoral compositions are popular among brass instrumentalists to this day. The four *Canzoni per sonare* first appeared in print in Alessandro Raverii's anthology *Canzoni per sonare con ogni sorte di stromenti* in 1608, though the works themselves were probably composed earlier as there was a keyboard version of *La Spiritata* published in 1593. As the name suggests, this canzona has a lively character, though this is not necessarily evident from an opening that is dominated by a rather square motif that outlines a minor triad. The close of the opening section brings in new materials in a triple-time meter, and the most prominent of these is the skipping rhythm which becomes a persistent feature in the latter half of the piece. Together with trickles of passing notes, they bring the piece to a spirited conclusion.

Australian composer and performer Nigel Westlake has enjoyed a widely varied musical career. This career has included both playing the clarinet with esteemed ensembles all over the world as well as composing music for films. A diverse musical figure, Westlake's repertoire spans various genres from movie soundtracks to music for the concert stage. His feature film soundtracks include popular titles such as *Antarctica* and *Babe*. The title, *Omphalo Centric Lecture*, is borrowed from a painting by Paul Klee that was an inspiration to Westlake during the composition of the piece. Drawing heavily on African balofon themes and rhythms, the piece proceeds with a forceful sixteenth-note pulse containing both driving ostinati and polyrhythmic variety. The African Balofon (African counterpart of xylophone), being one of the historical origins of marimba, has become one of the influences in some of Westlake's creations including *Omphalo Centric Lecture*. This is where he drew inspiration from, especially regarding the piece's rhythmic and melodic structure. This is clearly manifested by the persistent ostinati of various lengths, cross rhythms and variations on simple melodic fragments. Rhythm, energy and movement are the three key points that make this piece similar to African music

Henri Rabaud was a 20th century French composer and conductor. Although a composer of the 20th century, Rabaud composes this piece in the Romantic style. He is known for his mantra, "Modernism is the enemy". Being a huge conservative director, his works show a significant contrast to the big named contemporaries of his time, Wagner, Franck, and Debussy. While the contemporaries of his time composed with atonality (lack of tone, harmony, or key), Rabaud composes his pieces with conservative and tonal qualities. His works feature significant dynamic contrasts, excitement, and a strong feeling of nature; qualities from the romantic period. Those characteristics are especially present in the first movement of his *Andante and scherzo*: full of dramatic changes in sound. He emphasizes the use of legato through the piano, violin, and flute. His use of

rubato, with sudden changes in tempo, gives the piece its emotional feel. Written in G major, Rabaud's Andante and scherzo gives a calm and soothing feeling to his listeners.

Melody Chang, Violin, Class of 2018

We know very little about romantic composer and conductor, Rudolph Speil. He conducted one of the opening subscription concerts of the Detroit Symphony in December 1887. According to the Musical Yearbook he was still conducting in 1890. A few known compositions by Speil were published during a brief period in the early 1880s. Some characteristics that define romantic music are apparent in his Ballade: freedom of form and design, song-like melodies and making the audience have strong, personal feelings as a result of listening. Chopin coined the term Ballade as a title for musical compositions in the Romantic period. His ballades for piano are based on thematic metamorphoses controlled not so much by formal structure, but more by a programmatic or literary intention. They were said to have been inspired by the ballad poetry of his compatriot Adam Mickiewicz. Although instrumental ballades are usually for the piano, among those for other mediums are for violin with orchestra or piano for piano and orchestra, and several examples, both chamber and orchestral. The source of Rudolph Speil's Ballade in unknown yet lyrical melodies and waltz segments certainly suggests a narrative style of inherent in a Ballade.

William Croft was an English composer, organist and chorister in the Chapel Royal under Blow, one of the most celebrated composers of his time. He lived during the Baroque period. As a baroque composer, he was deeply influenced by the works of Purcell. Many of his works are modeled on specific compositions by Purcell. Also, Croft was one of composers of his generation to have a turning point in the history of the verse anthem. Croft composed his Sonata Op. 3 No. 4 in B \flat Major. The piece is very elegant and simple like a canon. The second person follows the first person. There are two parts to the piece. It starts out with the first version of the melody and then to the second version of the melody then it brings back to the first version to wrap up the piece. This piece was originally for two flutes but tonight's performance is specially arranged for two saxophones.

Ji Ho Kwak, Saxophone, Class of 2008

Henry Purcell is often considered the greatest English composer before Edward Elgar and to many, the finest English composer of all time. Purcell's music is perhaps the earliest repertory modern orchestras perform, yet most audiences are introduced to his music through Benjamin Britten's *Young Person's Guide to the Orchestra*. Britten, a celebrated English composer of the 20th century, admired the music of his 17th century predecessor, and composed a set of variations and fugue based on Purcell's *Rondeau* from the Incidental Music to the play, *Abdelazar/The Moor's Revenge*.

The title of the piece you will hear tonight, “chacony” is unique in musical literature and possibly the composer's creation. We know very little about this work, but it is clear that it follows the form of the chaconne; a dance written upon a repeated bass line. This form gained popularity throughout the Baroque period and evolved in the instrumental repertory and is exemplified with Bach’s renowned Chaconne from Partita No. 2 for solo violin. Purcell’s Chacony is a fine early example of this common baroque form, demonstrating a mastery of this popular ostinato variation style.

Paganini is an Italian violinist and composer of the Romantic period. Paganini was a true violin virtuoso of his time, who developed the pillars of today’s modern violin technique. He wrote his First Violin Concerto in 1816 which was first premiered successfully in Naples three years later. His first concerto completely wowed the audience. Although the concerto is written in D major, it was originally intended to be written in E flat major. The original orchestral parts were written in E-flat major and the solo part was written in D major but played with the technique of scordatura (violin tuned a semitone high). The orchestral parts were soon changed by an unknown artist to the key of D major. Furthermore, the concerto was originally written for a small group that consisted of: 1 flute, 2 oboes, 2 clarinets, bassoon, 2 horns, 2 trumpets, 1 trombone, and strings. The orchestration was gradually expanded before performances by Paganini.

The Adagio of the First Violin Concerto, is a wonderfully expressive bel canto aria consisting of accompanying orchestral textures. After a passionate and short orchestral introduction, the violinist takes charge of the proceedings with highly operatic expression. This movement is incredibly emotional, dramatic, and shows significant dynamic contrasts exemplifying the Romantic style. It starts off slow and calm and gradually moves faster and gets louder and brighter in tone.

Melody Chang, Violin, Class of 2018

Mozart’s Sonata in F Major (K.497) was the second to last of his many grand sonatas. He composed it in 1786, which was 12 years after he wrote his previous four-hands sonata for piano. During his youth, pieces for four hands were not the most popular; nonetheless, Mozart composed three sonatas for his sister, Nannerl, and himself to play as piano duets while on tour with their family. This four-movement Sonata is arranged like a church sonata, but it also brings to mind his operas and virtuosic works. This mix of styles may have been influenced by Mozart’s creation of *Figaro*, a libretto based on a revolutionary comedy and various social tensions. He tests the possibilities of the pianoforte with this Sonata. The first movement starts in *adagio* and then shifts over to *allegro di molto*, with *piano* and *forte* seeming to fight for dominance, or hold an intense conversation within the piece. Mozart consistently provides each player with independent and technically challenging parts. Unlike other composers in the history of music, W. A. Mozart touched upon and was successful with every existing musical genre in his time.

Evelyn Lee, Piano, Class of 2018

The use of flash cameras is not permitted.

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and other audible electronic devices before the
concert begins**