



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

Chamber and Solo Recital

Thursday, May 19, 2016, 4:30pm
Diamond Bar High School Theater

Sextett, Op. 6 (1889)

Ludwig Thuille
(1861-1907)

I. Allegro moderato

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

Caprice Espanol Op. 37 (1926)

Moritz Moszkowski
(1854-1925)

Ethan Chen

Symphonic Etudes, Op. 13 (1834)

Robert Schumann
(1810-1856)

Etude VII (Variation 6) - *Allegro molto*
Etude VIII (Variation 7) - *Sempre marcatissimo*
Etude IX - *Presto possibile*
Etude X (Variation 8) - *Allegro con energia*
Etude XI (Variation 9) - *Andante espressivo*
Etude XII (Finale) - *Allegro brillante*

Eden Chen, Piano

Maya (2001)

Ian Clarke
(1964-)

Guest Artists Alumnus

Michelle Sung, Flute, Class of 2013, New England Conservatory
Bridget Pei, Flute, Class of 2015, North Western University
Walter Chang, Piano

Piano Trio No. 2 in E Minor Op. 67 (1944)

Dmitri Shostakovich
(1906-1975)

Kevin Tsao, Violin
Jonathan Sun, Cello
Jade Chen, Piano

Chromatic Fantasy in D Minor BWV 903 (1717-1723) Johann Sebastian Bach
(1685-1750)
Matthew Ho, Piano

Orchestral Suite No.2 in B Minor, BWV 1067 (1738-39) Bach

Guest Artist Alumni - Bridget Pei, Flute
Annete Kim & Timothy Yeh, Flute
Kevin Zhang, Kevin Tsao, Wendy Liu, Shirley Dong, Violin
Matthew Ho, Viola
Angelina Kim & Jonathan Sun, Cello

Concerto for 2 violins in D Minor, BWV 1043 (1718-20) Bach

- I. Vivace
- II. Largo, ma non tanto
- III. Allegro

Betty Kim & Shana Roan, Violin (I. Vivace)
Jeff Chow & Kevin Tsao, Violin (II. Largo, ma non tanto)
Benjamin Chen & Shirly Dong, Violin (III. Allegro)
Samantha Hong, Viola
Jonathan Sun, Cello
Patrick Nguyen, Double Bass

Serenade for Wind Instruments, Op. 44 (1878) Antonín Dvořák
(1841-1904)

Moderato quasi marcia
Finale: Allegro molto

Clarissa Antoine & Darren Chiu, Oboe
Brett Yonezawa & Andrew Chang, Clarinet
Melody Guo & Victor Chai, Bassoon
Rachel Kim, Eliana Lontok & Isaac No, French Horn
Jonathan Sun, Cello
Patrick Nguyen, Double Bass

Ludwig Thuille's path toward becoming a great composer and instructor first occurred after he was orphaned at the age of 11 which resulted in him residing with relatives in Kremsmunster. There, he received training as a church musician and acquired a patron, allowing him to further his studies and establish himself as a pianist and composer. Thuille was a childhood friend of Richard Strauss who had an influence on Thuille's compositions, which can be heard in this sextet's first two movements with its Brahmsian style as indicated by the rich piano and horn melody. This piece also displays Thuille's thorough understanding of instrumental balance which is an essential skill with the unusual instrument combination of a woodwind quintet and a piano. However, Thuille successfully creates a harmony with the underlying piano melody during the Allegro moderato and the thematic material of the woodwinds. The fluidity of the keyboard textures as well as the bright, varied timbres of the woodwind quintet build upon each other and then smoothly transition to a piano/horn duo that begins the Larghetto with balanced dialogues soon emerging among the winds. Although chamber pieces were uncommon during Thuille's time, the Sextet in B-flat Major Op.6 was a major success and continues to be his most frequently performed works.

Catherine Chiang, Class of 2017

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

Shostakovich created an elegiac trio in memory of his close friend Ivan Sollertinsky, a brilliant musicologist and critic who died suddenly of a heart attack while still a relatively young man. Written in the summer of 1944 in the midst of WWII, the trio, like many of Shostakovich's works, seems to comment more broadly on the tenor of the times suggesting an elegy for the tragic victims of war in general.

Dmitri Rabinovich, a close personal friend of Shostakovich and a leading music critic, suggests that the final movement is where “the real tragedy is unfolded.” The themes bring to mind frenzied Yiddish dance tunes, although sounding much more like macabre dances of death than celebrations of life. Shostakovich’s choice of melodic material was probably a musical reference to grim reports just reaching Russia of how the Germans had forced Jewish concentration camp inmates to dig mass graves and then dance on the edge as they were machine-gunned to death. The composer develops and expands these themes before ending the trio with reminders of the earlier movements and a final, despairing return of the last movement’s themes. With the closing notes Shostakovich completes the journey from “life, serene and peaceful, full of joy and beauty,” to death.

J. S. Bach’s Chromatic Fantasy in D minor (BWV 903) is a work for solo harpsichord (but now often played on piano) intended as an introduction to his Chromatic Fugue. It was most likely composed between 1717 and 1723 while Bach was living in Köthen, Germany. This fantasy is one of Bach’s most well-known pieces for keyboard, and it contrasts with the rest of this music in its expansive, expressive, and unique character. Even during Bach’s lifetime this piece was already considered a masterpiece. The chromatic fantasy is generally considered divided into three sections; it begins with technically-challenging, toccata-like passagework with rapid ascending and descending runs leading into broken chords in triplets. These are often diminished sevenths chords that move up and down chromatically. The second section is a series of modulating chords marked “Arpeggio” (i.e. spread chords). The third section, a “Recitative”, contrasts with the previous sections in its highly expressive, ornamented melodies. Especially in the final section, the fantasy may indeed seem chromatic or even atonal, but Bach keeps the tonality with the use of traditional cadences and finally, chromatically sinking diminished-seventh chords over the tonic pedal point that ends this introduction to the fugue.

Matthew Ho, Piano/Viola, Class of 2018

Bach composed dozens of suites, most of them for a solo instrument, such as piano, cello, or violin. They usually begin with an impressive opening movement, in the case of all the orchestral ones: a grand overture in the French style, followed by a series of shorter dances in different moods, tempos, and meters. The Second Suite, although also a set of dances, can also be viewed as a flute concerto. The work is scored simply for strings and flute. At this late stage of his career Bach was experimenting with hybrid compositions and continuing his imaginative mixing of many different elements: the French dance suite, the Italian concerto style, and German contrapuntal ingenuity.

The lengthy first movement **Overture** is not a dance, but rather an imposing piece in the French Overture tradition. The dances that follow tonight’s performance are two **Bourrées**, the second prominently featuring the solo flute,

and a **Badinerie** (meaning “jest” or “trifle”), a free movement in two parts that is less a dance than an exciting conclusion to a concerto.

When J.S. Bach was working for the music-loving Prince Leopold of Anhalt-Cöthen, he wrote a number of concertos for solo and paired instruments. One of those double concertos, for two violins in D minor, is now claimed by some scholars to have been written around 1730, after Bach moved to Leipzig, where he led not only the choral forces at St. Thomas’ Church but an instrumental Collegium Musicum which gave weekly concerts at a local coffeehouse. There is no doubt that Bach was influenced by the model of the Italian baroque concerto in three movements, as provided by Antonio Vivaldi and others. The intensity and beauty of this concerto make it stand out even among the finest of his instrumental works.

The opening Vivace and closing Allegro movements alternate passages for the full orchestra and the two soloists, with much contrapuntal interweaving of themes. In the second movement, the two violins sublimely interweave their voices, as in a baroque vocal duet. Most baroque concerto finales are dancelike and more relaxed than the opening movement, but in his Allegro, Bach has written a movement that has been called “tempestuous” and “aggressive,” with exciting interplay between the soloists and the orchestra.

Only four years before Dvořák composed Serenade for Wind Instruments, his income from his compositions and as organist at St. Adalbert’s Church in Prague had been so meager that the city officials certified his poverty, thus making him eligible to submit his work for consideration to a committee in Vienna awarding grants to struggling artists. The members of the selection committee were a distinguished lot including Johannes Brahms. They awarded the young musician 400 gulden, the highest stipend bestowed under the program. It represented Dvořák’s first recognition outside his homeland and his initial contact with Brahms, whom proved to be powerful influences on his career.

His first composition of the new year of 1878 was the Serenade, which he composed quickly between January 4th and 18th. The specific inspiration for such a work is unknown, but it is possible that Dvořák intended it as a tribute to his benefactor Brahms. He also resurrected the Classical tradition in the d minor Serenade by having it begin and end with a march. The custom in Mozart’s time, when serenades were often played outdoors on a summer’s evening, was that the players processed to and from the performance site accompanying themselves with a march.

The use of flash cameras is not permitted.

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