



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

Chamber and Solo Recital

Wednesday, October 19, 2016, 8:00pm
Diamond Bar High School Theater

String Quartet No. 2 in F Major, Op. 92 (1941)

Sergei Prokofiev
(1891-1953)

Allegro sostenuto

Kevin Tsao, Violin
Benjamin Chen, Violin
Samantha Hong, Viola
Angelina Kim, Cello

Walking Tune for wind five-some (1905)

Percy Grainger
(1882-1961)

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

2+1 (2013)

Ivan Trevino
(1983-)

Ryan Chao & Cash Langi, Marimba

Trio for Piano, Oboe and Horn, Op. 188 (1887)

Carl Reinecke
(1824-1910)

Allegro moderato

Clarissa Antoine, Oboe
Elizabeth Li, French Horn
Jade Chan, Piano

Sonata No. 30 in E Major, Op. 109 (1820)

Ludwig van Beethoven
(1770-1827)

- I. Vivace ma non troppo / Adagio espressivo
- II. Prestissimo

Étude No. 11 in a minor, Op. 25 (1837)

Frédéric Chopin
(1810-1849)

Étude No. 12 in d sharp minor, Op. 8 (1894)

Aleksandr Scriabin
(1872-1915)

Eden Chen, Piano

Mephisto Waltzes No. 1, S. 514 (1859-62)

Franz Liszt
(1811-1886)

Jade Chen, Piano

Although folk music was rarely integrated into Sergei Prokofiev's music, his String Quartet No. 2 in F major was an exception. His compositions included many orchestral pieces, such as symphonies, concertos, ballets, film scores, and piano pieces, but string quartets were only a small portion of his works. During World War II, Prokofiev, along with other artists, were evacuated to Kabarda-Balkar Republic in northern Caucasus to escape the Nazi's invasion. There, he found inspiration in the folk music and within five weeks, he completed this Quartet, which was composed in 1941. The first movement, *Allegro Sostenuto*, includes these folk themes with the roughness and angularity from his original sources. Prokofiev's irregular choice of harmonies and rhythms contribute to the tension in the motives, but eventually lightens up at the conclusion of the piece. Prokofiev may be well known for his orchestral music, but his two string quartets are still popular and continue to be performed today.

Samantha Hong, Viola, Class of 2019

Percy Grainger was an avid fan of English folk songs, which were clearly incorporated in many of his pieces. His portrayal of the English culture in a variety of compositions was considered an oddity for their ridiculous and unsettling chords, as he was well known for writing parts before a score. One of Grainger's pieces, *Walking Tune*, was written in 1905 for wind quintet, which was then later transcribed for piano. The piece is based off the melodies he hummed during his 3 day walk in the Scottish Highlands and countryside in 1900. Grainger's intent on this piece was to portray the beauty of the highlands and the countryside, through the use of a single melody that was passed throughout the ensemble. The theme begins with the oboe accompanied by a warm chord in the lower voices, representing his first take of the highlands. As the melody progresses, the tone changes variously from a darker, heavier texture back to the light walking tune first introduced by the oboe.

Darren Chiu, Oboe, Class of 2019

As an avid award-winning composer, percussionist, and rock drummer, with two degrees from the Eastman School of Music, Ivan Trevino's works have quickly become a staple in percussion literature. Trevino holds multiple composition awards from the Percussive Arts Society, and is also an artist and clinician of many major percussion brands. Composing for percussion solos, duos, and ensembles, Trevino's music employs classic tonality with contemporary rhythmic figures, as well as influences from jazz, pop, and electronic music. His "2+1" duet for marimba is unique in that it is scored for two players to perform on one marimba, with one player on the opposite side of the instrument. Despite the simplicity of its instrumentation, this duet demands a challenging experience from both players, as they attempt to maneuver the instrument without getting in each other's way. The piece's harmonic language was inspired by Bon Iver's self titled release, despite their rhythmic differences.

This piece is dedicated to Trevino's wife Amanda, and a puppy named Sadie, who was rescued at the time of the composition; hence the name "2+1."

Ryan Chao, Percussion, Class of 2018

Today, Carl Reinecke has been all but forgotten, an unjust fate for a composer who excelled in virtually every musical field with which he was involved. Born in Hamburg, Germany, Reinecke began to compose at age seven, and first performed on piano at age twelve. By the time he was 20 he had studied with Felix Mendelssohn, Robert Schumann, and Franz Liszt. His esteemed students include Edvard Grieg, Leoš Janáček, and Max Bruch. As the director of the Leipzig Conservatory, he brought it to a new realm of prestige. He also conducted the Gewandhaus Orchestra for more than 30 years. Reinecke was a great admirer of Brahms and in 1869 he conducted the premiere of Brahms' German Requiem. He is also the earliest-born pianist to have his playing preserved in any format, as he recorder piano rolls near the end of his life.

This Romantic era trio of unusual combination of instruments is one of the finest of its type. The entire trio contains great dialogue; the three instruments are arm in arm throughout the entire piece. The first movement is a mix of yearning and playfulness, with an idiomatic theme for oboe and superb interplay between all three instruments.

The use of flash cameras is not permitted.

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