



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

Chamber and Solo Recital

Thursday, November 9, 2016, 8:00pm
Diamond Bar High School Theater

Trumpet Trio Op.11 No.1 (1959)

Robert Muczynski
(1929-2010)

Allegro
Allegro Moderato
Allegretto
Molto Allegro

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

Quintet No. 1 in B Flat Major Op. 56 (1821)

Franz Danzi
(1763-1826)

Allegretto

Annette Kim, Flute
Elizabeth Shin, Oboe
Halli Kato, Clarinet
Christopher Wu, Bassoon
Renee Yam, French Horn

Histoire du Tango (1986)

Astor Piazzolla
(1921-1992)

Café 1930
Concert d'Aujourd'hui

Nicholas Lucero, Soprano Saxophone
Joshua Park, Alto Saxophone
Kyle Kato, Tenor Saxophone
Ryan Li, Baritone Saxophone

Präludium (1955)

Dmitri Shostakovich
(1906-1975)

Patrick Nguyen, Double Bass
Brian Slack, Double Bass
Catherine Chiang, Piano

Piano Trio No.1, Op. 49 (1839)

Felix Mendelssohn
(1809-1847)

Andante Con Moto Tranquillo

Kevin Zhang, Violin
Tanya Yang, Cello
Sean Chang, Piano

Sonata No. 4 in E-flat Major, Op. 7 (1797)

Ludwig van Beethoven
(1770-1827)

Allegro Molto e con brio

Jade Chen, Piano

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

Beethoven

Gesangvoll, mit innigster Empfindung: Andante molto cantabile ed espressivo

Eden Chen, Piano

Trio, Op. 40 (1865)

Johannes Brahms
(1833-1897)

Andante

Finale – Allegro con brio

Kevin Tsao, Violin
Isaac No, French Horn
Matthew Ho, Piano

Robert Muczynski (1929-2010) was a Polish American composer who was considered one of America's most distinguished contemporary composers. For most of his life, Muczynski has worked away from main cultural centers and within well-worn musical idioms, which explains his and his works' lack of a strong public profile. He is often described as the most frequently performed composer whose music is never discussed. Muczynski wasn't influenced by other composers or compositions. He tended to stick with his own personal style, although his style of writing can be identified as most resembling Bartók's style. The harmonious lines of his music resemble the works of Barber, and Muczynski's fondness for 5- and 7- meter and blue notes are similar to Bernstein's writing preferences. His music is often very clear and simple, and absent in pretense and grandiosity of any kind. Muczynski holds high standards for himself, always keeping the thematic material and the expressive content of his music new, with little redundancy. Muczynski's compositions vary from chamber music, to orchestral works, to film scores. Published in 1959, "Trumpet Trio Op. No. 11" is a composition of short movements that feature driving rhythms and muted works.

Se Ho Kwak, Trumpet, Class of 2019

Franz Danzi was a German cellist, composer, and conductor recognized for his charming and well-crafted compositions: most notably his woodwind quintets. He lived in a significant time period of music because the late classical music was transitioning into the early Romantic style. Danzi was a highly competent musician who composed opera, church music, orchestral works, and many varieties of chamber music. From string duos to string quartets and finally a woodwind quintet, Franz Danzi's Op. 56 No.1 in B Flat Major for woodwind quintet produces a melody that naturally emphasizes every individual instrument. This classical composition, published in 1821, was written in four movements, Allegretto, Andante con moto, Menuetto allegro, and Allegretto. The first movement, Allegretto, is set in sonata form with two principal themes placed in the tonic and dominant. Danzi's utilization of the two themes is not only unique but beautiful to hear. The movement begins with its exposition, a moving, light and energetic melody in the oboe, which then passes its message to the flute. This creates the general motive of sending a message and receiving an answer from another instrument. The development section in the movement introduces a new melody play from the horn to the oboe. The melody slowly transitions to its recapitulation which goes back to the main melody introduced in the beginning of the piece. Danzi's woodwind quintet has never ceased to amaze and please the audience even decades after his death.

Victor Chai, Bassoon, Class of 2019

One of the most famous works by the widely renowned tango composer Astor Piazzolla, *Histoire du Tango*, strives to paint the history and evolution of the tango over four movements. Of these four, Café 1930 represents the second era of

tango, and Concert d'Aujourd'hui the last. Cafe 1930's slow, lyrical approach provides great contrast from the age just before it. Rather than a spirited tango for dancing like that of 1900's, tangos in the 1930s were meant to be listened to. The melodies are more expressive and romantic, often reminiscent and melancholy. The saxophones in this arrangement pass their parts from one to another seamlessly, imitating voices each trying to be heard. The Concert d'Aujourd'hui, or Modern-day Concert, features an intertwining of tango and modern music. Piazzolla was famous for creating the nuevo tango style, which is evident in this movement with its usage of jazzy elements. *Histoire du Tango* is a dynamic piece that takes listeners on a journey from the past, to the present, and even to the future of tango.

Catherine Zhang, Oboe, Class of 2019

Throughout his lifetime, Shostakovich had written more than thirty scores for movies. However, his most notable piece lies in the 1955 film, *The Gadfly*. The movie allowed Shostakovich to apply other musical techniques as most foreign musical ideas were frowned upon in Russia. Although created in 1955, *The Gadfly Suite* Op.97a, remains popular due to its No.7 Prelude (Präludium). The movie was based on anti-religious text, which fitted the communist idea, but featured the Italian rebellion against Austria. The theme, freedom from foreign domination, is exemplified within the Prelude through its sad and forlorn tune, which will leave you feeling the strife and emotion of the Italian rebellion. With elements pulled from Jules Massenet's *Méditation*, the Prelude features a sweet, slow melody combined with Shostakovich's "water music". The piece was later featured as the music theme in the 1980s television series *Reilly, Ace of Spies*, thus gaining popularity and recognition in the western world.

Patrick Nguyen, Double Bass, Class of 2019

The first of his two piano trios, Mendelssohn's Piano Trio No. 1 is one of Mendelssohn's most popular chamber works. While the work was first being developed, Mendelssohn was advised by composer Ferdinand Hiller to completely rewrite the piano part. What resulted was a more prominent, romantic piano part that is especially distinct in the second movement of the trio, *Andante Con Moto Tranquillo*, the only movement of the piece in B-flat major. In this movement, the piano takes the lead role over the cello and violin, in a lyrical style similar to that displayed in Mendelssohn's famous series of 'Songs Without Words' piano compositions. The delicate theme that starts in the piano is repeated in the violin part along with a contrapuntal cello line. The lyrical melodies incorporated in this work makes the Piano Trio No. 1 one of Mendelssohn's most frequently performed works to this day.

Amy Miyahara, Oboe, Class of 2019

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

Beethoven's Sonata No. 30 in E Major, Op. 109 is considered the first of his late period sonatas. The late sonatas, No. 30, 31, and 32 are characterized by chamber music-like textures and romantic harmonies. These were a departure from the broadening forms and orchestral textures of the middle period sonatas. The third movement of Op. 109 is labelled "Gesangvoll, mit innigster Empfindung," meaning "singing full, with heartfelt expression" in German. It is a theme and variations that fully realize motifs and ideas first introduced in the previous two movements. The variations visit Baroque forms such as the sarabande and the fugue, and also contain call-and-response (similar to the first movement), canons, and waltzes. Most notable is the use of rhythm in the last variation, in which quarter notes are split into eighths, then triplets, sixteenths, thirty-seconds, and finally trills. The rhythmic progression builds the variation to a climax and fades away to reveal original theme of the third movement, on which the piece ends.

Eden Chen, Piano, Class of 2017

Composed in 1865, Brahms's horn trio commemorates the death of his mother earlier that year. The work is originally written for natural horn, which has a more somber and melancholic sound than the valve horn. Listeners usually relate the natural horn with nature and the hunt, which is appropriate in this case because Brahms heard the theme of the first movement while walking through the woods. Another reason why he may have chosen the natural horn over the valve horn is because he learned to play the natural horn as a child. The first movement, Andante,

does not follow the traditional sonata form but rather has three slow sections balanced by two quicker sections in order to emphasize the simple opening theme. The fourth and final movement, *allegro con brio*, contains the same theme presented in the prior movements, but at a much livelier tempo. The joy felt in this movement can be perceived as Brahms finally overcoming his mourning over his mother's death. This trio is truly a perfect blend between the horn, violin, and piano.

Isaac No, Horn, class of 2019

The use of flash cameras is not permitted.

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