



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

Chamber and Solo Recital

Wednesday, January 25, 2017, 8:00pm
Diamond Bar High School Theater

Roaring Fork (1994)

Eric Ewazen
(b. 1954)

I. White Water Rapids

Cecilia Li, Flute
Annie Du, Oboe
Joshua Chung, Clarinet
Joseph Montoya, French Horn
Paul Salazar, Bassoon

from Three Preludes (1926)

George Gershwin
(1898-1937)
Arr. William Hoyt

Prelude I
Prelude II
Prelude III

Gabriel Canonizado, Flute
Catherine Zhang, Oboe
David Montoya, Clarinet
Rachel Kim, French Horn
Parker Chu, Bassoon

Trio Sonata in G Minor QV 2:40/BeRi101

Johann Joachim Quantz
(1697-1773)
Johan Helmich Roman
(1694-1758)

Andante
Presto Assai

Alex Liang & Lindsay Kashiwabara, French Horn
Patrick Zhang, Tuba

Oblivion (1982)

Astor Piazzolla
(1921-1992)

Ryan Li, Soprano Saxophone
Jonathan Tan, Alto Saxophone
Hrithik Popat, Tenor Saxophone
Kyle Kato, Baritone Saxophone

Dialogue

Garwood Whaley
(1942-

Christopher Lai, Snare
Rohun Sharma, Timpani

Prelude and Fugue No. 2 in C Minor, BWV 871(1740?) Johann Sebastian Bach
from Das Wohltemperierte Klavier II (1685-1750)

Symphonic Etudes, Op. 13 (1834) Robert Schumann
(1810-1856)

Etude VII – Finale

Eden Chen, Piano

Trio for flute, clarinet, and piano (2008) Sean Michael Salamon
(1992-

Nocturne

Variations on “Braul” from Bartok’s Romanian Folk Dances

Charlotte Tu, Flute
Christopher Lee, Clarinet
Ashley Fang, Piano

Quintet (1876) Nikolai Rimsky-Korsakov
(1844-1908)

Allegro con brio

Lauren Chen, Flute
Alex Chung, Clarinet
Justin Chang, Bassoon
Cassandra Jeon, French Horn
Jonathan Ho, Piano

From Recitation Book (2006) David Maslanka
(1943-)

Fanfare/Variations on the chorale melody *Durch Adams Fall*
(Through Adam’s fall)

Eric Ewazen was born in 1954 in Cleveland, Ohio. He studied composition with Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller, and Joseph Schwantner at the Eastman School of Music, Tanglewood, and The Juilliard School. He has been a member of the faculty at Juilliard since 1980.

Roaring Fork Quintet for Wind Instruments was commissioned by and is dedicated to the Borealis Wind Quintet, who premiered the work during their tour of the United States in the winter of 1993-94. The valley of the Roaring Fork River in Colorado is home to some of the most spectacular scenery in the Rocky Mountains. The first movement, "Whitewater Rapids (Maroon Creek)", with bright, high melodic lines, ever-changing colors and rhythmic energy, depicts the lush, rich sounds of the Maroon Creek's flowing rapids.

Eric Ewazen

George Gershwin's career started with him making piano rolls and gigging in New York clubs as a pianist. Over his career as a composer, Gershwin became famous for a unique musical style combining elements of jazz, ragtime, blues, and classical styles. Predominantly a composer of popular music, he is widely regarded as one of the greatest songwriters of the twentieth century. However, he also composed well known concert works such as Rhapsody in Blue. In 1926, George Gershwin composed the Three Preludes for solo piano and premiered it himself at the Roosevelt Hotel in New York City. Tonight you will be hearing an arrangement for a woodwind quintet by William Hoyt.

The First Prelude, *Allegro ben ritmato e deciso*, begins with a bright and jazzy and bright intro. It opens with a blues phrase from the flute and clarinet leading into a bassoon ostinato. The flute enters with the main melody and the clarinet with small phrases in between. The Second Prelude, *Andante con moto e poco rubato*, was what Gershwin called "a blues lullaby". It starts off with a soft bass line from the horn and bassoon, leading into the soft oboe solo giving the main melody. The Third Prelude, *Agitato*, is a question and answer movement. One phrase is played, then it is answered with another. It begins with a fast intro and the main melody from the clarinet. The oboe and flute answer the clarinet, leading into the build-up section. Gershwin had originally planned to write 24 preludes for this work, but he narrowed it down to seven, five and finally three. First composed as a piano solo, this piece now has many arrangements for different ensembles.

David Montoya, Clarinet, Class of 2019

The trio sonata form was a popular form during the Baroque period from the late 17th century to the first half of the 18th century. It was soon surpassed by the string quartets, but trio sonatas represented an ideal economy of means. Trio sonatas needed two or three solo melodic instruments and basso continuo, creating three parts. Most commonly the trio sonata needed four players. It was, however, always possible to play trio sonatas without chordal filling from the keyboard or its equivalent. The composer for **Trio Sonata in g minor** remains unknown but is accredited to two musicians: John Helmich Roman and Johann Quantz. Bruce

Haynes, a renowned scholar, believes that Trio Sonata in G Minor was mistakenly attributed to Roman. Tonight you will be hearing an arrangement for two horns and tuba.

Johann Quantz not only composed prolifically for the flute but also was a professional flutist and instrument maker. His mastery with the flute can be explicated by his piece, *On Playing the Flute*, one of the first major pedagogical methods for the instrument.

Johan Helmich Roman was a central figure in the musical life of the Swedish era of peace as we laid the foundation of modern musical life in Sweden. Following this country's decline as a great power, Roman is regarded as one of the foremost composers Sweden has ever had. His rich production includes music for celebrations at court, sacred choral works, sacred and secular songs, etc. Roman's style incorporates impressions from many quarters, chiefly from Handel and his Italian contemporaries.

Alex Liang, French Horn, Class of 2017

Astor Piazzolla started his music career as a bandoneon virtuoso. He turned out to be a very talented composer and studied with Argentine composer Alberto Ginastera. Piazzolla went to study abroad in Paris but eventually returned to Argentina to study his roots and develop nuevo tango, a new style of tango that fused traditional Tango with classical elements. Initially written in 1982 for a chamber ensemble, *Oblivion* has become one of Piazzolla's most renowned tango works. In 1984, Marco Bellocchio adapted a version of a duet of a cello and a piano in the soundtrack of his film, *Henry IV, the Mad King*. Later, *Oblivion* was rearranged for various solo instruments and ensembles, including klezmer clarinet, saxophone quartet, and oboe with orchestra. Throughout the piece, Piazzolla creates a melancholy mood by incorporating the long, descending notes of the soloist floating over the accompaniment. This music piece depicts a sad love story with its beautiful yet haunting melody. Halfway through the piece, Piazzolla introduces a contrasting theme with less intense notes and melody. Piazzolla kept the traditional tango style of intense emotion and harmonic elegance in his pieces despite the rise of jazz and rock in the 20th century. Tonight, the saxophone quartet will present a stunning arrangement of this beautiful piece of music.

Clara Kim, Flute, Class of 2019

Garwood Whaley received degrees from the Juilliard School—where he studied with Morris Goldenberg and Saul Goodman as a scholarship student—and, The Catholic University of America where he earned a Doctor of Musical Arts degree while performing with the United States Army Band, “Pershing’s Own.” He is conductor emeritus of the Bishop Ireton Symphonic Wind Ensemble in Alexandria, Virginia, former adjunct professor of music at The Catholic University of America, two-term past president of the Percussive Arts Society, former curriculum coordinator of instrumental music for the Diocese of Arlington Schools and president and founder of Meredith Music Publications. He wrote his first book in

1965 and since then has become one of the best known and best selling writers of percussion method books of all time with more than 400,000 copies of his books sold worldwide. Dialogue for Snare Drum & Timpani is one of his favorite compositions of his own. It is a duet in 5/4 time for two percussionists portraying a rhythmical conversation between two instruments.

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

Sean Michael Salamon is an American composer, vocalist, and music director. Salamon's music has been performed by ensembles, both professional and amateur, throughout his native the United States and in many countries around the world. In 2014, Salamon began studying for a master's degree in composition at London's Royal Academy of Music. He is a graduate of the Carnegie Mellon School of Music in Pittsburgh.

FROM THE COMPOSER: This Trio is the first piece of music I ever completed, cover to cover. I was sixteen years old. As you might expect, the piece is deficient in a few things— craft and originality among them. But the piece is optimistic and self-assured, and certainly very easy for most people to listen to. When you perform it, do so with exuberance and joy.

One can truly see the colorful instrumental composition Nikolai Rimsky-Korsakov was known for in his *Quintet*. Although a Romantic period opera composer, Nikolai Rimsky-Korsakov challenged his compositional abilities by entering a chamber music writing competition, in which he wrote the piece that will be performed today. Ultimately unsuccessful in this competition, Rimsky-Korsakov's piece established itself as one of the few quintets featuring piano and winds that are still known today. Through his emphasis on the musical values of the piano, horn, bassoon, clarinet, and flute featured in the piece, Rimsky-Korsakov was able to bring out the individual beauty of each instrument's sound and their combined state. The movement that you will be hearing, *Allegro con brio*, can be analyzed as having a classical style that draws inspirations from Beethoven. Also in the first movement are prevailing hymn-like lines in the upper woodwinds and supporting enthusiastic melodic phrases from the bassoon and horn, both parts equally driven by lively eight-note chords played by the piano.

Brian Sun, Clarinet, Class of 2017

A recitation book is a collection of writings, often of a sacred nature, used for readings by a community. The music of this piece draws on old sources for each movement – Bach Chorales, a Gesualdo madrigal, Gregorian Chant. A number of old variation techniques are employed throughout the piece.

I have loved Italian madrigals since my student days. *Recitation Book* for saxophone quartet feels something like a madrigal collection, but with a grand finale. My approach to composing is vocal, and the singing quality of saxophones is one of their fine strengths. The movements in this piece are relatively brief and intimate songs.

Much of my recent music draws its inspiration from the distant past. An old melody pushes open a door in my mind and a parallel world or dream makes its way out. Each piece in this set found its inspiration in that way.

The title, "Recitation Book," implies a set of lessons. I don't want to say explicitly what each "lesson" means, but the titles of the pieces circle around the theme of death, which for me implies the passing of the old, and the coming of the new.

David Maslanka

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and other audible electronic devices before the
concert begins.**