



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

Chamber and Solo Recital

Tuesday, March 21, 2017, 7:00pm
Diamond Bar High School Theater

Bagatelles for wind quintet (1953)

György Ligeti
(1923-2006)

Allegro con spirito
Allegro grazioso

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

Diversions (1974)

Peter Tanner
(b. 1936)

- I. Introduction (Adagio)
- II. Song (Andante)
- III. March (Allegro)
- IV. Waltz (Andantino)
- V. Interlude (Moderato)
- VI. Finale (Presto Assai)

Gabriel Canonizado, Flute
Ryan Chao, Marimba

Trio in D major, Op. 61 (1889)

Heinrich von Herzogenberg
(1843-1900)

- IV. Allegro

Clarissa Antoine, Oboe
Isaac No, French Horn
Jade Chen, Piano

Nocturne in F-sharp Minor, Op. 48 No. 2 (1841)

Frédéric Chopin
(1810-1849)

Eden Chen, Piano

Sonata No. 21 in C Major, op. 53 (1803-04)
"Waldstein"

Ludwig van Beethoven
(1770-1827)

- I. Allegro con brio

Jade Chen, Piano

In Celebration of Johann Sebastian Bach's Birthday March 21, 1685- July 28, 1750

Italienisches Konzert in F Major, BWV 971 (1735)
from ClavierÜbung

I. [Untitled]

Jonathan Ho, Piano

Fantasia and Fugue in A Minor, BWV 944 (1708-1717)

Matthew Ho, Piano

Prelude and Fugue No. 2 in C Minor, BWV 871(1740?)
from Das Wohltemperierte Klavier II

Eden Chen, Piano

Concerto for Oboe and Violin in C Minor BWV 1060 R (1736)

- I. Allegro
- II. Adagio
- III. Allegro

Clarissa Antoine, Oboe Concertato

Kevin Tsao, Violin Concertato

Shirley Dong, Kelly Tsao, Sean Chang, Kevin Zhang, Violin

Samantha Hong, Viola

Tanya Yang, Cello

Patrick Nguyen, Double Bass



Despite being well-known for his avant-garde composition today, György Ligeti lacked the luxury of publishing such pieces during his early years. As a Hungarian Jew, Ligeti was systematically deported to a labor camp during World War II, which prevented him from producing music. After his return to Hungary, he was, once again, restricted from incorporating new composition techniques and confined to composing generic folk-songs by the Communist government. Nevertheless, Ligeti continued to compose pieces of a more complex style in private, including the *Sechs Bagatellen* for woodwind quintet (1953). "Bagatelle" is a rather broad term for "a short unpretentious instrumental composition," but Ligeti constructed this piece with other structural inspiration in mind. In fact, this piece was derived from his series of eleven short movements for solo piano titled *Musica Ricercata* (1951-53). Ligeti also based the construction of *Sechs Bagatellen* on limited pitch use, with each subsequent movement utilizing one more pitch class than the prior. The pitches for the movements you will be hearing tonight are as follows:

I. Allegro con spirito (C, E, Eb, G)

III. Allegro grazioso (Ab, A, Bb, C, D, Eb, F, G)

Timothy Yeh, Flute, Class of 2019

Dr. Peter Tanner was a percussionist in "The President's Own" U.S. Marine Band from 1959-1963, and frequently performed as a marimba soloist during his tenure. He has composed and arranged several works for percussion, including his *Diversions* for Flute and marimba.

The piece opens with an improvisatory flute solo which closely resembles the introduction of Debussy's *Syrinx* for solo flute, followed by a marimba tremolo which progresses through a brief low-octave flute melody. The second movement, *Song*, is a dialogue between the two instruments. Throughout the movement, the theme can be heard shifting between both instruments, further adding to the conversational aspect of the music. *March*, the third movement, introduces more rhythmic and motivic elements to the piece; repeated eighth notes signify the "march" feel of the movement, interchanging between flute and marimba. The fourth movement, *Waltz*, begins with the marimba playing a typical waltz's triple meter. The flute then enters with a disjunct melody that overlaps the waltz rhythm. *Interlude*, the fifth movement, is a solely improvisatory movement with an introductory flute solo. As this lyrical passage progresses, the marimba interrupts with an alternating rhythmic line. The marimba then rolls free-flowing chords that are interrupted by sudden high-octave flute queues. The final movement, *Finale*, is in a restless and rapidly moving duple meter. The movement progresses to a unified and triumphant melodic line, ending with a sudden trill in both instruments, and culminates with a faint and delicate rhythmic line.

Gabriel Canonizado, Flute, Class of 2019

Herzogenberg was born in Austria and later lived in Leipzig. During his lifetime, Herzogenberg befriended Brahms, and the two became close friends. The intimacy of their relationship is reflected in Herzogenberg's *Trio in D Major*, which has a style similar to Brahms' trio for violin, horn, and piano. Herzogenberg eventually married Elisabeth von Stockhausen, a pupil whom Brahms was quite partial to. Although Herzogenberg was originally educated in subjects such as law

and philosophy, he decided to pursue music and became a composer.

Throughout his career, Herzogenberg composed various pieces for choir, chamber ensembles, and other instrumentations. After Elisabeth's passing, Herzogenberg focused his energies on composing church music. The lyrical style of the Romantic period is embodied in Herzogenberg's Trio in D Major. The playful voices engage in an intricate dance, painting a spirited scene. The notes interweave with each other, producing a charming multi-layered song that leaves listeners enthralled.

The fourth movement of Herzogenberg's Trio in D Major acts as the grand finale of the piece. Allegro opens with a strong musical statement and then transitions into a lively call-and-response between the three participants. Herzogenberg's trio features a harmonious balance of the three voices, each flitting in and out to create beautiful and seamless melodies. Featuring horn fillips and playful runs throughout the the piece, the piece gives off a carefree, cheerful mood.

Christine Lee, Flute, Class of 2019

The Nocturne in F-sharp minor, Op. 48, No. 2, is made up of three distinct sections. After two bars of a 'mood-setting' introduction, the soprano begins a lyrical, singing melody. The main theme is restrained, yet masks a tension that ebbs and flows throughout the piece. After its straightforward introduction, it develops through the addition of ornaments, syncopations, and octaves. The central section features several distinct changes: a change of mode from F-sharp minor to D-flat major, a totally redesigned metric scheme, and a slower tempo all reflect a dramatic change in musical attitude. Later in the piece, the lyrical melody introduced in the beginning of the piece returns; however, the nostalgic song is not an identical copy. Rather, it is markedly different in mood, as it is in F-sharp major rather than F-sharp minor, brightening the still-familiar theme and chords. Chords roll and sing in the dramatic ending sections, providing a sort of catharsis from the tension continually established throughout the beginning and middle of the piece.

Betty Kim, Violin/Piano, Class of 2016

Beethoven's Piano Sonata No. 21 in C Major, Op. 53, more commonly known as the Waldstein Sonata, was completed in 1804 as Beethoven faced the reality of his hearing loss. This sonata is classified as belonging to Beethoven's middle period, characterized by technically challenging virtuosity and heroic themes. The piece was dedicated to Count Ferdinand Ernst Gabriel von Waldstein, but the piece is also known as "L'Aurora." The first movement opens with soft, repeated chords that portray an excited but agitated tone. The piece moves into a choral theme, marked dolce. Instead of changing to the dominant key, a very traditional move, Beethoven moves to the mediant. The second movement was originally longer but was replaced by a shorter Adagio. The original movement was published separately as the Andante favori. The third movement is what earned the piece the name "L'Aurora," as the sonority of the opening resembles the rising dawn. This movement is light hearted, but still infuses the aggression and passion that Beethoven is well-known for.

Jade Chen, Piano, Class of 2018

In 1735, four years after J.S. Bach (1685-1750) published the first part of his *ClavierÜbung*, Bach published the second half of his “keyboard exercises.” It contained two pieces--the Concerto After the Italian Taste in F Major, BWV 971, and the Overture in the French Style, BWV 831. However, his Italian Concerto is more than just a keyboard exercise: it was originally for two-manual keyboard instruments, and is a perfect example of the Italian concerto grosso style of the Baroque period. As one of his most severe critics said, “Finally I must mention that concertos are also written for one instrument alone... There are some quite good concertos of this kind, particularly for clavier. But pre-eminent is a clavier concerto of which the author is the famous Bach in Leipzig. Who is there who will not admit at once that this clavier concerto is to be regarded as a perfect model of a well-designed solo concerto? It would take as great a master of music as Mr. Bach to provide us with such a piece, which deserves emulation by all our great composers and which will be imitated all in vain by foreigners.” This piece helped transfer orchestral music to the keyboard, allowing for the rise of organ music four years later.

The first movement of this concerto had no tempo markings whatsoever. It starts with a “tutti” presentation of the theme, a four measure phrase repeated throughout the movement. It then leads to a more lyrical solo section, eventually returning to the tutti theme. There are various episodes interspersed throughout the piece, all heavily ornamented and polyphonic. The interplay of the lines is very unlike Bach: there is no stretto and the piece is generally homophonic in texture.

Jonathan Ho, Piano, Class of 2020

J. S. Bach’s *Fantasia and Fugue in A minor (BWV 944)* is a work for solo harpsichord (but now often played on piano). It was most likely composed between 1708 and 1717, while Bach was living in Weimar, Germany. The work is divided into two sections: a short fantasia introduction and an extensive fugue,

From the 16th century, the fantasia was renowned for the artistic license that it gave artists, a work “whose form and invention spring solely from the fantasy and skill of the author who created it”. Its forms varied from lots of free improvisation to strict contrapuntal types. However, by the 17th century, the rich tradition of the fantasia had begun to decline on the keyboard side in favor of the toccata, capriccio and prelude–fugue pairing.

Bach’s 15 known fantasias are often flamboyant with sweeping scales and arpeggios and a rich scheme of modulation; but strict form and procedure prevail nevertheless. This fantasia is a short, ten-bar phrase consisting of a series of modulating chords marked “Arpeggio” (i.e. spread chords); this belies the reality of its performance, in which the pianist is expected to arpeggiate and improvise on the chords as lavishly as desired, exploring the chords’ dissonances and harmonic surprises. The chordal structure sets the stage for the harmonically complex fugue. The fugue is Bach’s longest outside his famous *Art of the Fugue*, and, after its publication, was revised, eventually becoming the *Fugue for organ (BWV 543)*. The two pieces share the same themes and harmonic structures, but the latter fugue is much more well-known. The fugue opens simply, with the theme stated in the highest voice. The restless, note-splattered music steadily thickens, solidifying its texture with counterpoint derived from the main theme, modulating

through key after key, and persisting in its energy until the brilliant cadence of the final measures.

Matthew Ho, Piano, Class of 2018

Prelude and Fugue No. 2 in C Minor is one of the 48 pieces within Bach's famous collection of works *The Well Tempered Clavier Book 2*. *The Well Tempered Clavier Book 1 and 2* consist of solos for "clavier", or any keyboard instrument. Each book contains preludes and fugues in all 24 major and minor keys. The term "Well Tempered" comes from Bach's belief that the performer should bring color out of each temperament based on the varying key signatures. The structure of the entire book is meant to challenge the performer to play with both finesse and caution. The sets are organized in ascending chromatic order, starting from C major and ending in B minor. The two books share a common rhythmic complexity and harmonic pattern within the pieces. The songs were written with consideration to the importance of symmetry during Bach's time. Many of the pieces in the book can be split into sections depending on the change of style and concept. The purpose of each section can vary from being an introduction to an ending statement. Within the entire book, the progression of the dominant voice is emphasized. The development of tension accompanies the phrasing and swiftness in the musical lines. In this particular fugue, there is a struggle for dominance between the 3 main melodies, all containing a different character to them. The stressing and relaxing of the phrases provide a smooth, consistent sound to the ear. Prelude and Fugue No. 2 in C Minor is unique due to its precise and steadfast nature.

Johannah Chung, Percussion, Class of 2019

The Concerto for Oboe and Violin is a very well known, and somewhat imagined Concerto as it is a transcription of a Bach Concerto in C minor that he wrote for two harpsichords. It is aimed to give the piece back to the two solo instruments for which Bach is believed originally to have written it. This can be seen from distinct differences in range and style of writing that he uses. The concerto has three movements and follows the traditional fast-slow-fast pattern. Bach uses many lyrical melodies and motifs that occur continuously throughout the piece. The first movement is an energetic and spirited allegro, where you can hear short motifs and graceful scale passages. In the second movement, Bach incorporates an expansive duet with solo lines that echo each other and toss phrases back and forth, like questions and answers. Meanwhile, the accompanying strings are playing discreetly in the background and are used to add to the passionate enthusiasm of the movement. The third movement is a nonstop, brief finale that features brisk passages and ends the concerto with a sense of energetic playfulness.

Chloe Harsojo, Piano, 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.**