



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

Recital

Monday, May 15, 2017, 8:00pm
Diamond Bar High School Theater

Prelude by Flute Quartet

Jessica Zhang, Annette Kim, Gabriel Canonizado and Timothy Yeh



Quartet No. 3 for Horns, Op. 18 (1992)

Kerry Turner (1960)

I. Sooners

French Horns

Elizabeth Li
Eliana Lontok
Isaac No
Rachel Kim

Sonatine en trio, Op. 85 (1935)

Florent Schmitt (1870-1958)

I. Assez animé

Jessica Zhang, Flute
Brett Yonezawa, Clarinet
Sophia Yang, Piano

Sonata, K. 292 (1775)

Wolfgang Amadeus Mozart (1756-1791)

I. Allegro

Bassoons

Diego Hammond
Victor Chai

Concertino, Op. 80 for 2 French Horns and Piano

Franz Haensel (1726-1805)
arr. Lorenzo Sansone

Elizabeth Li, French Horn
Alex Liang, French Horn
Sophia Yang, Piano

Pas Redouble, Op. 86 (1887)

Camille Saint-Saëns (1835-1921)

Piano

Amanda Hsieh

Kevin Hsieh

Histoire du Tango (1986)

Astor Piazzolla (1921-1992)

I. Bordel, 1900

Gabriel Canonizado, Flute

Ryan Chao, Marimba

Brass Quintet No. 1, Op. 5 (1890)

Ewald, Victor (1860-1935)

I. Moderato – Piu mosso

II. Adagio non troppo lento – Allegro vivace – Adagio

III. Allegro moderato

Se Ho Kwak, Trumpet

Janeen Yamak, Trumpet

Elizabeth Li, French Horn

James Lo, Trombone

Patrick Zhang, Tuba

Octet, Op. 20 (1825)

Felix Mendelssohn (1809-1847)

I. Allegro moderato con fuoco

Kevin Tsao, Violin

Shirley Dong, Violin

Benjamin Chen, Violin

Kelly Tsao, Violin

Samantha Hong, Viola

Matthew Ho, Viola

Angelina Kim, Cello

Tanya Yang, Cello

Kerry Turner was not always been passionate about composing music. He was also an accomplished horn player who didn't chose to compose music until 1985, where he joined the American Horn Quartet and decided to compose for the ensemble. At the time, there were no challenging horn quartet pieces so he decided to compose one that would challenge modern horn players. Quartet No. 1 won first prize in the International Horn Society's composition contest and his other pieces such as the Quartet No. 3 was awarded a prize in 1996. After this, he was commissioned by many musicians to create music with elements of folk music, his own western American style, and exotic sounds of North Africa. His pieces have been performed and recorded all over the world from the US to Japan.

Kerry Turner's Horn Quartet (1992) was written around themes of the 19th century American West. Written in four movements: The Sooners, The Homesteaders, The Ghost Town Parade, and Finale, Turner uses melodic phrases passing around from player to player, instead of relying heavily on one player. This makes it an extremely exciting piece to play for each member of the quartet. The Sooners, is meant to express how it was in Western America in the 19th century. In 1889, settlers were lined up on the borders of the Oklahoma District for the first Land Rush to the Unassigned Land where they raced to claim a piece of land. Those who illegally entered the land before the official opening were called "sooners". Today, you will be hearing the first movement, The Sooners.

Elizabeth Li, French Horn, Class of 2017

A versatile and prolific composer, Florent Schmitt was a lifetime devotee for most major forms of music. Being called everything from conservative to neo-Romantic to revolutionary, Schmitt's works are characterized for their rhythmic energy, refined orchestration, and tonal harmony. Of his 138 compositions, he is most known for the works from his earlier years. At the age of 19, he entered the Paris Conservatoire, where he studied with Gabriel Fauré, Jules Massenet, Théodore Dubois, and Albert Lavignac. Florent Schmitt's piano quintet in B minor uplifted his career and provided for international recognition.

He won the Prix de Rome in his fifth attempt, aged 30 with his first masterpiece, the choral-orchestral Psalm 47. Three years later he wrote a ballet, later rearranged as symphonic poem, La tragédie de Salomé, whose violence was uncommon in French music and which became his most famous piece. He was a member of the Société Musicale Indépendante in 1908, director of the Conservatoire de Lyon and music critic for *Le Temps*. In 1932, he appeared as soloist in his *Symphonie Concertante* for piano and orchestra in Boston. In 1938 he was appointed President of the Société Nationale de Musique. Other important works were his Piano Quintet, a string quartet, the *Sonata Libre en deux parts enchainées* for violin and piano, and two symphonies, the last of which was premiered only two months before his death.

Brett Yonezawa, Clarinet, Class of 2017

Mozart's Sonata in B flat, K. 292 was originally written for bassoon and cello, but due to the strange combination, researchers believed that he was not the original composer of this piece. However, the beautiful melodies and similarities to his bassoon concerto disprove any assumptions that this was not Mozart's composition. Other researchers claim that the work was originally intended to be played by two bassoons, but clearly through the melodic top line and metronomic bass line prove that this was composed for bassoon and cello. However, arrangements vary from bassoon and cello, to two bassoons, or any instrument that reads in bass clef. Freiherr Thaddäus von Dürnitz, an amateur bassoon and keyboard player was known for commissioning Mozart's bassoon pieces including Mozart's bassoon sonata and his only surviving bassoon concerto. The opening movement is brisk and contains many of the ornamentation and embellishments that give an overall light-hearted feel to the music. The second movement, which is slow and thoughtful, allows the performer to expand their musicality through the long, fluid phrases. The third movement is a return to the quick pace of the first movement, but now the rhythms are even quicker and more challenging. This movement showcases the technical capabilities of the player as well as the flexibility of the bassoon. This movement also allows for the bassoon to show off a drastic character change from an elegant, dancing movement to a childlike, in-your-face attitude since Mozart was still young while writing this piece.

Diego Hammond, Bassoon, Class of 2017

As the son-in-law of famous horn player Ferdinand Kölbl, Franz Haensel upheld his talents as an accomplished hornist, violinist, and a composer. In fact, he served as a second horn player in the Viennese Court orchestra in the 1770s. One of his famous works includes Concerto, Op. 80. Completed with the contribution of Edmond Leloir, it was to be played by an orchestra and two horns. In 1953, this piece was rearranged by Lorenzo Sansone for piano and two French Horns. It is very common for French horns to be a part of chamber music since their extended range of notes provide arrangers and composers with numerous possibilities. However, in his newly arranged piece, the original composer's name was altered to A. Hansel. To those who are interested in getting to know the background of the piece, this serves as a confusion and a mystery. There is no information to be found about the composer named A. Hansel. Yet, even after discovering the real name of the composer, not much information was recorded on the web. Franz Haensel composed during the transitional period between the Baroque and Classical periods. Although we are unsure of the date the piece was written, this piece heavily leans towards the classical rather than the baroque. The piece's sonata form, homophonic texture, and obvious cadence points resemble compositions in the classical style.

Sophia Yang, Piano, Class of 2017

Camille Saint-Saëns was born in Paris, France in 1835, and he studied music and composition at the Conservatoire de Paris. Saint-Saëns has been established as a composer who constructs effervescent and lively melodies in his pieces, which is clearly demonstrated in 1887 when he composed **Pas Redoublé Op. 86**, for piano, four-hands. This carefree yet heroic work in B-flat major yields as much enjoyment for the listener as it does for the player. The piece imitates the military quickstep while maintaining the dance hall impression that is similar to the works by Jacques Offenbach and other French composers in the 19th century. Pas Redoublé Op. 86 was first published in 1890 and it opens with a lively, spirited, and cheerful introduction. Following the charming introduction is a series of three themes which are separated by delicate yet playful interludes. Finally, Saint-Saëns leaves a lasting impression throughout the audience with the inclusion of a bold and flashy coda. This piece contrasted with the usual pieces which were composed during the Romantic period. As a neo-classicist composer, Saint-Saëns especially incorporated the classic French qualities (balance, logic, precision, clarity, moderation) into this piece. This simple yet impactful piece has continued to resonate its bright melody for hundreds of years.

Amanda Hsieh, Piano, Class of 2018

Piazzolla's mission as a tango composer was to incorporate Argentinian dance music into European and American classical traditions. The *Histoire du Tango* documents the progression of tango music throughout three distinct movements. The first movement, Bordello, is happy and lively; it captures the daily banter of French, Italian, and Spanish women in bordellos as they flirted with visitors. The second movement, Cafe, reveals the slower-paced, romantic tango of the 1930s; during this period, the tango was seen as background music adding to the ambience of cozy cafes. However, the popularity of the tango as dance music in the 1960s inspired the last movement of *Histoire du Tango*, Nightclub. This conclusion to the piece portrays a more global, upbeat version of tango prevalent in Buenos Aires nightlife.

Histoire du Tango was originally written for the flute and guitar but later evolved to substitute the piano, marimba, and many other combinations of instruments. It is Piazzolla's only piece with flute and guitar, as these two instruments were used during the birth of tango music in Buenos Aires in 1882. Bordello utilizes a duple meter and syncopated rhythms to convey a playful tone. Piazzolla creates contrasts in tempo and rhythms to document the evolution of tango through 30 year intervals - from its early street performances to its eventual adaptation into well-known classical pieces.

Jessica Zhang, Flute, Class of 2017

Victor Ewald, like most Russian composers of the time, did not make a living as a composer; he worked as a civil engineer. Despite this, Ewald wrote some of the most influential pieces of then and now, and laid down the foundations for chamber brass. In his most renowned piece, *Brass Quintet no 1*, Ewald combines the alto-horn, tenor-horn, trombone, tuba, and cornets to create a vibrant, flowing medley with points of climax and calmness. However, modern-day music has adapted to using the French Horn, Trombone, Tuba, and Trumpets. In particular, Ewald's second movement, II. *Adagio-Allegro vivace-Adagio*, uses a quintuple meter which allows for each measure to start off with an accented note. This invokes a sense of movement that constantly keeps the tempo moving. Movement three, uses unison chords with the cornets and tuba as well as light articulated tunes that fuse to craft a brisk and powerful melody. Ewald's *Brass Quintet no 1* is recognized as one of the founding works of modern brass chamber and will continue to be celebrated endlessly.

Jerry Cheung, Trumpet, Class of 2019

Felix Mendelssohn was a renowned conductor, pianist, composer, and organist during the Romantic period. His compositions proved very original, earning Mendelssohn the title of a musical prodigy early on in his life. Among his works included the Octet Op.20, which was written for Eduard Ritz, Mendelssohn's friend and teacher. The piece was deemed as "one of the miracles of nineteenth century music" when it was finally released to the public on January 30, 1836. In Mendelssohn's own words, "The Octet piece must be played in the style of a symphony in all parts." His idea of this symphonic style is delightfully met by the sophisticated counterpoint, texturing, and harmonic complexity that is often found in symphonic works. The Octet is comprised of four movements in which the first movement is introduced with a brilliance and finesse, leading to the andante second movement, which contrasts the first movement with its serene and majestic beauty. It is followed by the excitement of the scherzo, giving way for the enormous impact of the last and final movement. The fourth movement, or presto, is introduced with an intense cello part, quickly moving down the line of strings until everyone is adding on to the explosive introduction. The different abilities of each instrument throughout the piece allows for a "large, truly symphonic finale," proving Mendelssohn's genius capability at such a young age. The Octet Op. 20 was a defining piece during Mendelssohn's career, and continues to amaze and inspire musicians and audience members to this day. Today, you will be hearing a performance of the first movement.

Hannah Choi, Percussion, Class of 2019

The use of flash cameras is not permitted.

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