

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.

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



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

Recital

Thursday, May 18, 2017, 4:00pm
Diamond Bar High School Theater

Prelude by Clarinet Choir

Andrew Chang, Alex Chun, Joshua Chung, Halli Kato, Kyle Kato,
Tiffany Liew, David Montoya, Brian Sun, Annabelle Wang, Brett Yonezawa

from Three Pieces for 4 Violins, Op. 178 (1890)

Charles Dancla
(1817-1907)

I. Le Depart

Wendy Liu, Melody Chang, Joshua Kang & Kevin Kuo, Violins

String Quartet Op.18 No.4 (1798-1800)

Ludwig van Beethoven
(1770-1827)

I. Allegro ma non tanto

Sean Chang & Kevin Hsieh, Violins
Gloria Choi, Viola
Brad Chang, Cello

String Quartet No. 13, Op. 29 in a minor (1824)

Franz Schubert
(1797-1828)

I. Allegro ma non troppo

Benjamin Chen & Kelly Tsao, Violins
Samantha Hong, Viola
Angelina Kim, Cello

Woodwind Quintet No. 5 (1818)

Anton Reicha
(1770-1836)

II. Allegro non troppo

Clara Kim & Christine Lee, Flutes
Brian Sun, Clarinet
Christopher Wu, Bassoon
Renee Yam, French Horn

Sonata VI (1731)

Joseph Bodin de Boismortier
(1689-1755)

Adagio & Allegro

Lauren Chen, Valerie Chang & Cecilia Li, Flutes
Brian Slack, Double Bass

Invention in C major, BWV 772 (1720-1723)

Johann Sebastian Bach
(1685-1750)

Kyle Kato, Alto Saxophone
Jonathan Tan, Baritone Saxophone

Pachelbel (1653-1706) - Canon in D / Niccolò Paganini (1782-1840) - Capriccio 24 / Sergei Rachmaninoff (1873-1943) - Prelude Op.3 No.2 in C# minor / Camille Saint-Saëns (1835-1921) - Carnival of Animals: Swan / Erik Satie (1866-1925) - Gymnopedie / Schumann, Robert (1810-1856) - Op.68, No.10 Merry Peasant / Franz Schubert (1797-1828) - Ave Maria, Symphony 8 "Unfinished", Serenade, Trout, Military March in D / Bedřich Smetana (1824-1884) - Ma Vlast II. Moldau / Johann Strauss II (1825-1899) - Overture from Die Fledermaus, Blue Danube / Pyotr Ilyich Tchaikovsky (1840-1893) - Piano Concerto 1, 1812 Overture, Nutcracker – Flower Waltz, Romeo and Juliet Overture, Marche Slave / Vivaldi, Antonio (1678-1741) - Four Seasons I. Spring / Giuseppe Verdi (1813-1901) - "La Donna è Mobile" in Rigoletto / Richard Wagner (1813-1883) - Lohengrin, Bridal Chorus, Wedding March / John Williams (b. 1932) - Imperial March in Star Wars

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

Introduction et variations sur une ronde populaire is a real treat in the music world for saxophone quartets. It is one of the earliest and most favored pieces written for classical saxophone quartet to this day. Pierné composed the work in 1934 and dedicated it to the Marcel Mule Quartet. The introduction of the piece is slow and calm, but is soon interrupted by the theme of the rondo twice. After the theme is presented, a series of decorative variations and amplifications such as fugues are played and then separated by two 'divertissements' based on a motif borrowed from the introduction. The lovely rondo theme that is repeated throughout the whole piece expresses joviality and a bright texture in the sound filling the atmosphere with bliss. Then finally, the piece ends in a grand finale style ending.

Joshua Park, Saxophone, Class of 2017

Johann Sebastian Bach's fame as an organist, musician, and subsequently a composer reflects his work and dedication to music. Among hundreds of concertos, cantatas, and orchestral works, his inventions—two-point contrapuntal works—serve as musical exercises for learning musicians. Bach's Two-Part Invention No. 1 in C Major (BWV 772) is a short, charming piece exhibiting technique in both hands within the duration of 1 minute and 28 seconds. It begins with a light melody in the right hand, the left hand accompanying with a simple bass line. As the piece progresses, a call and response emerges between the right and left hands before ending in unison once more.

Clarissa Antoine, Oboe, Class of 2018

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

Interlude will include: **Johann Sebastian Bach (1685-1750)** - Well Tempered Clavier Book I Prelude 1, Cello Suite No. 1, Gavotte from French Suite No. 5, Minuet in G / **Carl Philipp Emanuel Bach (1714-1788)** - Solfeggietto / **Ludwig van Beethoven (1770-1827)** - Ode to Joy, für Elise, Symphony 5, Piano Sonata No.8 "Pathétique", **Luigi Boccherini (1743-1805)** - String Quartet in E / **Alexander Borodin (1833-1887)** - Polovtsian Dances / **Johannes Brahms (1833-1897)** - 5 Lieder Op.49, IV. Wiegenlied / **Frédéric Chopin (1810-1849)** - Etude Op.25 No.9 in G flat, "Butterfly", Piano Sonata No. 2 III. Funeral March, Prelude in C minor / **Claude Debussy (1862-1918)** - Arabesque / **Antonín Dvořák (1841-1904)** - Humoresque No.7 / **Edward Elgar (1857-1934)** - Pomp and Circumstance Marches No. 1 / **Edvard Grieg (1843-1907)** - Piano Concerto / **George Frideric Handel (1685-1759)** - Messiah, Hallelujah, The Entrance of the Queen of Sheba / **Joseph Haydn (1732-1809)** - Symphony 94 "Surprise" II / **Gustav Holst (1874-1934)** - Planets, Jupiter / **Franz Liszt (1811-1886)** - Hungarian Rhapsody No.2 / **Felix Mendelssohn (1809-1847)** - Wedding March, Song without Words "Spring" / **Wolfgang Amadeus Mozart (1756-1791)** - Eine Kleine Nachtmusik K525, Piano Sonata No.11 III (Turkish March), "Lacrimosa" from Requiem, Symphony No. 35 in D major, Variation on Twinkle Twinkle Little Star, Piano Sonata No.16 in C, K545, Die Zauberflöte Overture / **Jacques Offenbach (1819-1880)** - Can-can in "Orpheus in the underworld" / **Johann**

Sonatine en trio, Op. 85 (1935)

Florent Schmitt
(1870-1958)

I. Assez animé

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

Interlude

Eden Chen, Jade Chen & Matthew Ho, Piano

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

Kerry Turner
(1960)

I. Sooners

Elizabeth Li, Eliana Lontok, Isaac No & Rachel Kim, French Horns

Introduction et variations sur une ronde populaire (1936)

Gabriel Pierne
(1863-1937)

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

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

Victor Ewald
(1860-1935)

I. Moderato – Piu mosso

Se Ho Kwak & Janeen Yamak, Trumpets
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, Shirley Dong, Benjamin Chen & Kelly Tsao, Violins
Samantha Hong & Matthew Ho, Violas
Angelina Kim & Tanya Yang, Cellos

Charles Dancla was a French violinist, composer, and teacher of the classical and romantic period. Dancla was born in Bagnères-de-Bigorre. When he was nine years old, violinist Pierre Rode in Bordeaux sent a recommendation letter to Pierre Baillot, Luigi Cherubini, and Rodolphe Kreutzer. Subsequently, Dancla was given the opportunity to study at the Paris Conservatory, where he studied counterpoint and fugue, as well as composition. He was strongly influenced by Niccolò Paganini and Henri Vieuxtemps. From 1835 onward Dancla became a solo violinist in the Paris opera, and shortly after he became concertmaster of the opera. He was later made a professor at the Paris Conservatory where he was a successful teacher for over 35 years. The first movement of the violin quartet, *Le Depart*, or the *Departure*, is played in a moderate tempo and majestic manner. As a composer of the classical and romantic era, Dancla reflected the period's characteristic style with trills and lightness of the bow. The piece is light hearted with a clear melodic line, which is mostly played by first and second violin.

Wendy Liu, Violin, Class of 2017

Despite its opus number, Beethoven's Op. 18 String Quartet in C minor was the last of the six string quartets that Beethoven wrote. Some scholars believe that this quartet was created from Beethoven's earlier music. The string quartet resembles Beethoven's famous use of C minor. Beethoven has used the key of C minor before, but none of his works had represented any sort of emotion. But in the Op. 18 Quartet, the key is used to represent the emotion of tragedy. The feeling of tragedy is evident in the beginning of the movement where the violins express a sorrowful theme supported with the accompaniment of the viola and cello. Beethoven also adds some chords that appear throughout the movement to interrupt the theme given by the violins. As the movement progresses, each instrument grows progressively louder. The same goes for the chords as it pushes the movement forward. As the piece grows louder, there are still some areas where Beethoven revisits the quieter side as heard from the beginning of the movement. Towards the end of the movement, the quieter side is left behind and the first movement ends with a purposeful feeling. Beethoven's string quartet No. 4 greatly provides the emotional depth that Beethoven is known for in his other works too.

Brad Chang, Cello, Class of 2019

Austrian composer Franz Schubert was known for his six hundred secular vocal works during his thirty-two year life span. One of his many pieces, String Quartet No. 13 in A minor, also known as the Rosamunde Quartet, was written in 1824, which was first performed by the Rosamunde Quartet on the March 14 of the same year. The piece was dedicated to the famous violinist Schuppanzigh (a member of a string quartet appointed by Beethoven) who gave the first performance before his untimely demise on November 19, 1828. As a teenager, Schubert was interested in playing in chamber groups with his family. His father played the cello, his brother played the viola, and Schubert played the violin. This can be translated to the string quartet composed of two violins (first and second), a viola, and a cello. He was so intrigued by chamber music that he started composing during his teenage years from 1811-1816 and through eight years of continuation, he wrote the Rosamunde Quartet. The first movement (Allegro

ma non troppo) is very melancholy which is reflective of Schubert's personality while he was writing this piece. During that time, Schubert was suffering from depression. This song's theme was also taken from one of Schubert's earlier works, Gretchen am Spinnrade. The subtle yet effective transitions of the harmony and the melody between the shifts of major and minor, makes this piece truly touching and relatable to the bittersweet feeling that Schubert was experiencing during the time of his composition of this quartet. All these attributes make Schubert's String Quartet No. 13 in A minor truly memorable. Today, you will be hearing the first movement of this work.

Kevin Kuo, Violin, Class of 2019

Anton Reicha was a French composer born in the Czech Republic. He is best known for his early contributions to the wind quintet repertoire and his role as teacher of students such as Franz Liszt, Hector Berlioz, and Cesar Franck. Reicha was raised and brought up by his uncle Josef. It was his uncle who got him started playing the violin in the Hofkapelle Electoral Orchestra alongside well known composer, Ludwig Van Beethoven on viola. He studied composition and mathematics on his own and went to college at the University of Bonn. After graduating, he put together some of the finest woodwind quintets in the repertoire.

The main goal of his quintets was to enlarge the technical limits of the horn, clarinet, oboe, flute, and bassoon (optional two flutes in stead of oboe). He does this by establishing a core for a corpus of significant work like that available to string players. The second movement of his fifth woodwind quintet combines virtuoso display (often still very challenging today), popular elements, and his lifelong more academic interests in variation form and counterpoint. This movement demonstrates a wide range of woodwind techniques demanding very musical and skillful performers. Reicha's woodwind quintets have been recorded and performed in recital many time over and continue to be a standard in the woodwind community.

Jeremy Davis, Percussion, Class of 2018

French Composer Joseph Bodin de Boismortier wrote many chamber pieces for amateur musicians, one being the 6 sonatas. Although he is said to have been a very popular composer during his lifetime, there is little information about him except his prolific number of compositions. A skilled flutist himself, he wrote six sonatas for three flutes and one continuo, which is played by a keyboard instrument such as the piano and sometimes by cello or bass. The entire sixth movement is comprised of four parts: Adagio, Allegro, Largo, and Allegro. Each movement has its own characteristics such as different accidentals and time signatures. The piece starts of slow with the low note of the continuo and all three flutes each have their own share of melody. The piece ends with a fast paced three-eight meter and parts of the first movement are recapitulated. Boismortier brings his piece to and end with a standard A minor chord. Although not as popular as baroque chamber pieces composed by Bach or Haydn, the Six Sonatas remains an amazing chamber piece played by many.

Joshua Kang, Violin, Class of 2019