



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

CHAMBER & SOLO RECITAL

Wednesday, October 18th, 2017
Diamond Bar High School Theater

Frostfire (1989)

Eric Ewazen
(1954-

III. Tense and Dramatic

Se Ho Kwak & Jerry Cheung, Trumpet
Eliana Lontok, French Horn
Ethan Holmes, Trombone
Patrick Zhang, Tuba

from Andante et Scherzo (1938)

Eugene Bozza
(1905-1991)

I. *Andante*

Nick Lucero, Soprano Saxophone
Kyle Kato, Alto Saxophone
Ryan Li, Tenor Saxophone
Jonathan Tan, Baritone Saxophone

Oboe Concerto Op. 45 (1927)

Eugene Goosses
(1893-1962)

Clarissa Antoine, Oboe

Clarinet Sonata FP. 184 (1962)

Francis Poulenc
(1899-1963)

III. Allegro con fuoco

Andrew Chang, Clarinet

Piano Sonata Sz 80, BB88 (1926)

Béla Bartók
(1881-1945)

I. Allegro moderato

Étude Op. 25, No. 8 in D-flat Major (1832-1836)

Frédéric Chopin
(1810-1849)

Jade Chen, Piano

Virginia Tate (1995)

Paul Smadbeck
(1955-

Ryan Chao, Marimba

Divertissement for oboe, clarinet, and bassoon (1947)

Jean Francaix
(1912-1997)

I. Prelude

II. Allegretto assai

Clarissa Antoine, Oboe
Andrew Chang, Clarinet
Lawrence Wu, Bassoon

String Quartet in E Minor No.2, JB 1:105 (1876)

Bedřich Smetana
(1824-1884)

I. Allegro vivo appassionato

Shirley Dong & Kelly Tsao, Violins
Samantha Hong, Viola
Angelina Kim, Cello

Among many of Ewazen's pieces, Frostfire is a composition that was dedicated to the American Brass Quintet for their 30th anniversary. In the third movement of Frostfire, Ewazen brings back material from the first movement, albeit in a much freer, more erratic style. The title of the movement, Tense and Dramatic, describes the piece perfectly as you hear the suspense from the very first note. The movement also contains shifting meters as well as varying changes in key and style. Ewazen challenges players with interweaving rhythms and connecting musical ideas from one instrument to another. The piece also uses steady, constant eighth notes to drive the music and to create a musical pulse. The piece ends in a heroic and epic style leaving the audience in awe of this masterpiece.

Patrick Zhang, Tuba, Class of 2020

Known as one of the most prolific French composers, Eugene Bozza brings his original composition style to much of Europe and America. He composed numerous works for wind chamber ensembles, and large ensembles such as operas, concertos, ballets, choral works, and wind bands. Bozza lived through roughly the entire 20th century. However, all of his works were written without a story, avoiding every type of "-ism" (such as expressionism, minimalism, serialism, etc.) and influence of the German Romantic 19th century. Instead, they were tailored to highlight the major aspects of a specific group, instrument, or person. Originally written for the Paris saxophone quartet, *Andante* from *Andante et Scherzo* was published in 1938. Bozza is known for his many woodwind and brass works with very elegant and lyrical styles. Reflecting this style, the first movement, *Andante*, begins with a slow and romantic tenor solo that is mimicked throughout the remainder of the movement by the other voices. *Andante* challenges the musicians' ability to play slow and exposed melodies while still matching with their fellow musicians' style and articulation.

Kyle Kato, Saxophone, Class of 2020

The last decades of the nineteenth century saw the decline of the itinerant oboe virtuosos. The shortage of outstanding players resulted in both a drop in the oboe's reputation and a reduction in the quantity of solo oboe music. The orchestra was where oboists were valued in the twentieth century until British oboist Leon Goossens (1897-1988) started his solos career. For many, Goossens's playing was a ray of hope for the oboe's future. Countless writers remarked how Goossens 'transformed the oboe from a necessary, but often unpleasant, bleating noise into the instrument capable of producing unimagined refinement and beauty of tone'. He was responsible almost single-handedly for putting the oboe back on the map as a solo instrument. The unprecedented number of concertos and sonatas were dedicated to him including a concerto written for him by his brother, Eugene Goossens. In response to the nostalgia for rural life after the devastation of two world wars, the pastoral style was cultivated with a particular fondness in Britain. Invocation of the pastoral and the serene folk-like tune that emerges from this piece seems to represent the sense of comfort that the British people desperately sought in nature.

The Sonata for Clarinet and Piano was among Poulenc's final works and, like his Oboe Sonata, it dates from the summer of 1962. He dedicated the Clarinet Sonata to the memory of Arthur Honegger, a fellow member of "Les Six," who had passed away in 1955. Instead of following classical German sonata form, Poulenc's piece takes inspiration from the less rigid 18th-century French sonatas of Couperin and Rameau.

The third movement finale, *Allegro con fuoco*, is written in an ABA form and finds Poulenc at his most rambunctious -- from percussive piano passages and impetuous clarinet commentary at the outset to the impertinent ending flourish. There is more rhythmic variety in the finale than in the entirety of Saint-Saëns' sonata. The clarinet seems always to be dissatisfied with the rhythm it's just played and searching for a fresh one. At the centre of the movement, two relatively long, stable melodies, surround an extended low trill, but then the skittishness resumes and persists. The music has a start-stop quality. The musical argument ceases for an instant. After a very short silence the music might resume its course, or a quite different music may appear.

Béla Bartók was a Hungarian composer and pianist who was well known to be one of the most important composers of the twentieth century. He attended the Franz Liszt Academy of Music in Budapest from 1899 to 1903 where he learned more about composition and created his unique style of music. In 1926, Bartók entered his "piano year" where he began to express his Bachian craftsmanship. During this time in his life, he wrote the Piano Sonata, a composition for a solo piano, which is a high energy folk-like piece. Béla Bartók was the first musician ever to perform Piano Sonata in December of 1926. This composition was written in sonata form and keeps the audience on their toes with the use of irregular phrasing, unpredictable time signatures, and lack of key, which is known as atonality. Béla Bartók brings the first movement of Piano Sonata, *Allegro moderato*, to an end with a sudden glissando.

Lindsay Kashiwabara, French Horn, Class of 2020

The two sets of twelve piano studies which Chopin published as his Op. 10 (1833) and Op. 25 (1837), stand, even today, as the foundation of modern piano technique. The Opus 25 set of Etudes were apparently written in dedication to Marie Comtesse d'Agoult (Liszt's mistress and Wagner's mother-in-law). Published in his second set of etudes in 1837, Frederic Chopin's Etude Op. 25 No. 8 in D flat Major, is a short study aptly named "Double Sixths," with an uninterrupted succession of parallel sixths in the right hand, which is played against a complex left hand figuration of parallel thirds, fourths, fifths, sixths, sevenths, and octaves. It proceeds in a lively tempo, giving the impression of a trail of shimmering colours, rising and falling in turn. The etude is enhanced with linear textures and melodic lines that are a direct result of the interactions between Chopin's technical and artistic skills, showing a stunning integration of technical effects, surface color, and texture.

Jade Chen, Piano, 2018

Paul Smadbeck was born in 1955 in New York City where he studied drum set and percussion before earning his Bachelor and Master of Music degrees in percussion performance at Ithaca College. Beginning in the 1970s, Smadbeck began establishing himself as one of the century's foremost marimba soloists and composers. After a long hiatus, he was inspired to compose, once again, after receiving a performance invitation from Dr. J.C. Combs of Wichita State University in the summer of 1995. The result was *Virginia Tate*, named after his wife's mother who had tragically passed away in 1986 at the age of 52. The piece utilizes Smadbeck's signature arpeggiated-style of playing, emphasizing both the melodic and rhythmic capabilities of the marimba. As a whole, the piece's constant shift in key and restatement of themes and subthemes creates a mood of "quiet reflection."

Ryan Chao, Percussion, 2018

Jean Françaix was a French neoclassical composer and pianist. Françaix has cited his influences as Igor Stravinsky and Maurice Ravel and wrote music "to give pleasure." Françaix is known for his light style with conversational flow in between lines. Another common feature in his pieces is wittiness, featured in his *Divertissement* for oboe, clarinet, and bassoon. The *Prelude* opens up with the oboe, guiding the accompanists at a leisure tempo with the playful melody. Although there are bumps along the way, the oboe and clarinet create harmony with daring rhythms such as quintuplets. Altogether, the piece maintains an easygoing mood, calm and uninterrupted. The second movement, *Allegretto assai*, pushes forward with a sense of urgency and a faster tempo, featuring various rhythms from all and wide leaps in the bassoon. *Divertissement* for oboe, clarinet, and bassoon is a characteristic piece that showcases Françaix's particular styles and boasts the unique sounds of each instruments.

Ashley Fang, Flute & Piano, Class of 2020

Bedřich Smetana's *String Quartet No.1* depicts Smetana, the composer's life. The title of the piece, "Z mého života" translates to "From my life." Although Smetana is referred to as the father of Czech music, his life was full of tragedy. His wife who he had loved very much died when she was still young and three out of four of their children died at a very young age. The most important tragedy out of all was becoming deaf. When Smetana composed the quartet, he became deaf and had resigned all of his musical positions. Smetana chose chamber music to express his very private feelings. The quartet was first played privately in 1879 in Prague with Dvorak as a violist. The official public performance was in 1878 in Prague. The first movement starts dramatically with a viola solo with a sharp attack followed by downward-leap expressing his desperation. He was still hoping for his deafness to be temporary and for his hearing to come back. It is very intense throughout the whole quartet. However as the quartet approaches the end, it becomes more lyrical and less desperate giving the impression of surrender.

Gloria Choi, Viola, Class of 2020

The use of flash cameras is not permitted.

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