



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

CHAMBER & SOLO RECITAL

Wednesday, November 8, 2017
Diamond Bar High School Theater

Sonata *from* Die Bankelsangerlieder (c. 1680)

Anonymous

Ethan Kim, Trumpet
Ashwin Sanjaye, Trumpet
Yolanda Zheng, French Horn
Luke Zhou, Trombone
Sean Wu, Tuba

“*Goodbye*” (1880)

Francesco Paolo Tosti
(1846-1916)

Allison Santogrossi, Soprano
Kevin Kuo, Violin
Amanda Hsieh, Piano

Piano Sonata No. 21 in C Major, Op. 53 (1805)
“*Waldestein*”

Ludwig van Beethoven
(1770-1827)

III. Rondo. Allegretto moderato-Prestissimo

Jade Chen, Piano

Walking Tune (1900-1905)

Percy Aldridge Grainger
(1882-1961)

Ashley Fang, Flute
Amy Miyahara, Oboe
Annabelle Wang, Clarinet
Joseph Montoya, French Horn
Parker Chu, Bassoon

String Quartet No. 8, Op. 110 (1960)

Dmitri Shostakovich
(1906-1975)

II. Allegro Molto

Maryann Choi, Violin
Kelly Tsao, Violin
Samantha Hong, Viola
Clare Choi, Cello

from Histoire du Tango (1986)

Astor Piazzolla
(1921-1992)

Café 1930

Gabriel Canonizado, Flute
Ryan Chao, Marimba

Three Prelude for Solo Marimba (1983)

Ney Rosauro
(1952-)

Hampton Douglas, Marimba

Catching Shadows (2013)

Ivan Trevino
(1983-)

Percussions
Hampton Douglas
Ryan Chao
Jeremy Davis
Cash Langi
Hannah Choi
Johannah Chung

The composer of the German piece, *Die Bankelsangerlieder*, is unknown, but most scholars attribute it to composer Georg Daniel Speer from Breslau (1636-1707). This anonymous German work of the 17th century was originally written for the Trumpet, Cornett and Alto, and Tenor and Bass trombones. The translation of the word *Bankelsanger* means 'bench singer' as this piece was meant to be played in local taverns or while standing on a bench. Continuing that Georg Daniel Speer is the composer of this piece, this sonata is probably one of his most famous. The word sonata is obtained from the Italian word "sonare" meaning to play or sound, different from cantata from "cantare" or to sing. This lively version of a sonata is unusual in the joyful quality of its themes as the "bench singers" would travel around town playing this piece while mingling with others. Even more so the antiphonal effects produced by the answering, back and forth, between two or three instruments.

Cassandra Jeon, French Horn, Class of 2020

Francesco Paolo Tosti received the majority of his education in his native Ortona, Italy, as well as the conservatory in Naples. Tosti was an Italian, later British, composer and music teacher who became known as a master of the Neapolitan song, as he exemplified "la canzone napoletana" throughout his works. Because he was able to draw attention to Italy's rich folk tradition, Tosti became very popular in the region and was granted the opportunity to settle in London, where he became the singing teacher of the English royal family. It was in London where Paolo Tosti wrote one of his most famous songs, "Goodbye", in which he was able to incorporate tremendous passion, melodic beauty, expressive spontaneity, and inimitable charm. Although "Goodbye" was written in English, it is occasionally performed in Italian as "Addio". This work and many of his others were considerably popular, leading Tosti to be appointed as the professor of singing at the Royal Academy of Music, portraying his immense admiration throughout Europe.

Lauren Chen, Flute, Class of 2020

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 was classified as a part of Beethoven's middle period, characterized technically challenging virtuosity and heroic themes. The third movement is what earned the piece the name "L'Aurora"; the sonority in the Rondo resembles the rising dawn, and a single pedal creates the veiled texture. This movement is light hearted, but still infuses the aggression and passion that Beethoven is known for. The Coda showcases pianistic effects; trills and glissandos were easier to execute on Beethoven's Erard piano, which had a much lighter touch and action than today's modern Steinway grand. In the final bars, Beethoven sets the piano's strings in vibration one last time, ending with a triumphant series of fanfares.

Jade Chen, Piano, Class of 2018

Even though Percy Grainger was an Australian composer, he played a leading role in the revival of British folk music in the early 20th century. Grainger lived in London with his mother from 1900 to 1910. While Grainger was in London, he received a lecture from Lucy Broadwood which inspired him to start collecting folk song-like melodies. He gathered and wrote down over 300 pieces from all over the country. He used a phonograph to assemble recordings of native folk singers. Starting out as a piece for wind quintet, to an ensemble, and finally for piano, Grainger composed *Walking Tune* when he was 18 years old over a three day walk up in the Scottish Highlands. Because Grainger was walking while he was composing *Walking Tune*, he used the sounds of nature to influence the sound of the melody. Grainger was very original with regard to his orchestration and instrumentation.

Joseph Montoya, French Horn, Class of 2020

Known as one of Russia's most admired intellectuals, Dmitri Shostakovich composed multiple symphonies and smaller works that reflected the tragedies he faced during his lifetime, especially World War II. His String Quartet No. 8 was written in a span of three days in Dresden, a German city that had been destroyed by firebombing. Some say that the quartet was dedicated toward those who experienced dictatorship and wars during the time while others interpreted it as Shostakovich's personal emotions about totalitarianism. The quartet consists of five continuous movements and has a structured theme built out of the abbreviation of his own name, DSCH which represents D, E flat, C and B. The second movement Allegro Molto is a scherzo that begins vigorously and suddenly erupts into a wild version of a Jewish theme that is also incorporated in his Piano Trio No.2. Shostakovich quotes that "Jewish music has made a powerful impression on me...and is like laughter through tears." Jews were in a state of misery for so long that they had to express their despair through dance music. The piece was first premiered by the Beethoven Quartet in 1960. Shostakovich was overwhelmed by the performance and the realization of his personal feelings so he put his face in his hands and wept. The intense themes of the quartet signify the pain Shostakovich faced and made it evident that the quartet was written as a suicide note but luckily, he refrained from killing himself in the end.

Kelly Tsao, Violin, Class of 2020

Originally written for flute and guitar, Astor Piazzolla's *Histoire du Tango* aims to encompass the essence of the evolution of Tango over the course of the twentieth century. Consequently, it is divided into several movements: *Bordel 1900*, *Café 1930*, *Nightclub 1960*, and *Concert d'aujourd'hui (Concert of Today)*. Specifically, Piazzolla creates more of a smooth, lyrical, and thoughtful atmosphere in *Café 1930* through the utilization of melancholy melodies, tentative pacing, and dramatically poignant shifts in tempo. During this time period, the tango form had strayed away from a danceable style, and more towards aiming to please the listener. The piece opens with a woeful marimba, which is subsequently joined by the flute while the marimba continues with an accompaniment figure. Throughout this movement, the performers are given much leeway and freedom in terms of phrasing and tempo, including sections of *ad libitum*. Overall, this was, and still is a sharp contrast to traditional perceptions of tango.

Joshua Chung, Clarinet, Class of 2020

Ney Rosauero is recognized as one of the most original and dynamic symphonic percussionists and composers today. A native of Rio de Janeiro, Brazil, Ney has developed a successful international career as a percussionist, composer and pedagogue.

Notes by the composer: The Preludes are among my earliest compositions for marimba and I always advise students to play them before they attempt to play the first marimba concerto, as the style and technique used in the preludes is further extended in the Concerto. **PRELUDE No.1** for solo marimba was originally written for guitar, explaining the harmonies from flamenco music, as well as the Spanish mood of the work. The marimba version was completed in 1983 and is dedicated to Rose Braunstein. Throughout its three themes, the spirit of the Spanish music can be felt, and the fingerings of guitar arpeggios are suggested in the third theme.

Using a diverse range of percussive instruments including marimbas and vibraphones to cajons and splash cymbals, *Catching Shadows* is internationally recognized as standard ensemble repertoire. Ivan Trevino, commonly known to society as a rock-percussionist, composes percussion solos, duets, and ensembles. The original version of *Catching Shadows* was made, commissioned by Michael Burritt, as a marimba duet, later arranged into an ensemble piece. The song is based upon the melody in the first marimba, the counter melody and bassline in the second marimba, the supporting melodies in the metallic instruments, and finally the auxillary percussion providing a constant groove throughout the piece. *Catching Shadows* uses ostinatos and constant repetition throughout the entire piece, both in the melody and the bassline, which accounts for many interesting melodies. As of today, *Catching Shadows* is known world-wide as a fun and creative percussion ensemble which has been admired around the world by percussion fanatics.

Christopher Lai, Percussion, Class of 2020

Text

"Goodbye"

Falling leaf and fading tree,
Lines of white in a sullen sea,
Shadows rising on you and me;
Shadows rising on you and me;
The swallows are making them ready to fly,
Wheeling out on a windy sky.
Goodbye Summer! Goodbye! Goodbye!

Hush! a voice from the far away!
"Listen and learn," it seems to say,
"All the tomorrows shall be as today."
"All the tomorrows shall be as today."
The cord is frayed, the [cruse]¹ is dry,
The link must break, and the lamp must die --
Goodbye to Hope! Goodbye! Goodbye!

What are we waiting for? Oh, my heart!
Kiss me straight on the brows! and part again!
Again! my heart! my heart!
What are we waiting for, you and I?
A pleading look, a stifled cry.
Goodbye, forever! Goodbye, forever!
Goodbye! Goodbye! Goodbye!

The use of flash cameras is not permitted.

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