



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

CHAMBER & SOLO RECITAL

Friday, December 15, 2017, 7:00pm
Diamond Bar High School Theater

Quintette Pour Instruments À Vent in G Minor, Op. 3 (1876)

Paul Taffanel
(1844-1908)

I. Allegro con moto

Mi-Hyun Suh, Flute
Clarissa Antoine, Oboe
Andrew Chang, Clarinet
Lawrence Wu, Bassoon
Isaac No, French Horn

Roaring Fork (1994)

Eric Ewazen
(b. 1954)

I. White Water Rapids

Karen Peng, Flute
Hannah Zhong, Oboe
James Kor, Clarinet
Lawrence Wu, Bassoon
Michelle Yang, French Horn

from Trois Pièces Brèves (1930)

Jacques Ibert
(1890-1962)

II. Andante

I. Allegro

Annette Kim, Flute
Catherine Zhang, Oboe
Halli Kato, Clarinet
Justin Chan, Bassoon
Cassandra Jeon, French Horn

String Quartet No.2 (1881)

Alexander Borodin
(1833-1887)

I. Allegro Moderato

Kevin Zhang, Violin
Joshua Kang, Violin
Gloria Choi, Viola
Tanya Yang, Cello

Preludes 1-5 (2003)

Michael Burritt
(1962-)

Introduction
Scherzo
Ballad
Song
Dance

Ryan Chao, Marimba

Chromatic Fantasy in D Minor BWV 903 (1717-1723) Johann Sebastian Bach
(1685-1750)

I. Fantasia

Mi-Hyun Suh, Piano

Piano Sonata Sz. 80, BB88 (1926)

Béla Bartók
(1881-1945)

I. Allegro moderato
II. Sostenuto e pesante
III. Allegro molto

Jade Chen, Piano

Ballade, Pastorale and Dance for Flute, Horn and Piano

Eric Ewazen
(b. 1954)

I. Ballade

Gabriel Canonizado, Flute
Rachel Kim, French Horn
Ashley Fang, Piano

Born in Bordeaux in the year of 1844, *Paul Taffanel* studied flute at the Paris Conservatory and held a diverse career during his lifetime. As a teacher, he instructed his students to play in a new style smoother than the previous rough style. This new approach incorporated a light vibrato that would go on to characterize his future work. In addition to conducting and teaching, Taffanel also wrote pieces for flute and woodwind quintet; the *Wind Quintet in G minor* is one of his premier compositions. The first movement is lively with plenty of forward motion, and the second movement's dreamy, lyrical quality acts as a direct contrast. The third movement edges on a panicked feel, but at the right tempo strikes a lovely balance. Taffanel's work became prominent through his elegant, flexible, and sensible style of composition. His rhythm and pulse were liberal, and his different interpretation of vibrato distinguished his work. This new style of vibrato was developed during a time where vibrato was discouraged, making him stand out as one of the premier quintet and flute composers of the time. Taffanel would continue to compose and conduct until his death in 1908. He remains a highly influential composer today; his book, *17 Grands Exercices Journaliers De Mecanisme*, is considered standard repertoire for flute players.

Justin Chan, Bassoon, Class of 2020

A recipient of numerous composition awards and prizes, *Eric Ewazen's* works have been commissioned and performed by many chamber ensembles and orchestras around the world. *Roaring Fork Quintet for Wind Instruments* was commissioned by and is dedicated to the Borealis Wind Quintet, who premiered the work during their tour of the United States in the winter of 1993-94. The valley of the Roaring Fork River in Colorado is home to some of the most spectacular scenery in the Rocky Mountains. The first movement, "Whitewater Rapids (Maroon Creek)", with bright, high melodic lines, ever-changing colors and rhythmic energy, depicts the lush, rich sounds of the Maroon Creek's flowing rapids.

From the composer's notes

Despite the heavy Impressionist influence on *Jacques Ibert's* diverse works, his Trios Pieces Breves portray Neoclassicist influence as well. Both Ibert's fine craft and good humor are embodied in this piece for woodwind quintet which was first published in 1930. Along with his contemporaries Paul Dukas and Maurice Ravel, Ibert used a colorful, highly developed style in his compositions. However, in *Trios Pièces Brèves*, Ibert captures the light airiness of French Impressionism without its ominous shadows. This carefree, entertaining work in C Major uses two energetic, outer movements to envelope a calmer, middle movement. The first movement, Allegro (En pressant jusqu'à la fin), is a clear display of the composer's colorful and charming style. It opens with a lively, spirited, and cheerful introduction which contrasts between delicate and bold sections, similar to an English jig in Paris. The second movement is modeled after the two-part inventions of Bach; the delicate duet between the flute and

clarinet remains undisturbed until the closing measures, in which the other instruments enter to provide a small coda. Ibert was not quite as well-known as iconic composers such as Beethoven and Chopin, but his works are still widely valued and respected to this day.

Amanda Hsieh, Piano, Class of 2018

The *String Quartet no. 2 in D Major* by *Alexander Borodin* was written in 1881 while the composer vacationed in his country house in the province of Tula, Russia. The piece was dedicated to Borodin's wife in remembrance of their 20-year wedding anniversary. It was completed with remarkable quickness considering it took 5 years of drafting to finish his first string quartet; the second required only two months for him to finish. The piece opens with a lyrical melody accompanied by great delicacy, each musical phrase building the singing beauty of the first movement. The soothing beginning soon gives way to a second theme which portrays a rigid, vigorous theme which serves to counterbalance the swaying introduction. Intermixed in all of this is a wonderful sense of affection, creating a pleasing wave of sound present throughout the movement. The piece saw its debut on January 26, 1882 at the Imperial Russian Musical Society concert in St. Petersburg. The piece was published posthumously, as Borodin passed away at only 53 years old in 1887. Nonetheless, Borodin's String Quartet no. 2 in D Major remains one of the most popular and frequently played string quartets in the world of classical music.

Kevin Zhang, Violin, Class 2018

Michael Burritt has established himself as one the century's premier percussionists, having earned two degrees and the esteemed Performers Certificate from the Eastman School of Music. Currently, he is a professor there. Since his solo debut at Carnegie Hall, Burritt has performed in multiple domestic and international venues, and he also established the renowned percussion department at Northwestern University. He has also been an active composer, with numerous solo, ensemble, and concerto works to his name, effectively adding himself to the growing profession of composer-performers. *Preludes 1-5* is one of his lesser known works, but remains an idiomatic and respected work for solo marimba. The first prelude features a repetitive motor and theme through a variety of time signatures, with the second movement involving swifter and jumpier rhythms. These two strike a contrast with the third and fourth preludes, which emphasize the melodicism and cantabile-quality of the marimba. The last prelude is a groove-oriented finale centered around one motif and its variations. Burritt's work ultimately sets itself apart as one of few collections of preludes meant to be played as a whole, leaving the performer to wonder at his purpose for the piece and the inspiration behind each movement.

Ryan Chao, Percussion, Class of 2018

Along with his Brandenburg Concertos and orchestral suites, **Johann Sebastian Bach** wrote a tremendous series of piano works that significantly shaped upcoming composers' work. Many of his compositions were sacred, as he went to schools with religious background. Bach's work now gives him an undisputable status as the father of Baroque-era counterpoint and as an unparalleled influence in the larger world of classical music, but his work was not perceived as such even up to the late Classical/early Romantic period because people at the time found the dissonance in his music restless. Around the time he was working for Prince Leopold of Anhalt-Cöthen in 1717, Bach composed the **Chromatic Fantasy** and Fugue, a monumental piece that shows bold structures of drama, virtuosity, and intriguing harmonical structures achieved by intense tone and constant chromatic chord progressions of the piece attract the audience's attention. The fantasy is similar to a prelude, preceding a fugue. Bach himself was mainly a violinist and played many keyboard instruments, and also worked as a teacher. Modern instructors of piano find the fantasy difficult to teach, as it can be interpreted in a variety of ways.

Mi-Hyun Suh, Flute, Class of 2021

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.

Lindsay Kashiwabara, French Horn, Class of 2020

Eric Ewazen's chamber music and his sonatas for wind and brass instruments have quickly become staples of the repertory. His chamber music and his sonatas for wind and brass instruments have quickly become staples of the repertory. **Ballade, Pastorale and Dance** was composed in the winter of 1992-93. It was commissioned by and its dedicated to David Wakerfield and Barli Nugent, who premiered the work at Aspen in July of 1993. The combination of flute, horn and piano produces a chamber music ensemble with wonderful possibilities in terms of contrasting colors and textures, resulting in a kaleidoscopic world of alternating moods and dynamics. The first movement begins ominously and mysteriously, but it quickly turns frenetic and wild with spinning flute flourishes, percussive horn gestures and dramatic pianos chords.

From the composer's notes

The use of flash cameras is not permitted.

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