



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

RECITAL

Wednesday, May 24, 2018, 4:00pm
Diamond Bar High School Theater

♪ Prelude ♪

Piano Duet

Matthew Ho & Jade Chen



Conversation for Two Tambourines (2010)

Bobby Lopez

Ryan Chao & Cash Langi, Tambourine

Saxophone Concerto, Op. 109 (1934)

Aleksandr Glazunov
(1865-1936)

Nicholas Lucero, Saxophone
Mi-Hyun Suh, Piano

Trigger *from* Four Duets for Horns

Kerry Turner

Rachel Kim & Eliana Lontok, French Horn

Introduction et variations sur une ronde populaire (1936)

Gabriel Pierné
(1863-1937)

Kyle Kato, Soprano Saxophone
Albert Guo, Alto Saxophone
Joseph Pang, Tenor Saxophone
Isaiah Bautista, Baritone Saxophone

Strive to be Happy (2014)

Ivan Trevino
(b. 1983-)

Christopher Lai, Marimba

Grand Trio Op. 13, No.1 (1814)

Friedrich Kuhlau
(1786-1832)

Adagio - Allegro

Valerie Chang, Charlotte Tu & Cecilia Li, Flute

Boom (1998)

Terry Longshore
Brett Reed

Christopher Lai & Victoria, Percussion

Trio Op. 45, No. 1 (1785)

Giuseppe Maria Cambini
(1746-1825)

I. Allegro Maestoso

Karen Peng, Flute
Hannah Zhong, Oboe
Lawrence Wu, Bassoon

String Quartet in F Major No. 12, Op. 96 “*American*” (1893)

Antonín Dvořák
(1841-1904)

I. Allegro ma non troppo

Kevin Zhang & Sean Chang, Violins
Gloria Choi, Viola
Tanya Yang, Cello

Suite No. 1, Op. 57 (1910)

Charles Lefebvre
(1843-1917)

I. Canon: Moderato

II. Finale: Allegro leggiero

Annette Kim, Flute
Elizabeth Shin, Oboe
Halli Kato, Clarinet
Victor Chai, Bassoon
Rachel Kim, French Horn

Sextet in D Minor, Op.70 “*Souvenir de Florence*” (1890) Pyotr Ilyich Tchaikovsky
(1840-1893)

IV. Allegro con brio e vivace

Kelly Tsao & Shirley Dong, Violins
Samantha Hong & Gloria Choi, Violas
Clare Choi & Angelina Kim, Cellos

Tango Virtuoso (1993)

Thierry Escaich
(1965-

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

Bobby Lopez, a Percussion professor at Texas State University-San Marcos, was inspired to compose **Conversation for Two Tambourines** after studying an excerpt from Britten's "Young Person's Guide to the Orchestra." The particular passage featured a tambourine technique in which a quarter note was preceded by three grace notes. Lopez developed his own personal technique for performing this trick, and that technique became the centerpiece of this duet. *Conversation for Two Tambourines* is a duet for headed tambourines that showcases both common and uncommon techniques found in orchestral tambourine playing. The piece is a running dialogue between the two players as they execute articulated grace notes, trick rolls, thumb rolls, and a variety of articulations. *Conversation* brings to the forefront the complexity, control, and variety of techniques that are required to play this instrument well.

Cash Langi, Percussion, Class of 2019

Born in 1865 in St Petersburg, Russia, **Aleksandr Glazunov** was a leading composer of his generation. Doubtless owing to his exceptional mastery of and attentiveness to form, exemplified by his exceptional grasp of counterpoint, he has been described as a Romantic Classicist and therefore compared to Brahms.

Composed in 1934, Glazunov wrote **Concert in E-flat Major for Alto Saxophone and Orchestra Op. 109**. During his stay in Paris late in life, Glazunov heard the saxophone-rich band of the Garde Républicaine and was inspired to write two saxophone works: a chamber piece for four saxophones and this concerto for alto sax and string orchestra. Glazunov seems immune to the saxophone jazz that had invaded Paris; the concerto is entirely classical, although it does include some of the mildly folk-like themes akin to what Glazunov had employed in his earlier Russian scores. The one-movement work is a free rhapsody, essentially lyrical and sometimes melancholy, with a few extroverted scherzo interjections. For the most part, the strings keep to an unobtrusive supporting role. The tempo frequently changes and the concerto requires the soloist to demonstrate every musical skill: smooth, cantabile playing in the many slow sections; tonal control across a wide dynamic range as the melody winds up and down the scale; and, in the most intricate, animated passages, nimble fingering and effective glissandos. At almost the exact midpoint, the saxophone takes a long, increasingly agitated cadenza that dies away into a pathetic, sighing gesture; this is the basis of a sardonic transition to what initially seems to be a tarantella finale. Glazunov doesn't maintain the dancing rhythm all the way to the end, though; the soloist reminisces about the earlier, more lyrical themes while remaining animated, and the concerto concludes with trills and conventional bravura gestures.

Nicholas Lucero, Saxophone, Class of 2018

Kerry Turner, a native of San Antonio, Texas, has been writing music since the age of 10. At the age of 11, he won the San Antonio Music Society Composition Competition and six years later was awarded Baylor University's first prize at its composition contest with a large scholarship to that institution.

Composition however was not Kerry's passion at this time. He was also an accomplished horn player and chose to concentrate his studies there instead. He transferred to the Manhattan School of Music in New York in 1980 where he began his intensive horn studies. After completing graduation, he was awarded a Fulbright Scholarship to study with the world-renowned horn soloist, Hermann Baumann, who was teaching at the Stuttgart College of Performing Arts in Germany.

Written for the Virtuoso Horn Duo, **Four Duets for Horns** was arranged from the original version for 2 horns by Kyle Turner, and has four movements: Introduction and Waltz, Malagena, Intermezzo and Trigger.

Gabriel Pierné studied at the Paris Conservatory from 1871 to 1882 with Marmoutel (piano), Cesar Franck (organ), and Massenet (composition). His career as a conductor began in 1903, and he enjoyed a fine reputation both as composer and conductor. Pierné was perhaps one of the most 'complete' of French composers. It was entirely characteristic of him to pass easily from the light to the thoughtful, from outward sparkle to inner penetration, and to evoke many shades of emotion and feeling.

The *Introduction and Variations* is an excellent example. Pierné composed the work in 1934 and dedicated it to the Marcel Mule Quartet. The character of the introduction is slow and sedate, but it is furtively interrupted twice by the theme of the rondo. This is followed by a series of decorative variations, amplifications (a fugue for example) and ornaments, all separated by two 'divertissements' based on a motif borrowed from the introduction. Certainly, the character of the popular rondo theme imparts a certain joviality, a brightness, in truth an earthiness — the writing of which is so light, so polished and the language so chaste that it maintains, from start to finish, a smiling discretion which never infringes on the limits of good taste.

Ivan Trevino is a Mexican-American composer and percussionist who has become a recognizable voice in the percussion community. His honest blend of contemporary, percussive and indie-rock compositions have become standard repertoire in the field of percussion and are regularly performed around the world. He is a multi-award winning recipient of the Percussive Arts Society's International Composition Contest and has over 70 compositions and songs to his name, many of which were commissioned by leading performers and institutions in the field.

Strive to be Happy is a marimba solo dedicated to Aaron Staebell, one of Trevino's best friends. Staebell introduced the composer to "Desiderata", a prose poem written by American writer Max Ehrmann in 1927. The poem is a simple and positive credo for living life. The poem ends with the simple phrase, "Strive to be happy."

Friedrich Kuhlau's father played both the oboe and the flute; his entire childhood was integrated with the sounds of the flute. An unfortunate accident caused a loss of his right eye, forever altering Kuhlau's life. He claimed it to be

"an extraordinary stroke of luck" because, due to this accident, his parents placed a piano near his bed, leading to his first joyful encounters with music, which his parents recognized as a talent. Kuhlau is acclaimed for his works for the flute, however, he, himself, was not a flautist, and followed his aptitude for composing for the instrument. Unfortunately, his flute compositions were written mainly to obtain income and make a profit. Even so, his innate talent for composing for the flute is seen in his **Grand Trio, Op 13**, which exploits the full extent of the technical capabilities of the flute, employed in a series of runs that recapitulate the opening theme of the piece.

Elizabeth Shin, Oboe, 2018

Boom, a duo composed for two sets of bongos, three tom-toms, and a shared bass drum, features overlapping rhythmic textures complex polyrhythms, and two open improvisation sections. Thematic material can be found in melodic statements layered over ostinato patterns.

Terry Longshore is active as a performer, composer, and educator of percussion. He performs regularly as a soloist and alongside percussionist **Brett Reed** as a member of the Skin and Bones duo. Longshore is based in Ashland, Oregon whose genre-crossing work exhibits the artistry of the concert stage, the spontaneity of jazz, and the energy of a rock club. He performs nationally and internationally as a soloist and ensemble member, collaborates with artists working in diverse media, and has premiered and recorded numerous works.

The events surrounding and affecting the life of **Giovanni Giuseppe Cambini** have enough touch of the bizarre (capture at sea by Barbary pirates, success in both pre- and post-revolutionary Paris, and in his last years mysterious obscurity and death by poisoning) that one is tempted to wonder whether or not they deal with a fictional character rather than an active and functioning composer of the late 18th century. Melodrama aside, he was from 1770 a notable figure in Parisian musical life for some 30 years both as a composer and violinist, and he played a particularly significant role in the development of the "*Sinfonie concertante*" form. Works of this kind were a type of concerto with multiple rather than single soloists. This concept of soloistic equality among the instruments applied to the field of chamber music as well, and in a parallel activity, Cambini composed some 174 "*concertante*" string quartet. Around the turn of the century there appeared three similar works for winds, the "*Trois Quintetti Concertans*," which are now regarded as the first published works for the ensemble which was to become known as the wind quintet. Prior to the development of this genre, he applied the concept of "*concertante*" to his 6 **Trii Concertanti** op. 45 for flute, oboe and bassoon. This work exemplifies Cambini's use of concertante style in chamber music.

Antonín Dvořák's String Quartet No. 12, nicknamed the *American String Quartet*, was composed while Dvořák was living in the United States as director of the National Conservatory of Music. He set out to capture the spirit

of American music in his work's melodic flow and harmonic construction. Nearly all the themes of the Op. 96 String Quartet are pentatonic melodies, including the two principal themes of the first movement — the first announced staunchly by viola against a shimmering accompaniment, the second offered more hesitatingly by second violin. These may sound somehow Native American but, in truth, five-note scales are redolent of any number of folk musics. It might be argued that such melodies may be considered every bit as much Czech as American, and one is tempted to wonder whether a specifically Native American connection would occur to most listeners were it not for the work's nickname. Having spent many years as an orchestral violist, Dvořák left a thoughtful legacy to the viola players of posterity: it is remarkable how often he gives that instrument the honor of announcing themes. A fine example comes at the outset of this quartet, where the violins and cello ease the piece into existence by defining nothing more than a chord, with the viola entering last, enunciating the principal melody with husky richness. Today you will hear a performance of the first movement of this work.

The genre of music written for wind instruments reached its peak with the discovery of the *harmonie* by Emperor Joseph II in 1782 and created a tradition throughout Vienna. The *harmonie* was a chamber ensemble that typically consisted of oboes, clarinets, bassoons and horns. The Serenade in C Minor by W. A. Mozart, which you will hear later in the concert is a prime example of *Harmoniemusik*. As the *harmonie* started to fade, the woodwind quintet began to evolve. A group of single wind instruments allowed each individual to be heard and the audience to experience the variety of tones and colors. However, the woodwind quintet suffered severe neglect and very few ensembles were given the chance to perform regularly.

Suite No.1 Op.57 by Charles Lefebvre is a piece consisting of three movements that was written for woodwind quintet and is one of the few pieces written for this particular ensemble during the 19th century. Charles Edouard Lefebvre began studying law, only to discover that his true passion was teaching and composing music. He was awarded the Prix Chartier and was a professor of an ensemble class at the Paris Conservatory. Lefebvre was not a composer as renowned as Mozart or Bach, but his compositions written for the woodwind quintet are still appreciated and performed today.

Halli Kato, Clarinet, Class of 2018

Chamber music was not unfamiliar to **Peter Tchaikovsky**. His four quartets flourished with vibrant and impassioned melodies. In fact, his *Souvenir de Florence* would be the last piece of chamber music he would write before his death. Russian romanticism in music would typically be influenced by old Slavic folklore and traditional Slavic music. Tchaikovsky's String Sextet in D Minor is no exception. However, this quintessentially Russian piece has an Italian flare to it. Inspired by the warmth, sunlight, and sensuality of the city of Florence, Tchaikovsky lets loose his unbridled passion. The final movement opens with the first violin stating the impressive main theme, followed by a triumphant second theme reminiscent of his more lyrical works. Dedicated to the St.

Petersburg Chamber Music Society, the latter half of the movement is an excellent example of a fugue one would learn at the school. Dotted throughout the fugue section are thrilling instances of call-and-response and counterpoint. Much like the first movement, the finale builds to an energetic and furious coda section. The *Souvenir de Florence* is one of Tchaikovsky's last jovial homages to carefree joy before his emotional descent culminating in his *Sixth Symphony "Pathétique"* and death thereafter.

Brian Slack, Double Bass, Class of 2020

Composer, organist and improviser **Thierry Escaich** is a unique figure in contemporary music and one of the most important French composers of his generation. The three elements of Escaich's artistry are inseparable, allowing him to express himself as a performer, creator and collaborator in a wide range of settings.

Escaich composes in many genres and forms, always exploring new sound horizons. His catalogue numbers over 100 works which, with their lyrical, rich harmonies and rhythmic energy, have attracted a wide audience. Drawing from the French line of composition of Ravel, Messiaen and Dutilleux, and imbued with references from contemporary, folk and spiritual music, the distinctive sound-world of Escaich's music is anchored by an obsessive rhythmic drive and an overarching sense of architecture.

Tango Virtuoso, extremely energetic work for saxophone quartet was written for Jean-Pierre Baraglioli in 1993. This tango has a very strong rhythmical base voiced in the Alto, Tenor, and Baritone Saxophones, topped with a subtle vocal-like Soprano line.

The use of flash cameras is not permitted.

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