



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

RECITAL

Monday, October 1, 2018, 8:00pm
Diamond Bar High School Theater

Six Quatuors por 4 Cors (1910)

Nikolai Tcherepnin
(1873-1945)

III. La Chasse

Isaac No, French Horn
Yolanda Zheng, French Horn
Vasili Magaziotis, French Horn
Cassandra Jeon, French Horn

from 32 Etudes d'Après Ferling (1893)

Franz Wilhelm Ferling
(1796-1874)

Arr. Cyrille Rose
(1830-1902)

23. Andante con moto

26. Allegro furioso

Andrew Chang, Clarinet

“La Campanella” (1851)

from Grandes études de Paganini no. 3 in G-sharp Minor S. 141

Franz Liszt
(1811-1886)

Mi-Hyun Suh, Piano

Hungarian Rhapsody No. 2 in C-sharp Minor S.244/2 (1847)

Franz Liszt
(1811-1886)

Andrew Shi, Piano

Sonata for Four-Hands in D Major, K 381/123a (1772) Wolfgang Amadeus Mozart
(1756-1791)

I. Allegro

Mi-Hyun Suh, Piano
Andrew Shi, Piano

Piano Quintet in B-flat Major (1876)

Nikolai Rimsky-Korsakov
(1844-1908)

I. Allegro con brio

Gabriel Canonizado, Flute
Brian Sun, Clarinet
Parker Chu, Bassoon
Michelle Yang, French Horn
Ashley Fang, Piano

String Quartet in F minor, Op. 80 (1847)

Felix Mendelssohn
(1809-1847)

I. Allegro Vivace Assai

Shirley Dong, Violin
Kelly Tsao, Violin
Samantha Hong, Viola
Clare Choi, Cello

Escape (2007)

Kevin McKee
(1980-)

Se Ho Kwak, Trumpet
Jerry Cheung, Trumpet
Isaac No, French Horn
Luke Zhou, Trombone
Patrick Zhang, Tuba

La Chasse (French for “The Hunt”) is a festive fanfare for horn quartet by **Nikolai Tcherepnin**, a Russian-born pianist and composer. Tcherepnin graduated from St. Petersburg Conservatory in 1898, going on to join the school’s faculty and become the first conducting teacher Russia had seen for a very long time. Tcherepnin became an acclaimed figure among musicians in both Russia, his native home, and Paris. His colleagues included other important Russian composers of his time, such as Lyadov, Cui, Rimsky-Korsakov, Stravinsky, and Prokofiev. Other than the horn quartet works, Tcherepnin mainly wrote pieces for piano, but occasionally added a violin or flute. He also wrote for cellos, string quartets, and chamber orchestras. After Tcherepnin fled to Tbilisi, Georgia from the the Russian Revolution of 1917, he continued making significant accomplishments to the world of classical music, founding the Russian Conservatory in Paris and giving composers like him a chance at a better music education.

Yolanda Zheng, French Horn, Class of 2021

Franz Wilhelm Ferling, German oboist, clarinetist and composer, is remembered today for his **48 Übungen (Studies) for Oboe, Op. 31**, which are commonly studied by oboists and saxophonists. Ferlig was an oboist at the Court of Braunschweig, and this work is reflective of the kinds of music the master played daily as part of his duties. The collection consists of two études in each key — one slow, and the other fast. The diversity of his musical influences is also apparent in the Studies for Oboe. Influences from Italian Opera seem to have inspired to five Bel canto etudes, while his intimate knowledge of French Opéra led Ferling to compose six Romances. For the church, there are two Offertories; both have surely been transposed into difficult keys to suit pedagogical purposes. The influence of Paganini seems to be the root of the four Toccatas, and perhaps also the three Slow Movements of Sonatas or Concertos. The Romantic Movement is certainly responsible for the seven Marches, twelve Waltzes, four Polkas, two Polonaises and three Czardas. **Cyrille Rose**, a French clarinetist, eventually adapted thirty-three of Ferling's etudes for the clarinet. Rose's Etudes No. 23 and 26 corresponds to Ferling's Etudes No. 41 (a Bel Canto Aria) and No. 12 (a Tocatta).

The tune of **La Campanella** is known by fans of classical music to originate from the melody of Niccolo Paganini’s Second Violin Concerto. Lesser known, however, is the fact that the virtuoso violinist and composer Paganini not only inspired the composition itself, but was such a significant inspiration that **Liszt** decided to extend his technical limit to its very limits, opening the doors of virtuosic technical composition. La Campanella, Italian for “The Little Bell”, is a piece that reflects a sense of the relaxed, carefree Italian society depicted in this free-flowing, playful piece: in Italy, businesses are closed from one to four o’clock p.m so townspeople can gather to socialize and drink wine. The performer must, therefore, ensure that the mood of this piece sounds easy and nonchalant, playing with a light swing despite the etude’s infamous difficulty. Among many other virtuosic flourishes, Liszt included two octave jumps and many repeating notes in this piece to heighten its technical breadth.

From concert encores to casual cafes, this illustrious piece can be heard in many different places; *La Campanella* is a work that represents the start of Liszt's legacy and his compositions we hear and perform today.

Mi-Hyun Suh, Piano, 2021

A popular showpiece for many prominent concert pianists, the **Hungarian Rhapsody No. 2** is heard virtually everywhere, ranging from animated cartoons to virtuoso performances at Walt Disney Concert Hall. Perhaps his most famous piece, **Liszt's Hungarian Rhapsody No.2** was published in 1847 and is a perfect combination of tearful sadness, suspenseful mystery, and carefree Gypsy dancing. The piece is divided into two main sections, "Lassan" and "Friska." The "Lassan" portion of the piece conveys a gloomy and hopeless feeling to the audience, as Liszt is trying to convey the hardships and difficulties of the Gypsy lifestyle: just imagine living on the freezing streets with no clothes and money! Contrastingly, the "Friska" section starts out with a ray of hope, sounding as if there is a distant voice whispering mysteriously to the audience. As the section continues, what previously was wretched and sorrowful gradually transforms into a happy jamboree — Gypsies dance happily, tapping their feet and nodding their heads. In just two pages of music (19 pages total), Liszt has turned the audience's world upside down! To this day, Liszt's ubiquitous showpiece continues to challenge musicians and thrill crowds around the world.

Andrew Shi, Piano, 2022

From prominent operas to innumerable piano sonatas, the young **Mozart** was a prolific composer from his youth. His **Piano Sonata for Four Hands in D Major**, for example, was composed when he was only sixteen, during his return to Italy as overseer of his opera *Lucio Silla*. Mozart's sister, Maria Anna, known to be a virtuoso pianist whose skill was comparable to her brother's, enjoyed numerous appearances on the stage with Wolfgang, and duets like this one were composed for the purpose of their joint performances. Though his career quickly grew to overshadow hers, it was actually through emulating her playing that Mozart had developed the understanding for the musicality of the piano at a young age. However, due to the customs of their time, Maria Anna was considered to have reached a marriageable age, and was therefore no longer permitted to show off her artistic talents to the public. This piece, with its light character and bright tone, reflects Mozart's radiance and lively personality in its stylistic writing. He creates a buoyant feeling through major sixth intervals in parallel motion, sudden dynamic changes, and easy-flowing melodies. The unprecedented characteristics of his music continue to fascinate both musicians and music lovers to this day.

Mi-Hyun Suh, Piano, 2021

Rimsky-Korsakov was the youngest and arguably the most talented member of "The Five" (also known as the "Mighty Handful" or the "New Russian School"), a group of five prominent 19th-century Russian composers led

by Mily Balakirev. His legacy is well-represented by the **Piano Quintet in B-flat Major**, which consists of three movements and was composed in 1876 by Nikolai Rimsky-Korsakov for the Russian Music Society's prize contest for chamber music works. Unfortunately, this quintet was sight-read by a mediocre pianist and did not win the attention of the jury. The composer wrote, "Had my Quintet been fortunate in the performer, it would surely have attracted the jury's attention." The quintet was composed during the period of time in which Rimsky-Korsakov was studying counterpoint, and is one of his only works that directly reflected this compositional technique. The first movement of the quintet is written in the style of Beethoven, and therefore sounds very different from any other work by the composer. In the performance of the first movement, *Allegro con brio*, the audience should listen for two contrasting themes: a jaunty and lively melody that is passed along throughout the ensemble, and an introspective tune that is played by the wind instruments alone. Development throughout this work can be seen through the repetition of similar passages in different keys.

Michelle Yang, French Horn, Class of 2021

Though the Romantic composer **Felix Mendelssohn** is known for writing music that tends to be emotionally reserved — as expected of someone born into the upper class — his **String Quartet in F Minor No. 6, Op. 80** carries a sense of anguish and pain that heavily contrasts with his previous works. This sudden change is often attributed by music historians to the death of his elder sister, Fanny, whose death Mendelssohn learned of after returning home from Leipzig. In honor of his sister, he titled this composition "Requiem for Fanny." The quartet was first performed in private on October 5, 1847 in the presence of Ignaz Moscheles, a fellow composer and one of his closest colleagues. The first live performance would not happen until a little after a year later on November 4, 1848 with his protege, Joseph Joachim, playing on the violin. Due to his sister's death, Mendelssohn began to from depression and stroke starting in late October 1847, and died a few weeks later on November 4, 1847, less than six months after Fanny's death. It is assumed that he died from grief, which is so strongly expressed in this piece, which would become his final major composition.

Perry Nguyen, Double Bass, Class of 2021

Though the contemporary brass quintet (usually comprised of two trumpets, one french horn, one trombone, and one tuba) appeared in the late 1940s, composers like **Kevin McKee** have been continuing to compose music for brass quintet ever since. As an aspiring composer, McKee found his passion for composing while attending graduate school at the University of Maryland. Inspired by his experiences at the 2006 MMCK music festival in Japan, he composed *Escape*, his first original composition, for his masters degree recital. *Escape* depicts the intensity of the descent down Castle Crag, a land formation in Castle Crags State Park, California, during a tumultuous thunderstorm. The piece begins with a flurry of sounds that imitate the sudden beginning of a storm. After the storm is brought to its full glory, the piece settles into a melodious

chorale section that creates a sense of suspense, wonder, and edge, contrasting beautifully with a resolution that finally brings a wave of relief to the listener. The piece ends with the same fierceness heard in the beginning and eventually fades out, signifying safety at last.

Alex Hong, Baritone, 2021

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Gabriel Sears

Chamber Music Coach

Yoshika Masuda

Guest Clinician, Chamber Music

Special Thanks

Betty Kim (Violin, Class of 2016) Dartmouth College
for editing the program notes.

Jonathan Tan (Saxophone, Class of 2020)
for refurbishing the sound shells.

The use of flash cameras is not permitted.

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