



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

RECITAL

Monday, December 10, 2018, 8:00pm
Diamond Bar High School Theater

Spiraling Light (2016)

Nathan Daughtrey (b. 1975)

Percussion Ensemble

Victoria Canonizado

Johanna Chung

Jeremy Davis

Christopher Gaw

Cash Langi

Joe Lee

Spencer Rheins

Viraj Sonawala

Mountain Road (1997)

David Maslanka (1943-2017)

Kyle Kato, Soprano Saxophone

Jonathan Tan, Alto Saxophone

Albert Guo, Tenor Saxophone

Ryan Li, Baritone Saxophone

The Well-Tempered Clavier, Book II: Johann Sebastian Bach (1685-1750)
Prelude and Fugue no. 15 in G Major, BWV 884 (1740)

Mi-hyun Suh, Piano

32 Variations on an Original Theme in C minor, WoO 80 (1806)
Ludwig van Beethoven (1770-1827)

Andrew Shi, Piano

Maya (2000)

Ian Clark (b. 1964)

Charlotte Tu & Vicky Su, Flutes

Valerie Chang, Piano

Oboe Quartet in F Major K. 370 (1781) Wolfgang Amadeus Mozart (1756-1791)

Darren Chiu, Oboe
Kelly Tsao, Violin
Samantha Hong, Viola
Clare Choi, Cello

- I. Allegro
- II. Adagio
- III. Rondo: Allegro

*Please hold your applause until the end of the piece

Trois Pièces Brève IJI 42 (1930)

Jacques Ibert (1890-1962)

Karen Peng, Flute
Hannah Zhong, Oboe
David Montoya, Clarinet
Joseph Montoya, French Horn
Justin Chan, Bassoon

- II. Andante
- I. Allegro

*Please hold your applause until the end of the piece

Woodwind Quintet No. 3 (1999)

David Maslanka (1943-2017)

Ashley Fang, Flute
Amy Miyahara, Oboe
Andrew Chang, Clarinet
Isaac No, French Horn
Lawrence Wu, Bassoon

- I. Slow, Moderate
- III. Very Fast

*Please hold your applause until the end of the piece

Percussionist, composer, & educator **Nathan Daughtrey** is a musical chameleon who uses his wide-ranging talents to adapt comfortably to a variety of environments. As a performing artist and clinician for Yamaha percussion, Vic Firth sticks & mallets, Zildjian cymbals, and Black Swamp accessories, he has performed and given masterclasses and clinics throughout the United States and across three continents. With publications for percussion ensemble, concert band, orchestra, chamber ensembles, and soloists as well as an ever-growing number of commissions, Nathan balances his performing with composing, and to great acclaim. He is the only composer in the history of the Percussive Arts Society International Composition Contest to procure both 2nd and 3rd place in the same year with his percussion ensemble works "Limerick Daydreams" and "Adaptation," respectively.

Spiraling Light was inspired by an event that took place in Norway in December of 2009, when a blue mysterious beam of light with a grayish spiral emanating from it appeared in the night sky. Initial speculations suggested it was a fireball meteor, a rare never-before-seen Northern Lights variant, or even a wormhole opening up. Unfortunately, it turned out to be much less exciting than any of those things – a failed Russian missile test.

The music of *Mountain Roads* is a very personal statement. I feel very deeply about every bit of it. The musical plan of it follows the model a Baroque cantata, and style and content reflect my years of study of the Bach chorales, and of Bach in general. Obviously there are no words in my “cantata” but the music revolves entirely around two chorale melodies. The main one is “Alle menschen müssen sterben” (All men must die) and the second is “Wo soll ich fliehen” (Where shall I run to?).

Movements I, III, IV, V, and VI are all a large evolutionary process on “Alle menschen müssen sterben”. “Wo soll ich fliehen” appears in part in the first movement, and is given its full exposition in II.

The title *Mountain Roads* comes from a dream that I had while writing this piece. In it I was part of a work crew making new roads in high mountain country. It was springtime, the weather was clear, sunny and comfortable, although there was still snow on the ground. The effect of the place was exhilarating as only mountain wilderness can be. It seemed to me that the dream was a beautiful metaphor for new life and new spiritual opening. The paradox embodied in this exuberant and uplifting music lies in the title of the main chorale “All men must die”, and further reinforced by the second chorale “Where shall I run to?”. The first title suggests the inevitability of death, but is neither morbid nor about mass destruction. The idea of death is not so much about final end as about change. The process of growth is constantly about “dying” to one way of thinking or feeling, and opening to another. After all is said and done, there is the fact of physical death. The awareness of that fact points up our deep attachment to all the forms of this life. It makes experience of all things both deeply sweet and deeply sad. It also suggests the inevitable release of all the forms that we know, and the movement toward whatever exists beyond form.

Program Note by David Maslanka

In 1722, **Johann Sebastian Bach** wrote a set of pieces for keyboard that he called The Well-Tempered Clavier. Bach's own description of this music suggests his intention: "Preludes and Fugues through all the tones and semitones . . . for the use and profit of young musicians anxious to learn as well as for the amusement of those already skilled in this art." The Well-Tempered Clavier — full of wonderful, ingenious, and expressive music — has moved and haunted composers ever since. One of those haunted was Bach himself: twenty years later he wrote a second set of twenty-four preludes and fugues. The "48," as the two books of The Well-Tempered Clavier are sometimes called, have been a part of every pianist's repertory since then, from the humblest amateur to the greatest virtuoso, and pianist-composers of very different character have felt the pull of Bach's achievement.

The Prelude and Fugue No. 15 in G Major shares the same joyful spirit as the two Brandenburg Concertos of the same key. The Prelude has two time signatures: 24/16 for the right hand, and 4/4 for the left hand. Such ambiguity leaves the choice to the performer, of deciding if the sixteenth notes should be interpreted as triplets or taking heed of a warning against going too fast. Is that simply to indicate that all sixteenth notes are triplets, or to warn us against going too fast? For the virtuoso Fugue, Bach has several tricks up his sleeve. The subject, which centers on a written-out turn, does not take long to appear upside down; neither does the countersubject. Despite all the notes, the Fugue should remain graceful and playful, and reach its conclusion triumphantly over the pedal point in the bass.

Beethoven's 32 Variations on an Original Theme in C minor, WoO 80 is a true masterpiece. Although not commonly played at large-scale concerts, this piece utilizes exceptional color and surprise. Possibly influenced by the chaconne and the Folia, Beethoven composed this piece based on a simple eight-measure theme. Beethoven takes the audience on a journey consisting of intense, scale-like passages and calm, harmonious melodies. Quickly proceeding a stately theme, Beethoven conveys a mysterious motif to the audience through nervous quavers and 16th-note passages. As the music continues, what originally were dark and scary melodies transform into a major key chord progression. Suddenly, as though Beethoven had accidentally switched keys, the music draws back from the thought of happiness and transforms into a dark and intense section. He incorporates technically challenging scales and arpeggios to put listeners on the edge of their seats. Finally, Beethoven ends the piece in the same manner as before, as if all that took place in his journey was just a dream.

Andrew Shi, Piano, Class of 2022

Ian Clarke is acknowledged as one of the leading player/composers in the flute world. His compositions are performed across the globe and these wide-ranging published works have established themselves as some of the most exciting flute repertoire of today and are being embraced by internationally acclaimed performers, syllabuses, teachers, colleges & students alike.

A beautifully dreamy and accessible piece using a few note bends. A good double-tonguing workout for each part with both lines sharing the soaring melody. Apart from the expressive use of open holes the parts proceed with alternating arching melodies and bubbling semi-quaver passages. The title '**maya**' is in reference to the meaning 'illusion' as opposed to the South American civilization. Based on an early work 'Passage' 1986, it was rewritten and arranged by Ian Clarke in its current form in 2000 with first publication in 2001.

Following his enormous success with his Oboe Concerto in Munich, **Mozart** returned to commission an *Oboe Quartet* for German oboist, Friedrich Ramm. Mozart's oboe quartet, a half-concerto half-chamber music work, utilizes a string trio as accompanists to the solo oboe line. Within the opening, Mozart extends his iconic playful and light characteristics by creating a pick up into the motif shared between the violin and oboe. The additional inclusion of lines paying homage to Bach fugues further emphasizes the chamberesque quality of the work. As the piece continues, Mozart brings out the lows and highs of the oboe melody through a freedom in the cadenza of the Adagio movement and many instances of an F above the staff, a note previously impossible to play due to the limitations of the instrument during the time. The final movement solidifies the "fast-slow-fast" structure, standard to the style of the classical period, with a twisted 6/8 dance. This Rondo: Allegro movement puts the soloist in an awkward position through a 6/8 versus 2/2 passage, ending in a quiet high F. As the piece closes, Mozart creates one last retarding call and response between the strings and oboe ending in an F major chord with the oboe floating above the staff.

Darren Chiu, Oboe, Class of 2019

One of the most well-known compositions for the woodwind quintet, The **Trois Pièces Brèves**, or Three Short Pieces, was actually **Ibert's** only work created for this traditional combination of the flute, oboe, clarinet, bassoon, and horn. It was based on three excerpts in the music Ibert wrote for the opera *Le Stratagème des roués*, in which two ruined gentlemen are in search of a rich heiress. The first movement, Allegro, opens the piece with a brilliant fanfare, leading to a swung jig in the oboe. This dancelike tune is contrasted in the middle portion of the piece, where a heavier melody takes the place of the lightness previously introduced. The movement comes to a close with an accelerating, thrilling ending. The second movement, Andante, is a distinct change in tone and color from the first movement. It is played as a lyrical duet between the flute and clarinet, and ends as the oboe, bassoon, and horn enter in the final line. In this piece, Ibert truly captures a light cheerfulness, showing his affinity for writing entertaining works. The *Trois Pièces Brèves* is one of the premier works in the repertoire of woodwind quintet, and continues to be played by many.

Karen Peng, Flute, Class of 2021

In recent years I have developed an abiding interest in the Bach Chorales, singing and playing them daily as warm-up for my composing time, and making my own four-part settings in the old style. The chorales now regularly find their way into my music, and have become a significant “leaping off” point for me.

The first movement of *Quintet No. 3* opens with the chorale “Ihr Gestim ihr hohlen Lufte” (“Your stars, your cavernous sky”). The movement is a “continuous play” kind of piece. After the chorale there is a sharply contrasting first theme, which works its way over time into a second theme, and this becomes the subject of a short and very pushy set of variations. There is a restatement of the first theme, and the movement ends with a blunt presentation of a new chorale: “Christe, der du bist Tag und Licht” (Christ, you are day and light”).

The third movement is exceptionally demanding for the performers because of its speed and length. It is something of a sonata form. However, the second theme, which sounds like a chorale melody, becomes the subject of a set of variations. The movement finishes with a partial recapitulation and an extended coda.

Program Note by David Maslanka

Diamond Bar High School Instrumental Music Program

Steve Acciani, Director

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Sabrina Bounds

Chamber Music Coach & Lecturer of Aural Skills

Sakura Tsai

Chamber Music Coach

Gabriel Sears

Chamber Music Coach

Yoshika Masuda

Guest Clinician, Chamber Music

Special Thanks

Tanya Yang (Cello, Class of 2018), Massachusetts Institute of Technology
for editing the program 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**