



DIAMOND BAR  
**PERFORMING ARTS ACADEMY**  
ADVANCED MUSIC PROGRAM

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## **RECITAL**

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**Wednesday, January 30, 2019, 7:00pm**  
**Diamond Bar High School Theater**

Wind Quintet Op. 79 (1898)

August Klughardt (1847-1902)

I. Allegro non troppo

Timothy Yeh, Flute  
Darren Chiu, Oboe  
Andrew Chang, Clarinet  
Victor Chai, Bassoon  
Isaac No, French Horn

String Quartet No. 14 in D minor, D. 810 (1824) Franz Schubert (1797-1828)

Emily Yang, Violin  
Sean Chang, Violin  
Gloria Choi, Viola  
Alyssa Wu, Cello

Fantasia in B Minor Op. 28 (1900)

Alexander Scriabin (1871-1915)

Mi-Hyun Suh, Piano

Double Bass Concerto No. 2 in B Minor (1925) Giovanni Bottesini (1821-1889)

II. Andante

Patrick Nguyen, Double Bass  
Perry Nguyen, Piano

Solo Pour Hautbois (1898)

Emile Paladilhe (1844-1926)

Darren Chiu, Oboe  
Izumi Kashiwagi, Piano

Première Rhapsodie (1910)

Claude Debussy (1862-1918)

Andrew Chang, Clarinet  
Izumi Kashiwagi, Piano

*from* Five Pieces (1955)

Dmitri Shostakovich (1906-1975)

Prelude  
Gavotte  
Polka

Christine Lee, Flute  
Kevin Kuo, Violin  
Kevin Hsieh, Piano

*from* The Four Seasons of Buenos Aires (1969)

Astor Piazzolla (1921-1992)

*Invierno Porteño*

Emily Yang, Violin  
Brian Slack, Double Bass  
Andrew Shi, Piano

Born in Köthen, Germany, **August Klughardt** was introduced to the musical world at the age of 10 through piano and music theory lessons. He composed his first pieces soon after, and they were performed at a school music circle that he founded himself. In 1866, Klughardt moved to Dresden, where he first published his compositions and made a living as a conductor. Klughardt's friendships with Liszt and Wagner were pivotal to his creative development as a composer, and their influence can be seen in his works. However, Klughardt did not completely adopt the ideology of Liszt and Wagner's New German School and instead reconciled their new ideas with classic forms. Instead of tone poems, Klughardt concentrated on chamber music and symphonies, composition types that Liszt and Wagner rejected. Klughardt's **Wind Quintet**, one of his most well-known works, demonstrates his conservative approach. The opening movement follows the Sonata form and features long melodic lines and harmonies that are passed throughout the five voices. As Klughardt lived in a time when German music was at its peak, his work was often overshadowed by his contemporaries. Nonetheless, this piece is proof that Klughardt succeeded in contributing to the woodwind quintet repertoire.

Timothy Yeh, Flute, 2019

**Franz Schubert's String Quartet No. 14 in D minor (D. 810)** was written in 1824, a tumultuous time in Schubert's life. Bedridden with illness and in a state of financial crisis, Schubert translated his anguish into the melodies of his String Quartet No. 14. This quartet is popularly referred to as the "Death and the Maiden" because the recurring theme in the second movement was taken from one of his earlier compositions of the same title. The first movement, Allegro, opens with a dramatic theme that instantly captures the attention of the audience. Later in the movement, the same theme emerges in the form of a quiet chorale, eventually escalating into the dramatic style heard in the opening. These sudden shifts in mood are repeated throughout the entirety of the piece. As the movement develops, the triplet motif persists in the lower voices, creating an unnerving and urgent atmosphere. The first violinist transitions from triplets to sixteenth notes and leads the quartet into a new theme in a major key; this same pattern is later exchanged among the rest of the quartet. This new theme modulates between different keys (causing the piece to shift between sweet and violent flavors) and eventually explodes into A Minor. The triplet theme re-emerges quietly and then leads the music to its recapitulation, with the opening theme erupting forth with life and moving faster than the opening. The violence of the opening theme breaks off, and the piece reaches its ending with the quiet and exposed triplet motif.

Samantha Hong, Viola, 2019

**Alexander Scriabin's Fantasie in B Minor** is a genuine work of artistry — because of his synesthesia, Scriabin immersed different shades of colors into his musical notation. Whenever he heard a note, he could see a color relating to that specific note. The influence of his synesthesia is seen in many of his works, including the Fantasie. What's interesting is that Scriabin may have even

pieces for the *concours*, professors are tasked with either commissioning new works or finding existing works for students to learn. In 1898, **Emile Paladilhe**, a prodigy composer at the conservatory, was commissioned to write the *Solo pour Hautbois* for the conservatory's '98 graduating class. The piece opens with the piano playing an aggressive sequence of chords that leads to one of the many cadenzas in the piece. A second cadenza divides the piece into two parts. The second half, written in a brighter tone than that of the beginning, follows an ABA form with variations within the repeating lines of the A section. Many modern oboists have chosen to add an additional G6 at the end of the piece, an addition that Paladilhe had not initially intended.

Darren Chiu, Oboe, Class of 2019

Another piece commissioned by the Paris Conservatory, **Claude Debussy's Première Rhapsodie** was also written as a *solo de concours* (competition solo) for the 1910 annual examinations to test the abilities of the conservatory's clarinet students. Debussy's works represent the extraordinarily beautiful palette of colors that characterize Impressionism through harmonic innovations such as whole-tone and pentatonic scales as well as non-traditional modulations and chromaticism. These were distinguishing factors from other musical forms and previous stylistic periods. Although the title *Première Rhapsodie* implies this composition is in a free form, Debussy adopted the customary binary structure of *concours* pieces, in which a lyrical opening section is followed by overtly virtuosic music. Often self-critical, Debussy was uncharacteristically ebullient in expressing his pleasure with this score. Even more astonishingly, this reticent composer exclaimed that the *Rhapsodie*, which he orchestrated in 1911, was "one of the most charming that I have ever written."

Working under the Stalin regime, **Dmitri Shostakovich** had to compose over thirty Soviet film scores in order to make a living. Out of all of his compositions of fifty years of his career, the most memorable selections of songs were his **Five Pieces** (1955). These five pieces were collected and arranged for two violins and piano by Lev Atovmian, a friend and assistant to Shostakovich, with the composer's permission. The "Prelude" was originally composed for the 1955 film *The Gadfly* and was intended for a full orchestra. It is a cold, sentimental piece that captures the struggles of the Austrian revolutionaries in the film who fight for the independence of their country and against the oppression of their rights. The "Gavotte" is also titled "Human Comedy" in Shostakovich Ballet Suite No. 3; this theme is captured in the several lyrical passages, the sporadic segments, and the overall light tone of the piece. "Polka," the final movement of the five, is also known as "The Limpid Stream" and portrays ballet dancers entertaining Soviet farmers with a joyful dance.

Kevin Kuo, Violin, Class of 2019

forgotten he composed this piece — Leonid Sabaneyev recounts playing the piece and Scriabin’s asking “Who wrote that? It sounds familiar.” Sabaneyev replied, “Your Fantasie.” Scriabin’s response was, “What Fantasie?” Although this story may be false (Sabaneyev, who published a book about Scriabin, faked Scriabin’s death date), there are no recorded accounts of Scriabin performing the piece in public. Because of his life-long friendship with Sergei Rachmaninoff, Scriabin possesses similar musical style and phrasing notation. He utilizes intense intervals and chords that progress with a strong momentum to create an unsettled push-and-pull effect in the Fantasie’s introduction and beyond. This type of style reflects his eccentric personality and musical obsession; he was extremely interested in mysticism and imagined a world beyond reality in his music. Scriabin’s mindset can be seen through his compositions, especially in the developmental sections with ethereal dream-like textures. The harmonic colors can be seen through the different styles within the piece, ranging from one of Scriabin’s most beautiful melodic themes to the massive motif in the recapitulation that pushes forward with broadness and ecstatic fervor. The harmonic colors and variety of ways Scriabin interweaves the main theme into the music bring the audience to feel sentiments of different hues, making his Fantasie in B Minor one of the most revered among his works today.

Mi-Hyun Suh, Piano, Class of 2021

Known as the “Paganini of the Double Bass,” **Giovanni Bottesini** is an Italian double bassist virtuoso that reimagined and pushed the boundaries of the double bass. After studying the instrument at the Milan conservatory, Bottesini flew to America to play as principal bass for an Italian opera in Havana and even composed his own opera, *Colombo*. Two years later, he made his debut in England, and earned great popularity, especially in London and its surrounding provinces. Bottesini continued to travel the world to give performances, and even became good friends with the iconic opera composer Giuseppe Verdi. In addition to performing as a world-class double bassist, Bottesini also composed chamber music, concertos, and several operas. Compositional elements of both Verdi’s opera style and his own can be seen in his **Double Bass Concerto No. 2 in B minor**. Lyrical passages and melodic phrases showcase the previously unexplored capabilities and versatility of the double bass, utilizing the full range of the instrument. The Concerto No. 2 is undeniably a popular piece among double bassists, commonly appearing in recitals, concerts, and auditions.

Patrick Nguyen, Double Bass, Class of 2019

Since 1797, the Paris Conservatory has held an annual graduation competitions called *concours*, in which students are given one month to learn a newly commissioned piece and are judged on their performance to determine their graduation status. After attending the conservatory for two years, students become eligible to attend the *concours*; however, it is common for competitors to make several attempts before they are awarded graduation. While selecting

**Astor Piazzolla's *The Four Seasons of Buenos Aires*** showcase the composer's unique take on the Argentinian tango. Beginning his studies with Alberto Ginastera, Piazzolla studied the works of composers throughout the classical world; he delved into the masterpieces of Stravinsky to Ravel and spent the time in between listening to jazz. He grew up playing the *bandoneon*, a South American instrument similar to the accordion, and would feature the instrument in many of his future compositions. After receiving a grant from the French government, Piazzolla spent time in Paris studying with composer Nadia Boulanger. It was in Paris that Piazzolla finally discovered his compositional voice. He pioneered New Tango, a blend of jazz, classical music, and the popular music of Argentina, his homeland. Because of its hybrid nature, New Tango was initially disliked by Argentinians because it diverged from the original genre of *tango* that so many people adored. Impassioned, fiery, and even angry, Piazzolla's *nuevo tango* came into conflict with Argentina's traditional, polite tango. The *Four Seasons of Buenos Aires* is perhaps the most advanced example of Piazzolla's *tango*. The piece (as well as many of his other works) was originally scored for a quintet of violin, piano, electric guitar, double bass, and *bandoneon*. *Invierno Porteño* is the winter movement of the four seasons. In what is essentially a theme and variations, a beautiful, rising line opens the piece. This sultry yet nostalgic melody reappears throughout the piece, each time with a new color. The rhythmic vitality, passionate and expressive melodies, and harmonic twists make *Invierno Porteño* a masterwork of *nuevo tango*.

Brian Slack, Double Bass, Class of 2020

## **Diamond Bar High School Instrumental Music Program**

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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

Betty Kim (Violin, Class of 2016) Dartmouth College

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**