



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

RECITAL

Wednesday, February 20, 2019, 8:00pm
Diamond Bar High School Theater

Trombone Quartet

Arthur Frackenpohl
(1923-)

I. March

Ethan Chen, Trombone
Alex Hong, Baritone
Erin Miyahara, Baritone
Alan Lu, Tuba

Patrick Zhang, Student Coach

Trio Sonata in F Major ZWV 181 (1722)

Jan Dismas Zelenka
(1679-1745)

I. Allegro

Abigail Hong, Oboe
Carissa Jeon, Oboe
Lawrence Wu, Bassoon
Andrew Haro, Cello

Lawrence Wu, Student Coach

Six Horn Quartets Op. 35 (1910)

Nikolai Tcherepnin
(1873-1945)

I. Nocturne
IV. Choeur dansé

Cassandra Jeon, French Horn
Vasilis Magaziotis, French Horn
Joseph Montoya, French Horn
Yolanda Zheng, French Horn

Mountain Roads (1997)

David Maslanka
(1943-2017)

I. Overture

Tango Virtuoso (1991)

Thierry Escaich
(1965-)

Kyle Kato, Soprano Saxophone
Jonathan Tan, Alto Saxophone
Albert Guo, Tenor Saxophone
Ryan Li, Baritone Saxophone

Sonata No. 1 in G Minor BWV 1001(1720)

Johann Sebastian Bach
(1685-1750)

II. Fuga

Jeremy Davis, Marimba

Trio for Oboe, Clarinet, and Piano in G Minor (1919)

Paul Gilson
(1865-1942)

II. Andante

Aaron Huerta, Oboe
Christopher Uy, Clarinet
Ethan Le, Piano

Clara Kim, Student Coach

Piano Quartet Op. 47 in E-flat Major (1842)

Robert Schumann
(1810-1856)

III. Andante cantabile

Elise Kwon, Violin
Gloria Choi, Viola
Leah Chang, Cello
Nathan Chun, Piano

Gloria Choi, Student Coach

Piano Trio No. 1 Op. 49 D Minor (1839)

Felix Mendelssohn
(1809-1847)

I. Molto allegro ed agitato

Anica Chan, Violin
Alyssa Wu, Cello
Emma Fu, Piano

Brian Slack, Student Coach

Quartet No. 2 Op. 92 'Kabardinian' (1941)

Sergei Prokofiev
(1891-1953)

I. Allegro sostenuto

Kelly Tsao, Violin
Sean Chang, Violin
Gloria Choi, Viola
Clare Choi, Cello

From authoring college textbooks about the piano to composing a choral series named *Essays on Women*, **Arthur Frackenpohl** is a symbol of the idiosyncrasies of the composers of the modern era. A man of great humor, he even composed a cantata of female voices based on a poem called “The Natural Superiority of Men.”

His musical endeavours were likely influenced heavily by his famed teachers. His love of music education perhaps stemmed from his mentor Nadia Boulanger, a pioneer and influencer in music education herself. Frackenpohl honed his compositional ability under the tutelage of Darius Milhaud, a prolific composer of the 20th century. The mentorship he gained from his teachers allowed him to find his path: one of both music education and chamber composition.

Frackenpohl’s **Trombone Quartet** features 4 movements, the first of which being performed today. As the movement opens, we are presented with a regal energy by the fast-paced fanfares. Following are beautiful solo melodies, different voices drifting in and out of a new playful, bouncy atmosphere. The energy then rises as a motif begins, at first separated amongst the performers and then played together in unison. The last half of the piece can be described as feelings of cheery adventure and innocent optimism, as if we are looking far off into the distance at wonderful journey ahead. As the march ends with a triumphant cry, the adventure begins.

Brian Sun, Clarinet, Class of 2019

Jan Dismas Zelenka is a figure that has constantly been forgotten among the more popular composers of the Baroque period. However, the composer is credited with expanding and improving upon the structure of the trio sonata. Originally a double bass player, Zelenka travelled to Vienna in order to study composition. He would later return to his hometown of Dresden, where he worked under the Dresden court. Zelenka wrote his trio sonatas during his employment within the court. The pieces were created in his spare time, free from the artistic restrictions his occupation presented. As such, the six trio sonatas pushed the musical and creative limits of the Baroque period. The *Allegro* movement from his **Trio Sonata No. 5** is just one example of Zelenka’s innovative composing abilities; harmonies and melody intertwine in complex and engaging formations, demonstrating the prowess of each of the instruments. Zelenka was praised by other acclaimed composers of the period for his technical and melodic achievements, including the likes of Bach and Telemann.

Lawrence Wu, Bassoon, Class of 2021

Horn features in operas and ballets as hunting calls and fanfares featuring four horns led to the idea of a horn quartet as a solo chamber ensemble in the early nineteenth century. A horn ensemble is very versatile because the instrument has a wide range and can produce many different tones. Nikolai Tchernin’s *Six Horn Quartets* are an example of these different styles that the horn can produce.

Russian composer, conductor, and pianist **Nikolai Tcherepnin** was born in Saint Petersburg, Russia to a wealthy father who spent time with famous artists and composers of the period. Tcherepnin earned his degree in law in 1895 at the urging of his strict father, but composed regularly during his time at the University of Saint Petersburg. Three years later, he earned his degree in composition and piano after studying with Nikolai Rimsky-Korsakov. Eventually, he became a professor at the Saint Petersburg Conservatory and later founded the Russian Conservatory in Paris.

Tcherepnin's **Six Horn Quartets** have a romantic style that expresses different emotions in each piece. The harmonies in the first movement, *Nocturne*, translating to "night", give it a calm and warm mood while the descending line and dynamics build and release tension. The fourth movement, *Choeur dansé*, translating to "dancers", is more lively and light, resembling the movements of a dancer. The melody in the first horn plays over the rhythm of the repeated eighth notes and bass line, which keeps the pace moving forward.

Megan Silva, French Horn, Class of 2021

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.

David Maslanka

An improviser, composer, and organist, **Thierry Escaich** is a world-renowned French musician who has composed more than 100 works inspired by the music of Ravel, Messiaen, and Dutilleux. The influence of Impressionist and early contemporary composers can be seen in his most famous works, such as his first opera *Claude*, the oratorio, *Mirror d'Ombres*, and many more. His studies of organ, improvisation and composition took place at Conservatoire de Paris where he also won eight First Prize diplomas of music. His compositions feature many genres of music including chamber music, orchestral, and concerto on a variety of instruments to say the least. This includes **Tango Virtuoso**, which was originally written for Jean-Pierre Baragliol, a French virtuoso saxophonist whose many achievements include winning the French National Prize for saxophone in 1993. An original work for saxophone quartet, it features a soprano saxophone melody that soars over a rhythmic base in the alto, tenor, and baritone saxophones. It employs rhythmic energy and elegant harmony to create an exceptional portrayal of the European ballroom tango, a style of dance that was created when the original Argentine tango traveled to Europe in the early 20th century."

Albert Guo, Saxophone, Class of 2021

The Sonata No.1 in G minor, BWV 1001 is the most played of the six works in **Johann Sebastian Bach's Sei Solo a Violino senza Basso accompagnato**. Of the three sonatas and three partitas in this volume, the sonata in G Minor is the simplest and shortest. Each of the three sonatas for solo violin is set in the slow-fast-slow-fast four-movement pattern of the sonata da chiesa and, in each, the second movement is a fugue. A fugue is a complex musical structure which translates to "flight" or "escape," in which the different voices enter successively, giving the piece a feeling of each movement chasing the next. In BWV 1001, the four movements are Adagio, Fuga, Siciliana, and Presto. Tonight, you will be hearing the second movement, Fuga, which is one of the faster and most compact movements in the piece. In this movement, Bach stimulates his writing by using baroque-concerto fugue, rather than simple fugue. A simple fugue has only one subject, and does not utilize invertible counterpoint. Violin sonatas are commonly adapted for marimba, as it will be exemplified tonight.

Victoria Canonizado, Percussion, Class of 2021

After studying composition and organ performance at Brussels Conservatory until 1889, **Paul Gilson** composed original scores, reworked existing pieces into new arrangements, and taught as a professor of composition at his alma mater. Although Gilson is most renowned for his orchestral compositions such as *La Mer*, he was also a prolific composer for wind chamber ensembles and stage music during the Impressionist era. In his **Trio for Oboe, Clarinet, and Piano**, Gilson incorporates innovative rhythmic figures and modulations to create an extremely emotional tone color throughout the piece. By using polyphony, the composer assigns soloistic qualities to each instrument while interlacing the three voices. The first movement, Allegro moderato,

features a recursion of the initial motif in the melodies passing between players. The dissonant chords and hemiolas add on to the repeated triplet figures to create a rather inharmonious yet driving atmosphere. Later in his life, Gilson began composing less frequently and spent most of his time writing about music education, theory, and criticism, but he did leave behind a musical legacy to students who would popularize his compositional ideas throughout the next decades.

Clara Kim, Flute, Class of 2019

Historians classify 1842 as the “chamber music year” of **Robert Schumann**’s life; in that summer alone, he composed 3 string quartets, a piano quintet, a piano quartet, and a piano trio. During this year, Schumann spent much of his time studying chamber works with his wife, pianist Clara Schumann, specifically the works of Beethoven and Mozart. **Piano Quartet in E-flat Major** was clearly written with his wife in mind, with a delicate and intimate texture unparalleled by Schumann’s other chamber works. Fittingly, Clara was the pianist to perform the quartet when it debuted in Leipzig in 1844.

Andante cantabile is the most romantic of the four movements, with a slow and sensual melody passing between the four voices and intertwining in an ABA form. Though the piano part is mainly accompanimental at the beginning of the movement, it takes on a more melodic role as the piece shifts to G-flat major. In the final section, Schumann instructs the cellist to tune their lowest string down to a low B-flat, which serves as a subtle drone as the movement fades away.

Amy Miyahara, Oboe, Class of 2019

Alongside his Octet for Strings in E Flat Major, **Felix Mendelssohn**’s energetic and lyrical **Piano Trio No.1 in D Minor** is one of his most popular pieces of chamber music. The first movement, *Molto allegro ed agitato*, opens with a passionate melody in the cello accompanied by the piano. After a few bars, the violin joins in with a variation of the melody and the trio proceeds to develop the theme, intermingling beautiful harmonies with each other and making the movement more exciting as it progresses in sonata form. Although the piano carries much of the lyrical tones in this piece and dominates throughout, it was not originally composed that way, Mendelssohn was an excellent composer for piano compositions, as showcased in his piano concertos, but he was told by his friend and also successful pianist Ferdinand Hiller that the piano part in this trio wasn’t brilliant enough. Though nobody knows what would have happened if the original manuscript was published, but the revised version is what everyone has come to know and love.

Emily Yang, Violin, Class of 2020

Sergei Prokofiev is considered one of the most foremost contemporary composers, and wrote works of all types, including ballets, symphonies, and concertos. Among his works is his String Quartet No. 2, which he thought of as

an “extremely turbulent success”; he preferred to compose large works with big sound, rather than quartets, of which he only has two.

During the Nazi invasion of the Soviet Union in 1941, Prokofiev and several other artists were sent away from Moscow to the Kabardino-Balkar region. It was during this time that he was inspired to compose his second quartet. Although the composer rarely used folk themes in his compositions, he decided to draw from the folk themes of the Kabardino-Balkar region, combined with his usual dissonant harmonies and unique time signatures. The first movement features two main themes with rhythmic gusto, remaining light and colorful while increasing in tension. The piece was first performed on April 7, 1942 by the Beethoven Quartet, but its reputation as one of the finest Soviet-era chamber works lives on to this day.

Clare Choi, Cello, Class of 2021

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Special Thanks

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