



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

RECITAL

Wednesday, March 21, 2019, 7:00pm
Diamond Bar High School Theater

Quintet, Op. 39 (1924)
for Oboe, Clarinet, Violin, Viola and Double Bass

Sergei Prokofiev
(1891-1953)

I. Tema con variazioni

Darren Chiu, Oboe
Andrew Chang, Clarinet
Kelly Tsao, Violin
Samantha Hong, Viola
Patrick Nguyen, Double Bass

Brass-Quintet, Op. 65 (1990)

Jan Koetsier
(1911-2006)

I. Andante con moto – Allegro con brio

Ethan Kim, Trumpet
Ashwin Sanjaye, Trumpet
Yolanda Zheng, French Horn
Alex Hong, Euphonium
Sean Wu, Tuba

Partita (1948)

Irving Fine
(1914-1962)

I. Introduction and Theme

II. Variation

Gabriel Canonizado, Flute
Catherine Zhang, Oboe
Christopher Lee, Clarinet
Parker Chu, Bassoon
Michelle Yang, French Horn

String Quartet No. 1 in C Minor, Op. 51 (1865-1873)

Johannes Brahms
(1833-1897)

III. Allegro

Ashley Jong, Violin
Jennica Son, Violin
Jonathan Ho, Viola
Leah Chang, Cello

Caprice in A minor: Tema con Variazioni, Op. 1 (1820)
from 24 Caprices

Niccolò Paganini
(1782-1840)
Arr. Eugene Levitas

Josh Chung, Clarinet
Alex Chun, Clarinet

Stubernic (1988)

Mark Ford
(1962-)

Cash Langi, Marimba
Johannah Chung, Marimba
Victoria Canonizado, Marimba

In Celebration of Johann Sebastian Bach's Birthday
March 21, 1685 – July 28, 1750

Concerto for Oboe and Violin, BWV 1060R (1736)

Johann Sebastian Bach
(1685-1750)

I. Allegro
II. Adagio
III. Allegro

Darren Chiu, Oboe Concertato
Shirley Dong, Violin Concertato
Sean Chang & Kelly Tsao, Violin I
Emily Yang & Aaron Hao, Violin II
Gloria Choi & Samantha Hong, Viola
Clare Choi, Cello
Brian Slack, Double Bass

Prokofiev initially wrote his **Quintet** as a part of his ballet entitled *The Trapèze* for a wandering dance troupe. It features a peculiar arrangement of instruments inspired by the whimsical, circus-like theme of the music. At the time of the piece's composition, Prokofiev was living in Paris, and the influence of his French contemporaries can be seen in this quintet. The music scene in Paris was mostly dominated by a group known as *Les Six*, composers who were interested in expanding avant-garde music and rebelling against traditional classical music. The "Parisian atmosphere where complex patterns and dissonances were the accepted thing" fostered Prokofiev's taste for a more modern style of music, resulting in what he considers to be one of the most chromatic of all his compositions. The first movement opens with an angular and orderly theme and later transitions into two variations. The first variation is slow with a calm, spooky character, whereas the second variation is much more lively and active. This movement ends with a return to the opening theme.

Andrew Chang, Clarinet, 2019

Born in Amsterdam, **Jan Koetsier** was taught to appreciate music from a very young age with the help of his mother, a singer, and his father, a music teacher. He began his formal studies in composition and conducting at the age of 16 in Berlin. After studying there, he began working as the principal conductor of the newly-founded Bavarian Radio Symphony Orchestra, and would continue to serve as its conductor for 16 years. After his retirement, Koetsier primarily focused on composing from his home, which gave rise to one of his more well-known compositions for brass ensemble, **Brass-Quintet Op. 65 in C Major**. The first movement begins with a tempo marking of *Andante con Moto*, which means "slowly but with flowing motion." Further into the piece, the tempo suddenly changes to *Allegro con brio*, which means "lively and spirited with energy." These contrasting parts catch the eye of brass players, which has led the piece to be frequently included in standard brass quintet repertoire.

Ethan Kim, Trumpet, 2021

The American composer **Irving Fine** was a gifted lyricist whose works were praised for their clarity of organization and melodic grace. Many of his pieces feature clean textures, rhythmic energy, and counterpoint that is structurally significant but unobtrusive. While teaching at Harvard University, he became a close associate of Stravinsky, whose neoclassical influences can be seen in compositions such as his **Partita for Wind Quintet**. Fine's limited but estimable repertoire reveals his tendency towards perfectionism on the same order of his more well-known contemporaries.

The melody in *Introduction and Theme* is passed amongst the instruments in spirited bursts, while numerous running lines create a busier texture in the following movement. The Partita is a set of free variations, yet only the second movement, *Variation*, presents any clear resemblance to the formal and tonal schemes of the "classical" theme introduced in the first movement. It is

elaborated upon using a technique closest to thematic metamorphosis, which accommodates dramatically charged phrases while keeping unity within variety.

Catherine Zhang, Oboe, 2019

The high standards **Brahms** had for his music are showcased in his first and second string quartets, which took a staggering nine years to compose and publish. The detail and care put into his **String Quartet No. 1 in C Minor** is emphasized by the unity between the different voices' complex harmonies. In this quartet, Brahms utilizes one of his biggest achievements: the development of just a few motifs to create and develop an entire work. The main motif is introduced in the first movement and is constantly repeated throughout the various movements. One prominent example of this repetition is in the fourth movement, *Allegro*. Throughout this enthusiastic finale, structural themes and motives from previous movements are reiterated and brought together. Throughout all four movements, both the tonal and key structures are linked, further highlighting the usage of the “developing variation” technique.

Ashley Jong, Violin, 2021

Among many remarkable virtuosos, there has never been one quite like **Niccolò Paganini**. Rumors of supernatural occurrences and scandals surrounded his career; Paganini's musical prowess gave rise to tales that he was in league with darker spiritual forces. His sensationalism was also partly due to his secrecy. For concerts, he memorized entire solo sections, and did not allow any of his violin music (with the exception of his virtually unplayable caprices) to be published during his lifetime.

Paganini's Twenty-Four Caprices were composed between 1805-1809. Written in the key of A minor, the final movement consists of a theme, 11 variations, and a finale. Although this piece was originally intended for violin, it has been adapted for a variety of instruments. **Caprice No. 24** features an exceptional array of technical feats: parallel octaves, interval jumps, dizzyingly fast scales, and arpeggios that are both dazzling to play and to listen to. It also boasts a mischievous original theme which juxtaposes flowing ethereal whispers with exhilarating chromatic runs. Paganini's Twenty-Four Caprices have become hailed as the standard of instrumental mastery and have served as the inspiration and theme for works by renowned composers such as Schumann, Liszt, and Brahms.

Christine Lee, Flute, 2019

Stubernic is dedicated to two of Mark Ford's friends, Stefan and Mary Stuber, who have pursued most of their musical studies in Nicaragua (hence the name *Stuber-Nic*.) Because he was inspired by the energy and spirit of Latin-American marimba bands, Mark Ford wanted to incorporate their musical elements into this piece. This ten-minute three-part work features minimalistic and modal melodies. Players One and Three mostly utilize two-mallet

techniques and serve as a clever accompaniment to Player Two. Player Two is situated in the center of the marimba and is in charge of bringing a rhapsodic, guitar-like cadenza into the sound. Each of the players' parts reveal Ford's musical wit and humor; in certain sections, Players One and Three will play on the frame of the marimba or with the back of their mallets, while Player Two performs an ornamental solo. In ensemble moments, all three players will rotate around the marimba while playing atonal scales. Every musical phrase in this trio is unique and captivating to both the audience and the performers.

Johannah Chung, Percussion, 2019

Bach's Concerto for Oboe and Violin would not exist today had Bach not decided to recycle it as one of his harpsichord concertos. He repurposed the piece for the Collegium Musicum, a musical society where renowned artists such as Telemann and Bach would compose concertos for weekly performances at Café Zimmermann. The original manuscript of the piece for Oboe and Violin was lost, but manuscripts of the harpsichord concerto had survived in the hands of Bach's students, and was eventually reconstructed into the concerto for Oboe and Violin we listen to today. The distinct characteristics between the two harpsichord melodies have led scholars to believe that the original solo instruments for the concerto are the violin and oboe. Throughout the piece, Bach emphasizes the similarities between the two instruments while creating harmonies with their differences. The piece follows the traditional three movement fast-slow-fast pattern. The first movement is a graceful and spirited *Allegro*, and features a theme that undergoes several modulations before returning to its original form at the end of the piece. The middle *Adagio* movement presents an expansive duet where the soloists dovetail and converse to create a *cantabile* melody imitated by the accompaniment. The third movement is a brisk and brief finale with a nonstop up-tempo theme.

Victor Chai, Bassoon, 2019

Diamond Bar High School Instrumental Music Program

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Gabriel Sears

Chamber Music Coach

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**