



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

RECITAL

Tuesday, October 8, 2019, 7:00pm
Diamond Bar High School Theater

from *Petite Suite* (1889)

Claude Debussy (1862-1918)

II. Cortège

Karen Peng, Flute
Carissa Jeon, Oboe
Alex Chun, Clarinet
Lawrence Wu, Bassoon
Vasili Magaziotis, French Horn

Room-Music Tit-Bits No. 3 (1904)
“Walking Tune” for Wind Five-some

Percy Aldridge Grainger (1882-1961)

Charlotte Tu, Flute
Aaron Huerta, Oboe
Christopher Uy, Clarinet
Justin Chan, Bassoon
Lindsay Kashiwabara, French Horn

Deux Interludes (1946)

Jacques Ibert (1890-1962)

- I. *Andante espressivo*
II. *Allegro vivo*

Kelly Choi, Flute
Kyle Yang, Violin
Isabella Rossi, Piano

Sonata No.30 in E Major, Op. 109 (1820) Ludwig van Beethoven (1770-1827)

- I. *Vivace, ma non troppo - Adagio espressivo*
II. *Prestissimo*

Prélude (1964)

Olivier Messiaen (1908-1992)

Modéré, lourd

Mi-Hyun Suh, Piano

Sonata No.23 in F Minor, Op. 57 (1806) Ludwig van Beethoven (1770-1827)
("Appassionata")

I. Allegro Assai

Andrew Shi, Piano

String Quartet No.1 in E Minor JB 1:105 (1876) Bedřich Smetana (1824-1844)
("From My Life")

I. Allegro vivo appassionato

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

Quintet in Eb Major, K. 452 (1784) Wolfgang Amadeus Mozart (1756-1791)

I. Largo: Allegro Moderato

Hannah Zhong, Oboe
Christopher Lee, Clarinet
Lawrence Wu, Bassoon
Michelle Yang, French Horn
Mi-Hyun Suh, Piano

Claude Debussy is commonly considered as an Impressionist composer; his innovative use of harmony and instrumentation was seminal to music in the early twentieth century. Though people usually think of Impressionism as a trend that exclusively affected French visual art, it also had a massive effect on French music, giving rise to pieces that represented an idea or affect through a mixture of sounds, rather than following a strict structure as music. However, Debussy himself rejected the Impressionist label and once said that “the primary aim of French music is to give pleasure,” a statement that subtly rejects a certain ideology or “school” of music. Throughout his early career, Debussy was dedicated to defying the status quo of Western harmony and form, as he objected the harmonic conventions of the 19th century.

Petite Suite was originally composed for four-hand piano; however, transcriptions for other ensembles gained popularity. His innovative approach to tonality, however, was not fully established until a year after *Petite Suite* was first published; though *Petite Suite* is a popular piece, it does not provide a chief example of Debussy’s idiosyncratic style. While the exact inspiration for *Cortège* is uncertain, there are a few theories about what works of poetry might have served as the inspiration for this piece; some possibilities include *Fête Galante* by Paul Verlaine and *Scenes de Bal* by Albert Saint-Paul.

(Vasili Magaziotis, French Horn, Class of 2021)

Walking Tune, a piece written for woodwind quintet, was written just after **Percy Grainger** turned 18 years old. Grainger said about the piece, “I composed the little tune on which this piece is based as a whistling accompaniment to my tramping feet while on a three day’s walk in Western Argyleshire (Scottish Highlands) in the summer of 1900”. Throughout the piece, the main theme is passed around the various instruments, especially the flute and oboe. The tempo slows and speeds up in various parts of the work, representing Grainger’s changing pace as he goes about his stroll. In the piece, Grainger notates these speed changes using phrases such as “slacken slightly” and “slacken lots.” The overall flowing quality and gentleness of the piece portray the serene nature of his walk. The piece is also special for its innovative approach to harmony; at the end of the work, Grainger concludes the piece with a slight dissonance, using the notes G, B, D, E, and G. As the listener might notice, there is an extra note added to this otherwise regular G-Major chord (a regular G-Major chord is made up of a G, B and D); the flute plays the added sixth (E), thus creating a harmonization that was unusual for the time. This particular use of the added sixth in part popularized by Grainger’s pieces, especially “Walking Tune” and “Rustic Dance.” Though the piece was not published until many years after its premiere, it was nevertheless well received by the audience.

(Christopher Uy, Clarinet, Class of 2022)

Born and raised in Paris, composer **Jacques Ibert** was interested in both music and theater. In addition to his musical training, he took acting lessons after graduating from high school. Although his parents were reluctant to allow him to pursue his livelihood in the theater, Ibert was able to enroll in Paris Conservatory as a music student at the age of 20. He continued to pursue his passions in music and theater after graduating from the conservatory, serving as director and composer for the Academy of France. Ibert's compositions were extremely versatile, covering many different genres such as opera, ballet, film, chamber, and incidental music. *Deux Interludes* was derived from incidental music composed in 1946 for *Le Burlador* (Mocker), a play based on the myth of Don Juan from the female perspective. The piece starts with a lyrical melodic line, but shifts to a more energetic rhythm later; this contrast exemplifies the qualities of early impressionistic French music. Though the piece was originally written for harpsichord, flute, and violin, it is also often played on piano. Ibert's music is described as "festive and gay, lyrical and inspired, or descriptive and evocative, often tinged with gentle with humor"; *Deux Interludes* is a prime example of Ibert's compositional idiosyncrasies, and demonstrates both his talent for composing both lyrical and festive melodies.

(Gloria Choi, Viola, Class of 2020)

As scholars of Western musicology have discussed over the centuries since his death, **Beethoven's** composing career went through a great number of stylistic changes. These changes primarily occurred toward his middle-aged years and the final years of his life. The characteristics of the early sonatas generally show an obedient adherence to the Classical-era style, similar to those of Mozart and Haydn. As he neared the middle of his life, Beethoven began defying the traditional style of early Classical-era music, innovating its conventions so the music would have a wider range of sound and achieve more emotional complexity. Such changes in style are most evident in his iconic Fifth Symphony and his "Appassionata" Sonata. By the time Beethoven had begun composing his last sonatas, he had lost his hearing and suffered many emotional upheavals. Because he was completely deaf by the time he wrote his **Sonata No. 30**, he used his imagination to compose moments in the piece in which the music breaks all boundaries of Classical-era music, including the limitations of the piano itself, creating a glorious sensation in the listener. In such innovative sections, the right and left hands play in the extreme registers of the piano, and Beethoven gives the dynamic marking of *forte*. This dynamic wasn't an instruction to simply play the section loud, but also to play it with a "full" sound. Though this may seem like a simple instruction, it isn't easy, especially in the higher registers of the instrument; the high frequency of the pitch causes the piano to sound thin and shrill. To perform such sections on the piano of his time meant pushing the limits of the musician's imagination to create the character that Beethoven desired. These characteristics give Beethoven's late works their musical significance, and have contributed to the evolution of Western classical music.

(Mi-Hyun Suh, Piano, 2021)

Noted for his use of mystical and religious themes, **Olivier Messiaen** was a French composer of the 20th century whose music was heavily inspired by theology and nature. Messiaen once said that “nature offers an exhaustible treasure of colors and sounds, forms and rhythms, an unequalled model of total development and perpetual motion, nature is the supreme resource!” His fascination with nature, which he believed to be God’s creation, led him to study birdsong, which he emulates in many of his compositions. Aside from his unique sources of inspiration, Messiaen was also known for his use of rich tone colors and unique harmonic language. Though the meter of his *Prélude* (1964) does not fluctuate as much as other compositions of the modern era do, Messiaen uses a variety of rhythms to emphasize certain characteristics of the piece; for example, the fluttering triplet sixteenths in the high register that emulate birdcalls, or the simple yet grandiloquent quarter notes that resemble the towering features of nature. Messiaen also incorporates themes of theology in this Prelude. The main theme of the piece reflects Messiaen’s awe for God’s majestic creation, which is what gives Messiaen’s *Prélude* its significance.

(Mi-Hyun Suh, Piano, Class of 2021)

Full of suspense and intensity, **Beethoven’s “Appassionata” Sonata** is heard in a variety of contexts, ranging from international piano competitions to television shows. One of his personal favorites, the F minor sonata, exhibits a wide range of color and tension. Written around the same time as his renowned Fifth Symphony, Beethoven incorporates the same four-note figures and harmonic anticipations in the sonata. As the composer got progressively deafer, his compositions displayed more themes of affliction and sudden outbreaks of fury. At the beginning of the sonata, Beethoven opens with a simple motif that is repeated throughout the entire piece. The ominous opening, however, suddenly changes with a flick of the eye — he modulates to the relative major and introduces a warm and tranquil melody. However, just as the listener begins to settle into the new key, the piece intensifies once again, as if Beethoven had flailed his pen angrily onto the manuscript. The constant shift of motifs is based around the Neapolitan sixth chord; this harmonic choice serves as a key element of the sonata. The sonata also features an unusually long coda — in it, Beethoven expands on the use of virtuosic arpeggios and scales. Famed for both its demanding technicalities and immense musicality, the “Appassionata” will always be a concert favorite.

(Andrew Shi, Piano, Class of 2022)

Frequently called the father of Czech music, **Bedřich Smetana** is known for a musical style that expresses nationalistic sentiment for his homeland. This is evident in one of his most prominent works, *Má Vlast* (“My Homeland”), which depicts the history and landscape of his native homeland, Bohemia. However, Smetana’s **String Quartet No.1** strays away from his usual nationalistic style and focuses more on his personal life instead. The quartet is, in fact, titled “From My Life.” During the composition of the piece, Smetana struggled with tinnitus, which eventually led him to become deaf. The illness inspired him to portray his life story through the four movements of his first string quartet. The first movement, *Allegro vivo appassionato*, opens with a vigorous viola solo reminding him of his youthful days. The various mood shifts — from passion to frustration — was Smetana’s method of portraying his emotions and his “yearning for something [he] could neither express nor define.” In addition, the tug of emotions also serves as a warning for his future misfortune. The remaining movements describe his joyous love for dancing, his love for his wife, ultimately closing with a violin harmonic representing the ringing in his ears and an outlook on the sad future. The work was given a private premier in 1878 in Prague, with fellow composer Dvorak playing viola. Smetana expressed that his first string quartet was “an intimate confession depicting the course of his life “... using four instruments speaking among themselves in something like a friendly circle.”

(Kelly Tsao, Violin, Class of 2020)

The composition of “**Quintet for Piano and Winds**” would prove to be a landmark in **Mozart’s** musical career. Written for the piano, oboe, clarinet, bassoon, and horn, the piece employed an instrumentation that was considered novel at the time, which undoubtedly made it daunting to write for. Though this work would be Mozart’s first and last quintet that included a piano in its instrumentation, the piece nevertheless served as an influence for future works by other composers. The first movement opens with a slow introduction that begins with an Eb chord, and is followed by a main theme that is introduced by the piano. Motifs are exchanged between the piano and winds in a call-and-response fashion. The piece then transitions to a joyful *allegro moderato*, in which syncopated melodies further develop the theme and put individual emphasis on each instrument. Towards the end of the movement, the main melody is carried by the wind section, and the piano fades into the background. The premiere of the piece was met with massive success and praise from the audience, and Mozart himself was thoroughly satisfied with the result. He expressed his pride for the quintet in a letter to his father, in which he wrote, “I myself consider it to be the best thing I have written in my entire life.”

(Carissa Jeon, Oboe, Class of 2022)

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Special Thanks

Betty Kim (Violin, Class of 2016) Dartmouth College &

Clarissa Antoine (Oboe, Class of 2018) Oberlin Conservatory

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