



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

RECITAL

Wednesday, February 5, 2020, 8:00pm
Diamond Bar High School Theater

🌀 Prelude 🌀

Cinema Paradiso – Love Theme (1988)

Ennio Morricone
(1928)

TBD, Solo Violin
Sean Chang, Kelly Tsao, Emily Yang & Kyle Yang, Violins
Gloria Choi, Viola
Clare Choi, Cello
Brian Slack, Double Bass
Andrew Shi, Piano



Trio for Flute, Clarinet and Piano (2008)

Sean Michael Salamon
(1992-)

- II. Nocturne
- III. Variations on a Theme
("Brâul" from Bartok's *Romanian Folk Dances*)

Ellyn Park, Flute
Isaac Hui, Clarinet
Isabella Rossi, Piano

Tarantelle, Op. 6 in A Minor (1857)

Camille Saint-Saëns
(1835-1921)

Isabella Hu, Flute
Aaron Chang, Clarinet
Belle Liu, Piano

Prelude and Fugue in D Minor No. 6, BWV 875 (1740)
from Well-tempered Clavier II

Johann Sebastian Bach
(1685-1750)

Mi-Hyun Suh, Piano

Piano Sonata No.23 in F Minor, Op. 57 (1807)
("Appassionata")

Ludwig van Beethoven
(1770-1827)

- II. Andante con moto
- III. *Allegro ma non troppo – Presto*

from 24 Preludes, Op. 11 (1888-96)

Alexander Scriabin
(1871-1915)

- No. 1 in C Major – *Vivace*
- No. 11 in B Major – *Allegro assai*
- No. 14 in E-flat Minor – *Presto*

Andrew Shi, Piano

Sonata for 3 Flutes in D major QV. 3:3.1

Johann Joachim Quantz
(1697-1773)

- I. *Vivace*
IV. *Vivace*

Kelly Choi, Ellyn Park & Catherine Zhuang, Flutes

Wolkenschatten, Op. 136 (1994)

Jan Koetsier
(1911-2006)

- I. Tranquillo

Amber Cui, Euphonium
Mason Miazga, Daniel Li & Noah Moya, Tuba

String Quartet No. 2 (1881)

Alexander Borodin
(1833-1887)

- I. Allegro Moderato

Aaron Hao & Anica Chan, Violin
Joel Fachtmann, Viola
Alyssa Wu, Cello

Suite No. 1, Op. 57 (1910)

Charles Lefebvre
(1843-1917)

- I. Canon: Moderato
III. Finale: Allegro leggiero

Lauren Chen, Flute
Aaron Huerta, Oboe
Chris Uy, Clarinet
Megan Silva, French Horn
Justin Chan, Bassoon

Variations on “*Ah! vous dirai-je, Maman*”
K. 265 (1780-2)

Wolfgang Amadeus Mozart
(1756-1791)

Tema - Var. I, II, III, V, VI, VII, VIII & XII

Ashley Fang, Flute
Hannah Zhong, Oboe
Chris Lee, Clarinet
Michelle Yang, French Horn
Lawrence Wu, Bassoon

String Quintet No. 2 in G Major, Op. 77 (1875)

Antonín Dvořák
(1841-1904)

- IV. Finale: Allegro assai

Emily Yang, Violin
Kyle Yang, Violin
Gloria Choi, Viola
Clare Choi, Cello
Brian Slack, Double Bass

Among his many works for choirs and ensembles, New York-based composer **Sean Michael Salamon's Trio for Flute, Clarinet, and Piano** utilizes each instrument's unique color to convey the contrasting moods of the second and third movements. The second movement embodies a traditional Nocturne, beginning with a simple bass line in the piano before the subsequent entrances of the melodies in the clarinet and flute. The melody uses each instrument's most comfortable and dominant range, providing a warm tone to the music. As the second movement slowly comes to an end, the third movement begins as the clarinet enters with the familiar tune of "Brâul" from Bartok's Romanian Folk Dances. Set in a theme and variations form, the beginning of the third movement is much more adventurous and experimental than that of the second movement, exploring the higher ranges of both the flute and clarinet. While the third movement is primarily high-energy, a melodic Ballade-like flute solo between the movement's dramatic start and its conclusion draws a contrast between the moods.

Valerie Chang, Flute/Piano, Class of 2020

French composer **Camille Saint-Saëns** was one of the most iconic composers of the Romantic period. As a young graduate of the Paris Conservatory, he quickly earned a reputation as one of the most talented performers of piano and organ music of nineteenth-century France. At only 22 years old, Saint-Saëns was appointed organist of the Madeleine Church in Paris.

Around this time in his early career, Saint-Saëns composed the **Tarantelle**, an exciting dance in 6/8 time, after his return from an inspirational trip to Italy. A *tarantella* is a traditional southern Italian folk dance with an upbeat tempo, usually accompanied by tambourines. Legend says that the dance originated from the movements of people who had been bitten by tarantula spiders. Originally written for flute, clarinet, and orchestra, the piece is most commonly performed with piano. The piece starts out with an ominous mood with the flute and clarinet entering together with the melody in a minor key. The eeriness gradually fades away as the flute and clarinet solo parts become more distinct and the piece modulates into a major key. The flute and clarinet continue passing off the lyrical melody, relaxing into a slightly slower tempo and further brightening the piece's mood. Eventually, both the minor key and the dark intensity returns as the piece hurries to an end with an exciting duple-pulse passage. The fast and virtuosic melody, with all its different harmonic colors, perfectly represents Saint-Saens' vigor and confidence as a young composer.

Vicky Su, Flute, Class of 2020

Along with the renowned *Mass in B Minor* and *Brandenburg Concertos*, titan Baroque composer **Johann Sebastian Bach** is also famous for the ***Well-Tempered Clavier***, a two-book series of 48 preludes and fugues for keyboard. The *Well-Tempered Clavier* was composed for the intent of educating keyboard students, gradually teaching them varying techniques and methods through each short piece. Though Bach's preludes and fugues are not as technically demanding as Liszt's or Chopin's infamous etudes for piano, his pieces are challenging in a more cerebral way. The fugues from the Well-Tempered Clavier, for example, require extraordinary focus due to their complex counterpoint — that is, the multiple melody lines must be kept independent while speaking and relating to each other.

Bach's **Prelude and Fugue in D Minor** from the second book is an especially interesting specimen. The Prelude and Fugue stand in total contrast to each other in terms of the character in which they are written. The Prelude offers an intense melody of sixteenth notes that push forward boldly. The Fugue, built on three voices, has a melodic *legato* subject, or main recurring theme, that suggests mystery and brooding darkness. The Prelude is structurally simpler than the Fugue, as it consists of two voices and does not exchange voices between hands as the Fugue tends to do. However, the Prelude and Fugue are still in conversation with each other; they maintain the same intensity throughout their climatic moments.

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 television shows to international piano competitions. One of his personal favorites, the sonata in F Minor, exhibits a wide range of color and musical tension. As the composer got progressively deaf, his compositions displayed major themes of affliction and sudden outbreaks of fury. Finished around the same time as his renowned Fifth Symphony, Beethoven incorporates the same diminished harmonies and nervous moods in the "Appassionata." The beginning of the third movement opens with chords that represent a sense of terror, and is immediately followed by a whispering *subito piano*. This stark contrast is unmistakably the representation of mental instability and extreme mood swings. Because this is the final movement of the entire 25-minute work, Beethoven likely meant to engage the audience by manifesting a constant sense of discomfort in the third movement, never allowing the crowd to relax. The constant shift of motifs is based around the Neapolitan sixth chord; this harmonic choice serves as a key element of the sonata. The piece ends with a final effort to express Beethoven's anger and frustration, featuring a notoriously difficult coda. Famed for both its demanding technicalities and immense musicality, the "Appassionata" will always be a concert favorite.

Andrew Shi, Piano, Class of 2022

Resounding the ideas of 19th century impressionism, **Alexander Scriabin's 24 Preludes, Op. 11** is filled with a wide variety of moods and colors. The 1896 work takes the audience on a journey through all twenty-four keys, with each prelude assigned a tonality. The first prelude in C Major is a clear metaphor for a painter using different watercolors on a piece of paper. Although many notes are intangible, they all fit in within the larger scheme of the music, which is set in an unstable, changing *Vivace* tempo. Each prelude is considered its own independent thought; within each, there are agonistic mood changes and triumphant crescendos.

Transitioning into the eleventh prelude, the warm tonality of B Major is interspersed with an ever-present expression of pain in the middle voices. Scriabin draws from his synesthesia, a brain phenomenon in which a person vividly associates colors with musical notes, to connect all the different harmonies throughout the work. Instead of relying on the harmonically conservative compositional techniques of the Romantic and Classical period, he mixes beautiful melodies with abstract harmonic colors.

Finally, the fourteenth prelude in Eb minor is a defining aspect of Scriabin's music. He combines a relentless left-hand line with constant exclamations of hard-fought victory in the right-hand melody. Unstable, yet controlled; triumphant, yet regretful; impressionistic, yet defining, Scriabin's 24 Preludes are praised for their demanding techniques and emotional colors, and continues to inspire audiences today.

Andrew Shi, Piano, Class of 2022

German flute maker and Baroque music composer **Johann Joachim Quantz** was one of the first professional flute players in 18th-century Europe. In 1741, he began composing, performing, and making flutes for Frederick the Great of Prussia, a job he maintained until his death. Quantz's flutes are distinct from other Baroque flutes because they have an extra key, a second key for D#. Although there was already an Eb key present on all flutes, Quantz felt that making a distinction between these enharmonic pairs was important to his idea of playing in tune. It was during his peak of fame that he wrote the **Sonata for 3 Flutes in D Major**. Quantz believes that this piece aptly showcases his "mixed taste," a term he coined to characterize his way of fusing the best parts of the Italian, French, and German styles. He utilizes the flute in this piece to blend the ideal elements of each country's musical traditions: the lively expression and vivacity of Italian music, the natural melodic flow and purity of French music, and the eloquent, sublime paths of German music.

Lauren Chen, Flute, Class of 2020

Dutch composer **Jan Koetsier** wrote a diverse selection of music—throughout his life, he composed for chamber groups, orchestras, choirs, and even wrote his own opera. Koetsier was a strong advocate for giving young brass players opportunities to play both soloistically and in ensembles. He felt that the typical instrumental combinations in chamber music were lackluster. Consequently, he strived to compose repertoire for more unique instrumental combinations. Koetsier's *Wolkenscatten* (literally "shades of clouds" in German) exemplifies his beliefs: it provides an opportunity for an euphonium and three tubas to play together as a quartet (a rare instrumentation in classical music). The first movement, *Tranquillo*, utilizes minor and major chords to emphasize contrasting feelings of sorrow and hope. It starts off in a solemn mood set by a dissonant seventh chord in the lower voices, followed by a simple melody in the trombone. Throughout the movement, the chords progressively resolve to the relative major key while the melody continues in the upper voice, leaving the audience with a sense of serenity.

Lindsay Kashiwabara, French Horn, Class of 2020

Alexander Borodin is remembered today as one of the greatest Russian composers of the late Romantic period; however, he actually made most of his living as a chemist. One of his professors at the St. Petersburg Medical-Surgical Academy once said to him, "Mr. Borodin, busy yourself a little less with songs. I'm putting all my hopes in you as my successor, but all you think of is music. You can't hunt two hares at the same time." In the end, Borodin continued composing and went on to change the face of Russian music. Borodin was part of the Mighty Five, along with fellow greats Cui, Balakirev, Mussorgsky, and Rimsky-Korsakov.

Borodin composed his famous **String Quartet No. 2** as a dedication to his wife Ekaterina Protopove, who was also a pianist and cellist. Some say that the quartet was his twentieth-anniversary gift to her. The first movement symbolizes how Borodin and his wife first met; the piece opens up with a sweetly melodic dialogue between the cello and first violin, symbolizing their marriage. Leading up to the faster *animato* section, the texture gives way to a joyous mood, perhaps celebrating their relationship.

Anica Chan, Violin, Class of 2022

Charles Lefebvre started his career in law but ended up finding his place studying at the Paris Conservatory, where he was mentored by composers such as Charles Gounod and Ambroise Thomas. After graduating from the Conservatory, he became director of the chamber music class in 1895.

Charles Lefebvre's **Suite No.1 for Wind Quintet** was composed while he was still a student at the Conservatory. The piece was commissioned by the Chamber Music Society for Wind Instruments in France, and may be one of the primary accomplishments that motivated the Academie des Beaux Arts to award him the Prix Chartier for excellence in chamber music. He wrote in many different forms, but always with a distinct, delicate French style. The movements you will hear today have contrasting moods: the first movement (Canon: *Moderato*) is in a slow, rubato with a melody in G Minor, while the third movement (Finale: *Alegro leggiero*) features a bouncy, animated mood in the relative Bb major.

The tune of “Ah, vous dirai-je Maman!” is sung by children worldwide in the more widely known melody “Twinkle, Twinkle, Little Star” as well as other popular English-based songs, such as “Baa, Baa, Black Sheep” and the Alphabet Song. Originating from a French folk song, **Wolfgang Amadeus Mozart** wrote **Variations on “Ah! Vous dirai-je, Maman”** at the age of 25 during a visit to Paris; however, it was not published until 7 years later when he returned to Vienna. The composition begins with the ever-familiar theme followed by twelve variations, ranging from comically light runs, to slower and more harmonically intricate variations, to brilliant, grandiose chord progressions. The wind quintet arrangement of the piano work sees much of the main line split up and passed between the five different voices each with their own timbre, adding more variation and color to the original work. A simple melody with a timeless reputation, this composition is truly loved for the nostalgia it brings, evoking memories of childhood dreams and starry nights.

Chris Lee, Clarinet, Class of 2020

In 1853, a twelve-year-old **Antonin Dvořák** sat playing the organ for Sunday mass. It was at church that the young boy began to compose his first works: a series of polkas, or Czech dances. These short polkas fueled the beginnings of his lifelong love for the culture of Bohemia. Looking past the complex compositional techniques that would later characterize his music, one can envision the simplicity of rolling hills and dancing people of rustic Czechia.

After finishing his musical studies in Prague, Dvorak began an intensive study of the works of eminent composers such as Wagner and Liszt. Dvorak composed many works during this early period; however, many of them were

destroyed by the composer himself. It wasn't until a fateful meeting with renowned composer Johannes Brahms that Dvorak was infused with a fresh outlook on composition. With Brahms as a mentor, Dvorak's newfound confidence allowed him to cast away the shadows of Wagner and Liszt and sing in a voice that was his own.

One such product of this period of composition is the **String Quintet No. 2 in G Major**. This piece distinguishes itself from the other two quintets that Dvorak composed in its unique instrumentation. The addition of the double bass, rather than the usual addition of a second viola, grounds the music in a deeper harmonic foundation, thus opening up the texture. The double bass can also be heard providing a rhythmic pulse to the music, driving the music forward and harmonically stabilizing the ensemble. With the double bass as the lowest voice, the cello is free to join the violins and viola in their melodious higher registers, freeing up its cantabile voice.

The last movement of the String Quintet Op. 77, *Allegro Assai*, is a joyous celebration overflowing with Bohemian charm. Dvorak sets the movement to a brisk tempo, weaving together heavy, dramatic outbursts and flowing, passionate melodies. The finale, almost stumbling over itself in excitement, charges forward to its riveting conclusion in G Major. With his homeland as his muse, Dvorak's String Quintet No. 2 catalogues the moment the composer discovered his true voice.

Brian Slack, Double Bass, Class of 2020

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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.