



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

Saturday, June 20, 2020 - 7pm
Virtual Recital III

Six Quatuors pour 4 corni (1910)

Nikolai Tcherepnin
(1878-1945)

III. *La chasse*

Joseph Montoya, French Horn
Cassandra Jeon, French Horn
Yolanda Zheng, French Horn
William Luo, French Horn

Devil's Waltz (2010)

Steven Verhelst
(1981-)

Gabriel Sears (Guest Artist), Tuba
Patrick Zhang, Tuba

Prelude and Fugue No. 5 in D Major, BWV 850 (1722) from The Well-Tempered Clavier, Book I

Johann Sebastian Bach
(1685-1750)

Andrew Shi, Piano

Suite Hellénique (2008)

Pedro Iturralde
(1929-)

III. *Valse*
IV. *Kritis*

Josh Park (c/o 2017), Soprano Saxophone
Nicholas Lucero (c/o 2018), Alto Saxophone
Kyle Kato, Tenor Saxophone
Jonathan Tan, Baritone Saxophone

“Till There Was You” (1957)
from *The Music Man*

Meredith Willson
(1902-1984)

Allison Santogrossi, Soprano
Dr. Izumi Kashiwagi (Guest Artist), Piano

Sonata No. 30 in E Major, Op. 109 (1820)

Ludwig van Beethoven
(1770-1827)

I. *Vivace ma non troppo - Adagio espressivo*

Mi-Hyun Suh, Piano

Moondance (1989)

John Stevens
(1951-)

Alex Hong, Euphonium
Erin Miyahara, Euphonium
Patrick Zhang, Tuba
Alan Lu, Tuba

Jour D'été À La Montagne (1953)

Eugène Bozza
(1905-1991)

II. *Aux Bords Du Torrent*
IV. *Ronde*

Vicky Su, Flute
Charlotte Tu, Flute
Ashley Fang, Flute
Karen Peng, Flute

Symphonie fantastique (1830)

Hector Berlioz
(1803-1869)
arr. A. Burford

IV. *Marche au supplice* (March to the Scaffold)

Victor Chai (c/o 2019), Bassoon
Justin Chan, Bassoon
Parker Chu (c/o 2019), Bassoon
Lawrence Wu, Bassoon
Paul Curtis (Guest Artist), Contrabassoon

Kozertstück á la Feidman (2015)

- I. *Freilach*
- III. *Presto*

Alex Chun, Clarinet
Joshua Chung, Clarinet
Nathan Chun, Piano

István Kohán
(1990-)

Sechs Bagatellen (1953)

- I. *Allegro con spirito* (C, E, Eb, G)
- III. *Allegro grazioso* (Ab, A, Bb, C, D, Eb, F, G)
- IV. *Presto ruvido* (A, B, C, C#, D, E, F#, G, G#)

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

György Ligeti
(1923-2006)

Octet in E-flat Major, Op. 20 (1825)

- I. *Allegro moderato con fuoco*
- IV. *Presto*

Sean Chang, Violin
Kelly Tsao, Violin *
Emily Yang, Violin §
Kyle Yang, Violin
Gloria Choi, Viola
Jonathan Ho, Viola
Clare Choi, Cello
Brian Slack, Double Bass

Felix Mendelssohn
(1809-1847)

Principal Violin
* - Movement I
§ - Movement IV

La Chasse (French for “**The Hunt**”) is a festive fanfare for horn quartet by **Nikolai Tcherepnin**, a Russian-born pianist and composer. Tcherepnin graduated from St. Petersburg Conservatory in 1898, later becoming a faculty member; he would eventually become the first conducting teacher Russia had seen for a very long time. His colleagues included other important Russian composers of the late Romantic and Contemporary eras, including Rimsky-Korsakov, Prokofiev, and Stravinsky.

Tcherepnin was an acclaimed figure among fellow musicians in both his homeland Russia and Paris, where he spent most of his artistic life. Due to the political unrest caused by the Russian Revolution of 1917, Tcherepnin and his family initially fled to Tbilisi, Georgia, but soon relocated to Paris due to the Sovietization of Georgia in the early 1920s. Against all the odds, however, Tcherepnin continued making compositional strides wherever he went; his creative output after World War II is deemed particularly notable by scholars of music. In 1925, Tcherepnin founded the Russian Conservatory in Paris, giving composers and Russian expatriates like him a chance at a quality music education.

(Yolanda Zheng, French Horn, Class of 2021)

Steven Verhelst is a Belgian composer and trombonist who has been recognized for his prolific writing for trombone ensemble. Verhelst began his studies at the Royal Flemish Conservatory in Antwerp, where he studied trombone performance; he continued his studies at Rotterdam Conservatory, and traveled throughout Europe and the United States to study with notable trombone virtuosos such as Christian Lindberg and Michel Bequet. In addition to his rigorous training as a solo trombonist and his extensive experience as an ensemble musician, Verhelst has also studied jazz trombone with prominent musicians.

“**Devil’s Waltz**” was commissioned by and dedicated to Dutch trombonist Martin Schippers and Dutch-Israeli bass trombonist Tomer Mashkowski. The piece begins with a lyrical introduction in both trombones; however, this relaxed duo soon evolves into a faster-paced waltz rhythm with a lilting bass line. The principal trombone enters with a melody that alternates between 6/8 and 3/4 time signatures, and shortly after, both parts can be heard playing virtuosic melodies. Then, the piece launches into an *Allegro* section in 4/4. Rapid flurries of sixteenth notes drive the piece forward, launching the music into an exciting *Presto* section in 3/4. As the piece comes to a close, a reprise of the waltz motif appears — this time with a more decisively “devilish” character — and ends with both players in unison. Devil’s Waltz translates well from the original trombone duet to tonight’s performance utilizing two tubas. The technical passages are well suited for valved instruments, and indeed, the challenges of the extended range required here offer a unique insight into the timbres available with tubas.

Bach's *Well-Tempered Clavier* (referred to hereafter as *WTC*) is a work so monumental that it would not suffice to call it a staple of keyboard repertoire; it would be more accurate to call it a musical artifact with a centuries-long legacy. A few decades after Bach's death, Mozart arranged fugues from the *WTC* as a young man, while a pre-teen Beethoven awed European audiences with his performances of the complete collection. During the following century, *WTC*'s significance took on religious proportions; it was called the "Old Testament" of piano repertoire by Hans von Bülow, and Robert Schumann referred to it as the pianist's "daily bread." Clara Schumann went as far as to say that Mendelssohn's fugues — which she deemed the best of any living composer of her time — seemed "impoverished" and contrived in comparison to Bach's fugues.

WTC, a collection in two books containing a prelude and fugue in each of the 24 major and minor keys, was written by Bach across his creative lifetime. As its title suggests, Bach "well-tempered" his clavichord (keyboard) by tuning each fifth by irregular amounts, as opposed to using regular temperaments such as "meantone temperament," which causes keys with many sharps or flats to sound unusable. This allowed Bach to write for all 24 keys and modulate freely; additionally, this irregular temperament gives each key a distinct color. Although this harmonic detail has been lost by the use of equal temperament on piano, modern pianists bring life back to these masterpieces with dynamic contrasts and resonance that are unique to their instrument.

Like many other pieces from *WTC*, the **Prelude in D** is notable for its character and harmony. It opens with a simple variation on a cadential formula, a brisk melody made up of sixteenth notes in the right hand. However, this unpretentious statement soon develops quite rapidly, modulating seamlessly into nearby keys as the right hand continues with its relentless flow of sixteenth notes. Although the Prelude in D may have been conceived as a five-finger exercise for the right hand, the regular alternation between short dissonant pedal points with modulating sequences gives the piece a nuanced direction. As in other preludes, the closing dominant pedal is prolonged to include a cadenza-like passage with an implicit *adagio*.

Its counterpart, the **Fugue in D Major**, represents Bach's fascination with the dotted-rhythm, French overture style. Though Bach abandons the formal rigor present in most fugues from *WTC*, the piece ends with a splendid series of flourishes in thirty-second notes that pierce through the otherwise uniform rhythmic texture. Characterized by regal simplicity and an undeniable sense of nobility, the Prelude and Fugue in D Major has remained a favorite among performers and audiences alike.

(Andrew Shi, Piano, Class of 2022)

Pedro Iturralde is a virtuoso saxophonist, pedagogue, and composer from Spain considered by many to be one of the most important composers of the last half-century. His compositions are heavily influenced by his

international touring career. *Suite Hellénique*, a five-movement piece, was composed during his travels in Greece. In this suite, Iturralde combines the musical languages of jazz fusion and Greek folk music; specifically, he draws from the folk music of Kalamáta (a city in the Peloponnese region of Southern Greece) and Crete.

Iturralde utilizes modal harmonies rather than the tonal scales typically used in Western classical music, giving the piece a "jazzy" feel. *Valse* — the first movement that will be performed tonight — is an elegant, flowing jazz waltz that simultaneously evokes Dave Brubeck's cool jazz style and the harmonic quirks of Greek folk music. *Kritis* (the Greek word for Crete) is more fast-paced and "folksy"; each saxophonist takes turns restating melodies quoted from the first movement (*Kalamatianós*, a Peloponnesian folk dance in 7/8 time). Meanwhile, the rest of the ensemble drives the movement forward with a constant, forward-marching syncopated rhythm, maintaining a frenetic energy until all four saxophonists finally arrive on the very last chord.

The Music Man, a hit musical by American playwright and composer **Meredith Willson**, first appeared on Broadway in 1957. It went on to be adapted for film and TV, run for over a thousand performances, win five Tony Awards, and undergo a successful 2000s Broadway revival. *The Music Man* tells the story of main character Harold Hill, a con man who poses as a boys' band leader to profit off of small-town Midwestern naiveté. Though he plans to skip town before he can be exposed, librarian and piano teacher Marian Paroo — the only trained musician in town — sees through his facade, realizing Harold is not actually a musician. However, she befriends him anyway. An unusual relationship, punctuated with Harold's hijinks and a romantic tension, develops throughout the play.

"**Till There Was You**," a solo sung by Marian in the second and last act, is a particularly popular tune from the musical. Marian confesses her affection to Harold in the lyrics: "There was love all around/ But I never heard it singing/ No, I never heard it at all/ Till there was you." Though the song generally follows the conventions of a typical Broadway love song, its operatic elements make it rather difficult to master: from start to finish, the melody features large leaps (up to a ninth), semitone descents, and extensive rubato. Though its legacy is undeniably tied to *The Music Man*, "Till There Was You" sustained a musical life of its own, and lives on through its many versions. It was covered extensively by famous artists across many musical genres, including jazz saxophonist Sonny Rollins, R&B-pop singer Ray Charles, and Anita Bryant (whose cover ended up on the US Top 40 hits). In fact, the Beatles cover (sung by Paul McCartney) is so popular that younger audiences often mistake it for a Beatles original.

As scholars of Western musicology have discussed over the centuries since his death, **Beethoven's** compositional 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 Beethoven's 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, however, Beethoven began defying such traditions, searching for a wider range of sound and greater 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 had suffered many emotional upheavals. Because he was completely deaf by the time he wrote the **Sonata No. 30**, he used his imagination to compose; as a result, he breaks free of Classical-era boundaries, including the limitations of the piano itself. 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 does not simply indicate that the performer should play the section loudly; rather, it asks the performer to play with a rich, full sound. Though this may seem like a simple instruction, it is actually quite difficult, especially in the higher registers of the instrument; if the performer is not careful enough, 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)

John Stevens was born in Buffalo, New York (USA) in 1951. He holds degrees in Music Performance (Tuba) from the Eastman School of Music (1973) and Yale University (1975). For many years John Stevens was a free-lance performer in New York City. From 1981 to 1985 he was on the faculty of the University of Miami (FL) School of Music. From 1985 to 2014 he was on the faculty of the University of Wisconsin-Madison School of Music, where he was Professor of Tuba/Euphonium, a member of the Wisconsin Brass Quintet and Director of the School. John Stevens has long been active as a composer and arranger, particularly for brass. Many of his compositions have become standard repertoire for performers all over the world.

Moondance, composed in the spring of 1989, was written for and commissioned by the Summit Tuba Quartet, whose members, Roger Bobo, Daniel Perantoni, Harvey Phillips and Gene Pokorny, are among the world's great virtuosi of the tuba. The work was conceived to feature each of the players individually in addition to the ensemble as a whole. One voice has the melodic lead a great deal of the time and there are solo cadenzas for the other three parts. The work, about seven minutes in length, employs both the sonorous harmonies and rhythmic drive and power that can be generated by a group of four bass tubas.

Eugene Bozza was a 20th-century French composer and violinist who wrote extensively for woodwind chamber groups. Though his work has not been studied extensively by scholars of music, and his large-scale works are relatively unknown outside of central Europe, his solo and chamber works are internationally studied in pedagogical contexts.

Bozza wrote "*Jour D'été À La Montagne*," French for "**Summer Day on the Mountain**," in the middle of his compositional career. Though works for flute quartet have become more popular in the late 19th and early 20th century, it remains a relatively rare instrumentation. Most works for flute quartet are characterized by a light, fluttery tone, and "*Jour D'été À La Montagne*" is no exception. Bozza aptly uses the airy, ephemeral timbre specific to the flute to create a texture perhaps unachievable by any other instrumentation.

Tonight's performance features two of four movements. "*Aux Bords Du Torrent*," the second movement, is made up of rapid sextuplet passages that shift rapidly between each flutist. The extensive use of chromaticism — within and between each flute part — makes for a simultaneously ethereal and exhilarating movement. "*Ronde*," the fourth movement, features an energetic intertwining of melody and countermelody weaving between each part. All of a sudden, the active, complex passages wind down, closing the piece with each flutist playing the same note.

(Karen Peng, Flute, Class of 2021)

In 1827, 23-year-old **Hector Berlioz** attended a performance of Shakespeare's *Hamlet* at the Odéon Theater in Paris. He became smitten with Harriet Smithson, a charismatic Irish actress who played Ophelia, bombarding her with letters. She left Paris without making contact. Berlioz found an outlet for his obsessive love by writing a "fantastic symphony" that would portray an episode in the life of an artist who is constantly haunted by the vision of the perfect, unattainable woman.

Central to *Symphonie Fantastique* is the "*idée fixe*" ("fixed idea"), a recurring theme of rising longing and falling despair — a depiction of gripping obsession and the epitome of Romanticism. *Symphonie Fantastique* is cast in five movements: the first a dream, the second a ball where the artist is haunted by the sight of his beloved. After the country scene depicted in the third movement, the fourth movement slips into a nightmare: "Convinced that his love is spurned, the artist poisons himself with opium," explained Berlioz. Berlioz provided the following notes in his 1855 version of "Programme of the Symphony":

A young musician of morbid sensitivity and ardent imagination poisons himself with opium in a moment of despair caused by frustrated love. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions, in which his experiences, feelings and memories are translated in his feverish brain

into musical thoughts and images. His beloved becomes for him a melody and like an *idée fixe* which he meets and hears everywhere.

Part four - March to the scaffold

He dreams that he has killed his beloved, that he is condemned to death and led to execution. The procession advances to the sound of a march that is sometimes sombre and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end, the *idée fixe* reappears for a moment like a final thought of love interrupted by the fatal blow.

Eventually, the coveted Harriet Smithson attended a performance of *Symphonie Fantastique*, and the two married in 1833. Their marriage was tumultuous, and the couple separated bitterly after years of career jealousies, Berlioz's affairs with other women, and Harriet's alcoholism.

István Kohán is a prominent Hungarian clarinetist and composer based in Japan. Kohán's music embraces the long-standing relationship between Western classical music and klezmer music (traditional folk music of the Ashkenazi Jews of Eastern Europe). Kohán's father, a klezmer musician and a clarinetist of the Budapest Operetta Theatre, was his first clarinet teacher. In his compositions, Kohán combines the European classical and Jewish folk traditions, bringing the improvised aspect of klezmer to his compositions and performance style.

"Konzertstück á la Feidman," a piece for two clarinets and piano, is a tribute to the legendary Argentine-born Israeli clarinetist Giora Feidman. Like Kohán, Feidman excelled in both the Western art music and klezmer worlds. Filled with rapid runs and thrilling cadenzas, "Konzertstück á la Feidman" is virtuosic, exhibiting the clarinetists' technical prowess. At the same time, it is also playful and entertaining, appealing to audiences of varying musical-cultural backgrounds.

The piece is made up of three movements: *Freilach*, *Hora*, and *Presto*. *Freilach* (one of two movements being played tonight) is a Yiddish word that means "cheerful." In music, a *freilach* refers to a lively song performed at Jewish celebrations, often to facilitate festive dancing. The introduction of Kohán's *freilach* alternates between all three instruments playing the main motif in unison and each clarinetist playing solo cadenzas inspired by the improvised, free-flowing style of klezmer clarinetists. The piece then launches into a dancelike section, with the piano holding down a syncopated melody and occasionally bursting into more soloistic, virtuosic passages. Meanwhile, the clarinets harmonize on a playful melody punctuated with *krekhts* (cracks), glissandos, and other klezmer techniques.

Presto, the second movement being played tonight, is a fast-paced movement with a similarly playful, dance-like tone. Beginning with a call and

response between the piano and second clarinet, the piece quickly escalates, eventually coming to a dramatic stop. When the piano resumes with the bass line, the clarinets continue their carefree conversation; however, it isn't long before the aforementioned technical runs and complex syncopated rhythms reemerge.

Though **György Ligeti** is one of the most important avant-garde composers of the twentieth century, his compositional career was characterized by countless obstacles. Born a Hungarian Jew, Ligeti was sent to a labor camp during World War II, which completely disrupted his musical training. After he returned to Hungary to study music, tensions between Western Europe and Communist Hungary increased; as a result, he was discouraged from incorporating new compositional techniques, which were seen as a threat to the musical traditions associated with Soviet folk songs. Ligeti, however, despised the harsh restrictions of the dictatorship, and ignored government backlash. He was particularly interested in the works of iconoclasts such as Stravinsky and Bartók; their influence on Ligeti is especially prevalent in his earlier works.

Musica Ricercata, a set of eleven short pieces written for solo piano, is very closely aligned to *Mikrokosmos*, Bartók's set of piano works. Each movement of *Musica Ricercata* has certain pitch classes assigned to it, with each movement containing one more pitch than the previous one. Shortly after its publication, Ligeti arranged six of the movements for wind quintet, titling it *Sechs Bagatellen for Wind Quintet*. Its idiosyncratic aesthetic has secured its place as a staple of wind quintet repertoire.

Each movement of *Musica Ricercata* contains its own structural world, harboring hidden complexities in every musical corner. The first movement opens with a short, jaunty tune that playfully outlines C Major and C minor chords. The milder third movement features a lyrical melody introduced by the flute, which sits atop a seven-note ostinato led by the bassoon. The fourth movement opens on a harsh dissonance, suddenly breaking the calm of the previous movement with octaves on D and E; then, the piece launches into a lively dance-like melody in 7/8 that structures the rest of the movement.

(Hannah Zhong, Oboe, Class of 2021)

Felix Mendelssohn was born during a tumultuous period in Germany's history; as a young man, he found himself in the midst of a radical shift in Western classical music. Progressive compositions (such as Liszt's symphonic poems and Berlioz's programmatic symphonies) marked a distinct musical shift in compositional conventions — generally, feeling was beginning to take precedence over form. As a young man, Mendelssohn had access to the works of Bach and Mozart, who represented the traditional grace of the Baroque and Classical periods; he also had access to the innovations of late Classical

composers such as Beethoven, and drew from the passionate music of his Romantic contemporaries.

During the autumn of 1825, a 16-year-old Felix Mendelssohn began work on a birthday present for his violin teacher and friend, Eduard Rietz — the **String Octet in E Flat Major**. While Mendelssohn was a prolific composer since his childhood, many scholars say this piece marks the transition from his youthful excursions into a fully developed, sophisticated compositional career.

Notably, the instrumentation Mendelssohn chose — four violins, two violas, and two cellos — was unusual for his time. Rather than interpreting the ensemble as two independent string quartets, Mendelssohn pushed the boundaries of string writing by giving each instrumentalist a distinctive, independent musical role. As Mendelssohn himself wrote in the public score, “This Octet must be played by all the instruments in symphonic orchestral style.” This orchestral approach to chamber music is particularly noticeable in the opening of the *Allegro*. Rather than utilizing both cellos as harmonic foundations, Mendelssohn gives the second cello the pedal point, while the first cello takes on a rather violinistic role: joining the violins in creating a sparkling texture, the second cellist plays rapidly oscillating 16th notes in classic Mendelssohn-esque fashion.

While it does stay true to traditional sonata form, the first movement is also characterized by a particularly Romantic spirit. The heroic, “rising” theme serves as the primary driving force of the movement, introducing the exposition, development, and recapitulation. The grandiose exposition is followed by a somber, introspective development, which consistently builds with rhythmic tension. Eventually, the development culminates with a blisteringly fast 16th-note passage, with all eight parts in unison; this dramatic transition marks the recapitulation. The coda features a solo in the first violin, which plays a poignant theme that soars on top of the ensemble.

Contrastingly, the fourth movement erupts in an explosive, energetic eight-part fugue. In this movement, Mendelssohn pays homage to Baroque composers, using a Bach-esque counterpoint as well as a quote from Handel’s “Hallelujah Chorus.” Launched forward by the return of the lively scherzo from the third movement, the *Presto* enters its coda section. Finally, the upper strings play a theme supported by a pedal point in the bass, culminating with a brilliant final chord.

Louis Spohr, who also wrote for string octet, had glowing praise for young Mendelssohn’s music, calling it “quite another kind of art.” By resurrecting the music of the past, Mendelssohn conceived of a highly distinctive musical language, both honoring his predecessors and inspiring his successors.

(Brian Slack, Double Bass, Class of 2020)

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