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String & Keyboard Chamber Ensembles
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Featuring The CSUSB

*Early Music Ensembles, Cello Ensemble, Guitar Ensemble,
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and Collaborative Piano Ensembles in Concert*

April 29, 2024 at 7:30 PM • Performing Arts Music Recital Hall


CALIFORNIA STATE UNIVERSITY
SAN BERNARDINO

Department of Music

“Allegretto in C Major” from *Melodious Pieces*, Op. 149, No. 5

Anton Diabelli
(1781-1858)

Keys and Calculations Duo

Travis Kirby, *piano primo*
Allie Morones, *piano secondo*

Trio in E Minor, Op. 45 for Flute, Cello, and Piano

Louise Farrenc
(1804-1875)

I. *Allegro deciso*

Les Femmes Farrenc

Susan Addington, *flute*
Ninah Chan, *cello*
Noami Chan, *piano*

Trio No. 4 in B-flat Major, Op. 11, for Clarinet, Cello, and Piano Ludwig van Beethoven
“Glassenhauer” (1770-1827)

I. *Allegro con brio*

The Lebhaft Trio

Wendi Schaffer, *clarinet*
Annabelle Su, *cello*
Edgardo Barrita, *piano*

Quartet No. 3 in C minor, Op. 60, for Violin, Viola, Cello, and Piano Johannes Brahms
(1833-1897)

I. *Allegro non troppo*

The Pirastro Quartet

Anna Caracosa, *violin*
Gabriel Knights-Herrera, *viola*
Adeline Epstein, *cello*
Ian Rojas, *piano*

Passacaglia

George Friederic Handel & Johan Halvorsen
(1685-1759) & (1861-1935)

The Elle Duo

Linette Osorio, *violin*
Dr. Lucy Lewis, *viola*

String Trio No. 1 in B-flat Major, D. 471, for Violin, Viola, & Cello

Franz Schubert
(1797-1828)

III. *Menuetto & Trio*

The LFH Trio

Heather Lee, *violin*
Caitlin Fernandez, *viola*
Evan Hesskamp, *cello*

“London” Trio No. 1 in C Major, Hob. IV/1
I. *Allegro moderato* Franz Joseph Haydn
(1732-1809)

The London Trio
Josue Verdejo, *flute*
Linette Osorio, *violin*
Taryn Brantsma, *cello*

Orchestral Suite No. 3 in D Major, BWV 1068
III. *Gavotte* No. 1 Johann Sebastian Bach
(1685-1750)
Arr. Todd Parrish
(b. 1971)

Symphony No. 7 in A Major, Op. 92
II. *Allegretto* Ludwig van Beethoven
(1770-1827)
Arr. Todd Parrish
(b. 1971)

The CSUSB Double Bass Ensemble
Marlon Martinez
James McConnell
Evelynn Neuenswander
Anastasia Brubaker

LV 593, *Beatus, beatus homo, qui invenit* Orlando de Lassus
(1532-1594)

Procyon Lotor
Kellen McNeil, *crumhorn*
Wendi Schaffer, *renaissance recorder*

Concerto in G Major for Four Violins without Bass, TWV 40:201
IV. *Vivace* Georg Philipp Telemann
(1681-1767)

The Royal Quartet
Gabriel Knights-Herrera, *baroque violin*
Amy Macias, *baroque violin*
Novalee Erickson, *baroque violin*
Edgar Villegas, *baroque violin*

Cantata BWV 137, *Lobe den Herren, den mächtigen König der Ehren*
II. Aria, “Lobe den Herren” Johann Sebastian Bach
(1685-1750)

Die Vier Virtuosen
Jan Hanken, *alto*
Anna Caracosa, *baroque violin*
James McConnell, *baroque contrabass*
Dr. Jessica Getman, *harpsichord*

Concerto in B-flat Major, Op. 3, No. 1, HWV 312

George Frideric Handel

I. *Allegro*

(1685-1759)

The CSUSB Early Music Ensemble

Amy Macias, *baroque violin*
Novalee Erickson, *baroque violin*
Edgar Villegas, *baroque violin*
Heather Lee, *baroque violin*
Anna Caracosa, *baroque violin*
Alonzo Hernandez-Diaz, *baroque oboe*
Wendi Schaffer, *baroque recorder*
Gabriel Knights-Herrera, *baroque viola*
James McConnell, *baroque contrabass*
Kellen McNeil, *baroque bassoon*
Allie Morones, *harpsichord*

Oyun Op. 93a

Carlo Domeniconi

(b. 1947)

The CSUSB Guitar Ensemble

Stuart Green
Uriel Avila
Miguel Carrillo
Diego Dueñas-Hernandez
Daniel Nuñez
Aldo Ramirez
Francisco Sanchez

“Brandenburg” Concerto No. 3 in G Major, BWV 1048

Johann Sebastian Bach

I. *Allegro*

(1685-1750)

Arr. Nick Halsey

(b. 1994)

The CSUSB Cello Quintet

Annabelle Su, *cello I*
Adeline Epstein, *cello II*
Taryn Brantsma, *cello III*
Jason Sanchez-Cardenas & Karina Gomez-Torres, *cello IV*

Variations On One String on a Theme by Rossini

Niccolò Paganini

I. “Introduction – Theme – Variation 3”

(1857-1934)

Arr. by Brian Bunker

Eliana Jeong, *solo cello*

Yesterday

The Beatles et al.

Arr. Shura Sasaki

The CSUSB Cello Ensemble

Annabelle Su, Karina Gomez-Torres, Dr. Esther Back, *cello I*
Adeline Epstein, Jason Sanchez-Cardenas, *cello II*
Taryn Brantsma, Leonardo Sgambelluri, Camila Vega-Espinoza, *cello III*
Eliana Jeong, Evan Hesskamp, Milena Andreola, *cello IV*

PROGRAM NOTES

Anton Diabelli (1781-1858), “Allegretto in C Major” from *Melodious Pieces*, Op. 149, No. 5

Antonio Diabelli was born on September 6, 1781 in Salzburg, Austria. Diabelli was an Austrian composer who is best known for his waltz, the Landler. Diabelli was well known for his light and airy sounds composed in many of his works. He also made music accessible to the masses and this allowed for other composers to gain access and create variations of their own. Diabelli passed away on April 7, 1858 in Vienna, Austria.

Antonio Diabelli's *28 pezzi melodici per Pianoforte a quattro mani nell'estensione di cinque note*, “Allegretto in C” is a piece that is performed by two pianists and in the key of C major. This piece was written/published between 1819-1823. The piece begins with a soft, flowing melody created by the lower range of the piano and the main melody is introduced again. The second section continues with the arpeggio in the secondo part, but now the left hand has started to play a chromatic melody line. Both parts come to an end together and this chord is held a bit longer than six beats to let the sound slowly dissipate from the room.

Louise Farrenc (1804-1875), Trio for Flute, Cello, and Piano in E minor, Op. 45, I. *Allegro deciso*

Louise Farrenc was a prodigy pianist and studied with Ignaz Moscheles and Johann Nepomuk Hummel. Her talents in composition soon became evident, and her parents enrolled her in the Paris Conservatory at the age of 15. At 17, she married Aristide Farrenc, a flutist, who later became a music publisher. After completing her studies, Farrenc gained fame as a performer touring Europe and later landed a permanent position as Professor of Piano at the Paris Conservatory, which she held for 30 years.

The Flute, Cello, and Piano trio was Farrenc's last chamber ensemble composition. The first movement of the Trio opens with a short fanfare, which then leads on to the main theme of the movement, *Piu moderato ed espressivo*, literally meaning, more moderate and expressive.

Emotions of sadness and expressions of passion, sweetness, and peace are played throughout the movement. The expressive and moderate theme is heard constantly throughout the movement, appearing in variations of fast notes, or a change in the theme tone.

Ludwig van Beethoven (1770-1875), Trio No. 4 in B-flat Major, Op. 11, for Clarinet, Cello, & Piano “Glassenhauser”, I. *Allegro con brio*

Ludwig van Beethoven was born in December of 1770 in Bonn, Germany, in the archbishopric of Cologne. While the exact date of birth remains unknown, he was baptized on December 17, 1770. At the time it was law and also custom to baptize newborns within twenty-four hours of birth, so it is speculated that his birthdate was the day prior. Beethoven wrote 722 pieces in forty-five years until his death. To mention a few, he wrote five piano concertos, nine symphonies, thirty-two piano sonatas, and one opera. He contributed much to solo piano music by pushing the limits of the instrument and the performer. Beethoven died on March 26, 1827, in Vienna at the age of 56. Today he is remembered as arguably the greatest composer of all time and is considered a musical genius for having composed his most beautiful music while deaf.

Over the summer of 1797, Beethoven contracted an illness suspected to be typhus. Scholars have noted that his output of 1797 was significantly less than that of the two years prior, but even though he was very ill, he still composed Trio, Op. 11. The composition date of this trio can be so accurately measured because it is a variation on a theme written by Joseph Weigl. Beethoven's finale incorporates some of the ideas from Weigl's aria “Pria ch'io l'impegno” from his opera *L'amor marinaro*. This opera was first performed on October 15, 1797, meaning that Beethoven's trio must have been composed sometime after that, which is speculated to be the first part of 1798, even though it wasn't published until October of 1798.

The work was inspired by the noise in the streets of a sleeping city, which is where it gained its nickname “Glassenhour” (street song). Perhaps this inspiration extends from Beethoven's growing fear that he may not be able to hear and wanted to exemplify the pleasure and privilege of hearing. He wanted this trio not to be as heavy as his first three trios. To no surprise, this trio highlights the piano, but the clarinet and cello do receive a bulk of the melodies as well. As you listen, notice the continuous call-and-response between the three instruments. This movement maintains a light and lively character with hints of Beethoven's dramatic personality, which you hear in the first few measures.

Franz Joseph Haydn (1732-1809), “London” Trio No. 1 in C Major, Hob. IV/1, I. *Allegro moderato*, II. *Andante*, III. *Vivace*

Franz Joseph Haydn (1732-1809), Austrian musician and composer, was instrumental in the development of classical, string quartet, and symphonic music styles. Born in an ordinary family, his musical talents were recognized by his cousin, who worked as choirmaster in

Hainburg. Haydn was taken to live with a relative in Hainburg so that he could sing in a church choir and continue his music studies before he was 6 years old. He practiced his singing skills while at school and later honed his composition and music theory skills at the age of 17 after being kicked out of choir because of puberty. As his musical knowledge grew, he eventually obtained the position of musical director and chamber composer of a 16-piece orchestra. Haydn worked at the Esterházy court until the succession of Prince Antal. Prince Antal, who disliked music, dismissed most of the court musicians, Haydn was one of the few who retained his position. Haydn was not demanded any musical tasks and decided to go on a trip to London when a British musician commissioned a piece from him. He was held in high esteem by the British public, which prompted him to embark on another journey a few years later. The trio is part of a four part work and was written in 1794 as a gift for Walter Aston and the Earl of Abingdon on his second extended visit to London. The original instrumentation of the work consisted of two flutes and a cello. This bold choice of flutes instead of violins was unusual, but it was well received by the public as the flute became increasingly popular and fashionable in London. This piece was written during the Classical epoch and is evident by the music moving away from complex textures and harmonies. This piece, while containing somewhat complex aspects, acts as a bridge for the Baroque and Classical epochs. Listen for the complex yet simple harmonization and melodic structures Haydn implements to bridge these two epochs. Pay close attention as the flute and violin play with the melody while resting on the beautiful and elegant harmony of the cello.

Orlando de Lassus (1532-1594), LV 593, *Beatus, beatus homo, qui invenit*

Orlande de Lassus was born in 1532 in Mons, Belgium, and died on June 14th, 1594, in Munich, Germany. He was considered one of the most prolific composers of the late sixteenth century and is held in high regard among the ranks of other significant composers of the time, such as Palestrina. Lassus is responsible for over two thousand compositions, including 516 Latin motets that were featured in a posthumous work published in 1604 by his sons Ferdinand and Rudolph. His works span various genres and national styles, including Italian madrigals, German lieder, French chansons, and Latin motets (like the piece you will hear tonight). His work in secular music can be best characterized by its emotional intensity because of his dedication to expressing the meaning of the text soulfully. This characteristic allowed Lassus to pave the way for the Baroque composers of the seventeenth century.

Beatus homo is about a man who is blessed through finding wisdom. The song is originally sung with lyrics in Latin that describe a man who finds wisdom in valuing an abundance of silver rather than a small amount of gold. This song has many call-and-response sections in which one instrument performs the melody and then the other instrument responds in a similar manner.

The translation of the original is: “Blessed, blessed is the man who finds wisdom and who abounds in prudence. Better is his acquisition by trading in silver, and in the first and purest gold.”

Georg Philipp Telemann (1681-1767), Concerto in G Major for Four Violins without Bass, TWV 40-201, IV. *Vivace*

Georg Philipp Telemann was born in 1681 in Magdeburg, Germany. His family had been involved in the Lutheran Church for many years, and as a child, he showed promising musical skills. Nevertheless, his parents did not want him to pursue a career in music. Originally a student at Leipzig University, he was supposed to study language and science, but because of his love for music, he created the *Collegium Musicum* instead, which provided public concerts for the city. He also began to write operas for the Leipzig Theater and eventually became the group’s musical director. Throughout his life, Telemann took the role of Kapellmeister (the director of a choir or orchestra) with the court of Count Erdmann II of Promnitz at Sorau; in Eisenach, Barfüßerkirch, with Prince of Bayreuth; and with Duke Ernst of Gotha. During his time in Eisenach, he married his first wife. After she passed away in 1711, he married again and became a family man. In 1721, Telemann was invited to fill the role of Kantor (choirmaster) of the Hamburg Johanneum, a school built in the 1500s. After almost resigning and applying for a position as Kantor of the Leipzig Thomaskirche, the faculty of the Hamburg Johanneum gave Telemann a raise and let him participate with the Hamburg Opera. In 1728, Telemann and J.V. Görner published their first music periodical, *Der getreuer Musikmeister* (“The Faithful Music Master”). Every two weeks, this magazine published new music by local composers for use by amateur and professional musicians at home. Telemann remained in Hamburg until his death in 1767. His godson, Carl Philipp Emanuel Bach, son of Johann Sebastian Bach, took over Telemann’s position at Hamburg Johanneum.

It is widely believed that Telemann composed the majority of his instrumental works before 1740. In the case of the Concerto for Four Violins in G Major, TWV 40:201, it is believed (based on surviving manuscripts) that Telemann wrote this concerto and two additional concerti with the same instrumentation during his tenure in Eisenach, which lasted from about 1708 to 1712. The G Major Concerto’s structure is reminiscent of the sonata da chiesa, a widely used form for trio sonatas in the baroque period which begins with a slow movement acting as an introduction, then moves to a fast-paced fugal second movement and a cantabile third movement, ending with a brisk and lively finale typically in binary form. The *Vivace* movement presented today is the final movement of the G Major Concerto. Telemann creates excitement through the lively tempo and by using fanfare-like elements; immediately in the opening, all four violins proudly state a melodic fragment in unison, built

from rhythms one would hear from hunting horns at the time. Throughout the movement, Telemann continues to call back to this hunting horn motif by strategically placing it throughout each of the violin parts and by writing it on open strings so that its timbre pierces through the melodic texture. Listeners should also pay attention to the interplay within the ensemble, as heard in the second phrase of the movement's A section (towards the beginning of the piece). Here, listeners will hear rhythmic unison between the first and second violins, and a separate rhythmic counterpoint within the third and fourth violins. Telemann employs this approach throughout the movement, often pairing the first and second violins together and the third and fourth together, moving the melodic material between these two larger units. Occasionally, he does have three of the violins perform rhythmically in unison, while the remaining violin reiterates the hunting horn motif underneath.

Johann Sebastian Bach (1685-1750), Cantata BWV 137, *Lobe den Herren, den mächtigen König der Ehren*, II. Aria, "Lobe den Herren"

This delightful cantata, composed and premiered by Johann Sebastian Bach in 1725, celebrates both the religious beliefs and the lifestyle of the town of Leipzig. Commissioned especially for Leipzig's town council election, it uses a well-known hymn, "Praise the Lord," as its musical foundation. Many works during this time were typically commissioned for a specific holiday. This piece was written to be enjoyed during any time of the year; however, it is a piece that could be played specifically for Easter and throughout the Ordinary Time between Christmas and the start of Lent. Bach is usually known for his complex pieces, and this piece shows how skillfully he could rapidly create music to fit a specific event. This work is simpler than many of his other pieces, but just as beautiful, joyful, and triumphant. The cantata *Lobe den Herren* is a large musical work with five movements that use a four-voice choir (Soprano, Alto, Tenor, and Bass) as well as several other instruments including strings, brass, percussion, winds, and basso continuo. The second movement, which will be performed for you tonight, is an alto aria with violin obbligato. While the primary focus of the movement is the performance of the violin, with complex melodies interwoven throughout the piece, the voice is emphasized at key moments. The basso continuo provides structure to the melodic lines. Bach produces an entrancing waltz-like feel by placing the ensemble in 9/8 meter while the singer performs 3/4. Although the listener may be inclined to hear the piece in compound meter, make sure to keep an ear out for the 4-against-3 rhythms in the vocal sections. In addition, pay special attention to the bow technique of the continuo and violin, as meticulous care emphasizes key gestures and the downbeats of each measure.

George Frideric Handel (1685-1759), Concerto in B-flat Major, Op. 3, No. 1, HWV 312, I. Allegro

George Frideric Handel was born on February 23, 1685, in Halle, Brandenburg, Germany. He is a British Baroque composer best known for his operas, oratorios, and instrumental compositions, most of which he wrote while living in London. Some of his most famous works include *The Messiah* (1741), *Music for the Royal Fireworks* (1749), and *Water Music* (1717).

Handel's twelve Grand Concertos were written in 1739, inspired by the works of the Italian composer Arcangelo Corelli, and especially the latter's *Concerti grossi*, Op. 6. Tonight, we are performing the first movement from the first concerto of the set six concertos in this opus. It is in the key of B-flat major, while the following two movements are written in the relative key of G minor. Handel strays from the traditional concerto grosso manner through his incorporation of artistic solo passages for both strings and woodwinds. However, he maintains the form of the concerto grosso through the occasional use of collective, tutti passages in contrast to soloistic concertino groupings.

There are many key moments to listen for in this piece. First, the opening is grand, as the ensemble begins with a descending, unison B-flat major arpeggio. This arpeggio can be heard throughout the piece. Second, once the ensemble has completed the introduction, the baroque oboe and alto recorder take over with a duet. The ensemble then returns shortly with the original descending arpeggio once more. Another key moment to listen for is when the violist and the second violinists change the rhythmic texture by playing ascending and descending eighth notes while others in the group layer on top with sixteenth notes. The listener will also notice a playful trade-off of the moving line between the solo first violinist and the oboe midway through the piece. The first violinist floats above the basso continuo group (the harpsichord, bass, and bassoon) with several solos, while emerging alone during others. During the soloist's various scales and melodies, the basso continuo creates tension with a descending B-flat major scale. Finally, the ensemble brings back the descending arpeggio and finishes on a grand B-flat major chord.

Carlo Domeniconi (b. 1947), *Oyun*, Op 93a, I. "Molto Energico"

Carlo Domeniconi is an Italian classical guitarist and composer born in the city of Cesena, which is located in the Emilia-Romagna region of Italy. He studied the classical guitar in Italy and later moved to Berlin, Germany, where he also studied composition. It was in Germany where he met many Turkish immigrants and became interested in their musical culture. He later moved to Istanbul and many of his compositions are heavily influenced by

the music of Turkey. *Oyun* is no exception and is one of the few compositions he has written for four guitars.