



CONSERVATORY OF MUSIC

GRADUATE RECITAL

Priscilla Ibarra, violin

Erica Kang, piano

Monday, April 15th, 2024 | 8pm
FREDERICK LOEWE PERFORMANCE HALL

Violin concerto No. 3
in G Major, KV 216

Wolfgang Amadeus Mozart (1756-1791)

I. Allegro
II. Adagio
III. Rondeau

Descent
Edwin De Paz (b. 1991)
Edwin De Paz, piano

Rotting Away
Gabriel Knights-Herrera (b. 2001)
Priscilla Ibarra (b. 1999)

American Quartet No. 12, Op. 96
II. Lento
III. Moto vivace
Antonin Dvorak (1841-1904)
Ethan Dominguez, violin
Kira Blumberg, viola
Abigail Rodriguez, cello

This recital is given in partial fulfillment of the requirements for the
Master of Music degree in Music Performance.
Priscilla Ibarra is a student of Samuel Fischer.

**UNIVERSITY OF REDLANDS CONSERVATORY OF MUSIC
LAND ACKNOWLEDGEMENT**

We are gathered on the land of the Serrano and Cahuilla peoples, and we
acknowledge the important contributions of this community, their elders
both past and present, as well as future generations. The University of
Redlands Conservatory of Music is committed to continuing to learn about
the land we inhabit, the people who have been displaced from this land,
and building community with its original caretakers.

**Violin Concerto No. 3
in G Major**

Wolfgang Amadeus Mozart (1756-1791)

Wolfgang Amadeus Mozart was, and is still, a world-renowned
Austrian Composer of the First Viennese School of Classical Music. It was
evident from an early age that Mozart had an impeccable ear for music as
he started on harpsichord at three years old, moving onward to
composing only two years later. At the age of six, his father Leopold
Mozart, the author of a well-received violin treatise at the time, took him to
perform at the Bavarian Court in Munich and later to Vienna at the
imperial court. It was only until February 1784 that Mozart began to
keep a catalog of his own compositions when he and his wife, Constanze,
moved to Vienna where he undoubtedly experienced much success. Thus,
at a young age, Mozart gained immediate fame and would continue to gain
recognition for his many operas, symphonies, fantasias, concertos, masses,
and several more classical genres which continue to inspire several
Western composers today.

At age nineteen in 1775, Mozart composed five concertos for
violin and orchestra, which became the last of his major violin works. It
is believed that he wrote the concertos for his violinist friend, Gaetano
Brunetti, from the Salzburg Court to perform in that very hall, where
Mozart, himself, served as Concertmaster. Written in a standard three-
movement concerto, the opening theme of the first movement was inspired
by his most recent opera at the time, *Il ré pastore*. All three movements
highlight the technical ability of the violin with how heavily ornamented
the line is in juxtaposition with the lighter, straightforward orchestral
accompaniment part.

Descent **Edwin De Paz (b. 1991)**

Edwin De Paz is a pianist and composer who graduated from
California State University, San Bernardino in 2019 with a Bachelor of
Arts in Music degree as a composition major where he studied under the
tutelage of Dr. Allen Menton. As a pianist he studied under Dr. Jocelyn
Chang and Dr. Wen-Ting Huang. As a pianist, Edwin has performed and
worked with several groups including the Aplé Quartet, the Oblivious
Trio, and the Oblivious Quartet. He has also performed in the CSUSB
Piano Day in collaboration with CSU Long Beach and Pasadena City
College, the CSUSB Chamber Group Concerts, a CSUSB Chamber
Orchestra concert, and various community outreach performances in the
San Bernardino City and Redlands Unified School Districts. He has also

performed at Walt Disney Concert Hall with the CSUSB Choirs for the piece *Crowd Out*, conducted by Dr. Lesley Leighton. Edwin is currently working as a composer for the Emmy Award winning series *The Bay* *The Series*, and has worked on award winning films such as *If I Lose Myself* and *Devil May Care*. He also works as an independent piano instructor teaching children and adults all throughout the Inland Empire.

In late 2023, Edwin had been commissioned by previous colleague and friend Priscilla Ibarra to write a piece for violin and piano, thus came about the creation of *Descent*. Inspired by Albert Einstein's definition of "insanity," which is doing the same thing over and over again and expecting different results, Edwin used a repetitive motif throughout the piece in the violin voice as the listener slowly descends into madness.

Rotting Away

Gabriel Knights-Herrera (b. 2001)
Priscilla Ibarra (b. 1999)

Gabriel Knights-Herrera is currently an undergraduate student at California State University, San Bernardino where he is pursuing a Bachelor's of Music in Viola Performance and Music Education under the instruction of Dr. Lucy Lewis, with a Bachelor's of Arts in Music, concentrating in Music Composition under Dr. Kevin Zhang. Gabriel has also performed as a violist with surrounding ensembles such as the Coachella Valley Symphony and Temecula Valley Symphony, directed by John Mario di Constanzo, and the Southland Symphony Orchestra, directed by Dr. Sylvia Mann. He is regularly programmed in the CSUSB Music Tech. & Composition Showcases and is preparing his first orchestral premiere of his suite *Acrylic Dreams*. The suite is scheduled to be premiered by the CSUSB Symphony Orchestra May 9th, 2024. He has also been able to share his compositions in off-campus events. Recently, Gabriel had his compositions featured at *Mortification*, an art exhibit curated by artist/composer Priscilla Ibarra where he had the opportunity of collaborating and premiering with Priscilla Ibarra on her graphic score *Rotting Away* for solo viola.

Mortification was an art exhibit that surfaced every negative emotion that coexists with shame. Shame by embarrassment, disgust, missed opportunities, regret, and overall a limp sense of hopelessness. However, this is not to say that all hope is lost. In order to drag ourselves out of such turbulent despair, we must face these feelings and find out why we feel this way. To carry on without facing the issue is to remain ignorant of our own selves and, sometimes, develop trauma. In order to help ourselves we must do the difficult thing. Remember: we are humans. We make mistakes. It's going to be okay in the end, if it's not okay then it isn't the end.

American Quartet No. 12, Op. 96

Antonin Dvořák (1841-1904)

II. Lento

III. Moto vivace

Antonin Dvořák was a Bohemian composer of the then Austrian Empire, now known as the Czech Republic, and became the first to gain worldwide recognition. Unlike his father, who was both a butcher and innkeeper who played the zither, Dvořák showed a talent for music and was encouraged to pursue his passion, becoming a well-accomplished violinist from a young age. He studied harmony, piano, and organ when he turned twelve years of age and began composing shortly after. In the 1860's, Dvořák experienced financial instability to where he could hardly afford to spend both time and money on composition, as paper and a piano to compose on were difficult for him to obtain. Years later, he would go on to state that he had virtually no memory of what he wrote during this time and many works remained unheard. However, during this time, he would meet his future-wife, Anna Čermáková, who was both a pianist and a singer. It is said that some of his most recognizable works in the Western world were written during the 1870's at Josefina Čermáková's summer house, his sister-in-law, in Vysoká which she owned with her husband, Count Václav Kounic.

In 1893, Dvořák composed his twelfth string quartet in F major op. 96, which was nicknamed as the *American Quartet*, in Spillville, Iowa during his summer vacation. Known for its strong opening viola motif, this instant success of a composition was written merely in twelve days. The two main melodies of the first movement are from the pentatonic scale, which is one major characteristic of American folk music, followed by a somber second movement, then closing with a jaunty, danceable movement.