



DIAMOND BAR  
**PERFORMING ARTS ACADEMY**  
ADVANCED MUSIC PROGRAM

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## **SPRING RECITAL**

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**Wednesday, February 3rd, 2016, 8:00pm**  
**Diamond Bar High School Theater**

Serenade in Eb Major K. 375 (1781)

Wolfgang Amadeus Mozart  
(1756-1791)

Allegro Maestoro

Darren Chiu & Clarissa Antoine, Oboes  
Andrew Chang & Brett Yonezawa, Clarinets  
Isaac No & Eliana Lontok, French Horns  
Victor Chai & Melody Guo, Bassoons

*from* Trois Pièces Brèves (1930)

Jacques Ibert  
(1890-1962)

Andante  
Allegro

Jessica Zhang, Flute  
Letitia So, Oboe  
Halli Kato, Clarinet  
Alex Liang, Horn  
Diego Hammond, Bassoon

Three Shanties for Wind Quintet (1943)

Malcolm Arnold  
(1921-2006)

Allegro con brio

Annette Kim, Flute  
Elizabeth Shin, Oboe  
Annabelle Wang, Clarinet  
Vivian Shen, Bassoon  
Eliana Lontok, French Horn

Petite Suite (1886-89)

Claude Debussy  
(1862-1918)

En bateau  
Cortège

Timothy Yeh, Flute  
Darren Chiu, Oboe  
Andrew Chang, Clarinet  
Isaac No, French Horn  
Victor Chai, Bassoon

Fugue in G Minor BWV578 (1703-1705)

Johann Sebastian Bach  
(1685-1750)

Joshua Park, Soprano Saxophone  
Nick Lucero, Alto Saxophone  
Allen Yun, Tenor Saxophone  
Ryan Li, Baritone Saxophone

Arr. K. Agioritis

**PAUSE**

Sarcasms, Op. 17 (1912-14)

Sergei Prokofiev  
(1891-1951)

- I. Tempestoso
- II. Allegro rubato
- III. Allegro precipitato
- IV. Smanioso
- V. Precipitosissimo

Eden Chen, Piano

String Quartet No. 2 in D Major (1881)

Alexander Borodin  
(1833-1887)

Allegro Moderato

Kevin Zhang, Violin  
Felix Lien, Violin  
Matthew Ho, Viola  
Eric Zhu, Cello

String Quartet (1798-1790)

Ludwig van Beethoven  
(1770-1827)

Allegro

Kevin Tsao, Violin  
Jeff Chow, Violin  
Betty Kim, Viola  
Jonathan Sun, Cello

String Quintet in C Major Op. 29 (1801)

Ludwig van Beethoven  
(1770-1827)

Allegro Moderato

Benjamin Chen, Violin  
Shirley Dong, Violin  
Samantha Hong, Viola  
Bryant Lu, Viola  
Chelsea Wong, Cello

Mozart's **Serenade in E-flat major, K.375**, consists of two versions including a sextet of two clarinets, two bassoons and two horns, and an octet that adds two oboes. In October 15, 1781, the first version, the sextet, premiered at Joseph Hickel's home, a Viennese court painter. About half a year later, the emperor of Austria, Joseph II, established a Harmoniemusik. Instead of the normal sextet form, Joseph decided that his band should consist of an octet, in order to differentiate himself from the aristocrats. This innovation then sparked many to compose new music for this unique format. As an attempt for his music to be played in the imperial court by the Harmoniemusik, Mozart rearranged his Serenade, K. 375, adding two oboe parts and making several other revisions. His Serenades were often used for light entertainment or to accompany an imperial supper. However, many contemporary serenades written for the Harmoniemusik were also ideal for outdoor performances. Mozart's Serenade in E-flat major provides the audience with a classical tune that stresses both clarity and balance. The first movement, Allegro Maetoso, opens with an elegant and relaxing melody carried by sustained tones and suspensions. This simple yet elegant piece has continued to resonate its bright melody for hundreds of years.

Clarissa Hui, Percussion, Class of 2018

Despite the heavy influence of Impressionists on Jacques Ibert's diverse works, his *Trios Pieces Breves* portrays characteristics of Neoclassicists. Ibert's fine craft and good humor are all embodied in this woodwind quintet piece which was first published in 1930. Ibert, along with his contemporaries Paul Dukas and Maurice Ravel, used a highly developed and colorful mastery in his compositions. However, in *Trios Pièces Brèves*, Ibert captures the light airiness of French Impressionism without its ominous shadows. This carefree work of pure entertainment in C Major uses two energetic, outer movements to envelope a calmer, middle movement. The second movement, *Andante*, is modeled after the two-part inventions of Bach and contains an idyllic and delicate duet between the flute and clarinet which remains undisturbed and tranquil until the closing measures where the other instruments enter to provide a small coda. The first movement, *Allegro (En pressant jusqu'à la fin)*, is a clear display of the composer's colorful and charming style. It opens with a lively, spirited, and cheerful introduction which contrasts between delicate and bold sections, similar to an English jig in Paris. Ibert was not quite as acclaimed as composers such as Beethoven and Chopin, but his works are still widely valued and respected to this day.

Amanda Hsieh, Piano, Class of 2018

Sir Malcolm Arnold was born in Northampton, England in 1921, and he studied music and composition at the Royal College of Music in London. Arnold, being a trumpet player himself, composed mainly for wind instruments. He has been established as a composer who constructs effervescent and lively melodies in

his pieces, which is clearly demonstrated in his Three Shanties. This piece yields as much enjoyment for the listener as it does for the player. Despite receiving their first performance in a humble airport hangar in Bristol, England, by the London Philharmonic Orchestra Wind Quintet, this short collection of shanties has become one of the most commonly performed works by woodwind quintets worldwide. Each of the three movements of this piece is based on a recognizable sea shanty. The first movement of the piece, *Allegro con brio*, is based on the most well-known shanty, *The Drunken Sailor*. In this movement, a drunken sailor is portrayed, showing his various stages of intoxication. He comes down with hiccups, finds himself in a state of remorse, and dances to a tango on the sandy shores of South America. It starts off with a polyphonic tune, turns dark for a moment, then recovers with a humorous tango.

Elizabeth Shin, Oboe, Class of 2018

Debussy's *Petite Suite* began as a piece for piano for four hands and the intention for this piece was to entertain rather than challenge the listener's mind. The first performance was presented March 1, 1889 by Debussy himself and Jacques Durand. In the nineteenth century, it was common for composers to allow their works to be orchestrated for other instrumentations by other composers. *Petite Suite* was arranged for full orchestra by another French composer, Henri Busser. Subsequently, the *Petite Suite* has been arranged for many forms of ensembles such as clarinet, brass, and harp. Tonight you will be hearing an arrangement for a woodwind quintet.

The first two movements "En bateau" and "Cortege" are inspired by two poems from Verlaine's 1869 volume *Fetes galantes*. The poems recall fanciful paintings by French impressionist painters of the aristocrats on country outings, during the era of 18<sup>th</sup> century. In *En bateau* (In a Boat), a delicate melody that is accompanied by broken chords clearly evokes the listener to think of ripples, eddies, and whirlpools in the water. The second movement *Cortege*, reminds the listener of a marching band performing at a festival parade.

Annette Kim, Flute, Class of 2018

Johann Sebastian Bach's musical career began in the early 1700s when he was appointed the organist at St. Boniface's church in Arnstadt and lasted until his death in 1750. In this time, he composed over 1000 pieces including cantatas, masses, chorales, organ works, chamber music, and of course fugues.

Fugue in G minor, BWV 578 is a piece that was originally written for organ by Bach between 1703 and 1705. This piece is perhaps one of Bach's most famous pieces and is also known as the "Little Fugue" in order to distinguish it from another fugue that he had written. The "Little Fugue" is written for four voices in the key of G minor and features a 4 and a half measure theme. The four featured voices are soprano, alto, tenor, and bass. The "Little Fugue" is written in the form of a fugue which means that the main theme is repeated by each voice with more complexity

and layers added each time. Due to this piece's popularity, many arrangements have been made for ensembles like orchestras, string quartets, saxophone quartets, and many other ensembles. In tonight's concert, you will hear an arrangement written for saxophone quartet.

Nick Lucero, Saxophone, Class of 2018

The Sarcasms Op. 17 are a set of 5 pieces for the piano, a cycle that showcases the crueler side of Prokofiev's character. The first movement, *tempestuoso*, creates its tension by juxtaposing the right hand with left hand syncopation, which occurs through both the percussive and lyrical sections. The rhythmic irregularities are used to mock the romantic texture. A whimsical and contemplative tone is struck in the second piece, which eventually becomes more and more menacing, and the disturbing change from mischievous to truly caustic calls to mind the phrase, "Those who play with the Devil's toys are brought by degrees to wield his sword." Greater rhythmic drive is present in the third piece, in which the toccata gives way to a dream-like passage, whose foreign atonality is at odds with its romantic phrasing. The fourth piece is introduced with great panic, and the excitement is channeled into the heavy march that follows. However, Prokofiev shows an emptiness behind the heroic patriotism, and the piece ends in mourning. Laughter abounds in the final piece, but it is cruel, dissonant laughter directed at a helpless victim. The irony in the last piece lies in that the aggressor feels guilty as the victim cries, and his laughter in the theme returns in a sinister and lower register to haunt him. The most subtle of the five pieces, it creates a sonic world of gloom and anxiety.

Eden Chen, Piano, Class 2017

The String Quartet no. 2 in D Major by Alexander Borodin was written in 1881 while vacationing in his country house in the province of Tula, Russia. The piece was dedicated to Borodin's wife, in remembrance of their 20-year wedding anniversary. It was completed with remarkable quickness considering it took 5 years of drafting to finish his first string quartet; the second one required only two months. The piece opens with a lyrical melody accompanied by great delicacy, providing beauty with each musical phrase. The calm, soothing beginning soon gives way to a second theme which portrays a rigid yet vigorous theme which serves as a counterbalance to the swaying introduction. Intermixed in all of this is a wonderful sense of affection, creating a pleasing wash of sound which is present throughout the entire first movement. The piece saw its debut on January 26, 1882 at the Imperial Russian Musical Society concert in St. Petersburg. The piece, however, was published posthumously after Borodin's early death in 1887; he was only 53 years old. Nonetheless, Borodin's String Quartet no. 2 in D Major remains one of the most popular and most played string quartets in the world of music.

Kevin Zhang, Violin, Class 2018

Beethoven spent his first years in Vienna focused on composing music popular to the city, including piano sonatas, string trios, and opera arias. Only after studying from Haydn did Beethoven begin composing his string quartets. The Op. 18 quartets were published in 1801 by Mollo & Co. They are thought to demonstrate his total mastery of the classical string quartet as developed by Haydn and Mozart. Dedicated to Prince Franz Joseph von Lobkowitz, the Op. 18 quartets is probably Beethoven's most ambitious project of his early Vienna years.

Beethoven's String Quartet in D Major Op. 18, no. 3 was written between 1798 and 1800. Although it is numbered third, it was the first quartet Beethoven composed. This piece is undoubtedly one of the gentlest and lightest of his earliest works. The first movement opens with a two note rising figure by the violin, leaving us briefly in doubt as to what key and tempo it is in, before the other voices enter with a chordal accompaniment that moves into the main flow of the music. The still opening then eases into a more flowing tempo that is unique to an allegro. The movement features a broad singing tone in the style of Mozart, whose lyricism and thematic ideas appear to have strongly influenced Beethoven. The first movement is a Sonata-Allegro form: well balanced and proportioned in all of its parts. But at the same time, very slight and elusive as a whole, leaving us with a very delicate impression.

Jade Chen, Piano, Class of 2018

Beethoven's String Quintet in C Major (Op. 29) was composed in 1801 and dedicated to Count Moritz von Fries. It is Beethoven's only full work for string quintet and imitates Mozart in adding a second violist instead of a second cellist. Some see it as the transition between Beethoven's early and middle periods as this work shows signs of his style from his later years. The string quintet was written as Beethoven learned that his deafness was becoming permanent. This is seen in the contrast between the first movements, which show a more light-hearted, cheerful personality, and the last movements, which are darker and more unsettling. The quintet was published only a year after his Op. 18 quartets, in 1801, by Breitkopf und Härtel in Leipzig. It is given the nickname "the Storm" because of the quick and stimulating character of the last movement. The piece consists of 4 movements and the first movement is in a typical Sonata form.

From the beginning, the influence of Mozart is clear with a calm Allegro in the tonic that stays gentle throughout the first movement. The cantabile main theme is imitated but is rescored each time, using the different combinations of instruments allowed for by an extra viola. The movement modulates to the second theme that is in A major instead of the usual dominant of G. This theme is first lightly scored and later repeated by the lower instruments. The development and reprise further show the influence of Mozart's style in his music.

Matthew Ho, Piano & Viola, Class of 2018

**The use of flash cameras is not permitted.**

**Please silence your cell phones, pagers, alarms,  
and other audible electronic devices before the  
concert begins**