



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

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## **Chamber and Solo Recital**

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**Monday, December 5, 2016, 7:30pm**  
**Diamond Bar High School Theater**



from Nutcracker Suite (1892)

Pyotr Tchaikovsky  
(1840-1893)

March  
Trepak

Nicholas Lucero, Soprano Saxophone  
Ryan Li, Alto Saxophone  
Bill Zhang, Tenor Saxophone  
Jonathan Tan, Baritone Saxophone

Serenade in Eb Major, Op. 7 (1882)

Richard Strauss  
(1864-1949)

Jessica Zhang & Timothy Yeh, Flute  
Clarissa Antoine & Darren Chiu, Oboe  
Andrew Chang & Brett Yonezawa, Clarinet  
Isaac No, Rachel Kim, Elizabeth Li & Alex Liang, French Horn  
Patrick Zhang, Tuba

Wind Quintet, Op. 3 (1876)

Paul Taffanel  
(1844-1908)

*Allegro*

Christine Lee, Flute  
Amy Miyahara, Oboe  
Annabelle Wang, Clarinet  
Eliana Lontok, French Horn  
Parker Chu, Bassoon

The Carnival of the Animals (1886)

Camille Saint-Saëns  
(1835-1921)

The Swan  
Finale

Arr. Bill Holcombe

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

Étude No. 11 in A Minor, Op. 25 (1837)

Frédéric Chopin  
(1810-1849)

Nocturne No. 2 in F-sharp minor, Op. 48 (1841)

Chopin

Étude No. 12 in D-sharp minor, Op. 8 (1894)

Aleksandr Scriabin  
(1872-1915)

Eden Chen, Piano

Violin Concerto No. 5, Op. 37 (1859)

Henri Vieuxtemps  
(1820-1881)

*Allegro non troppo – Moderato*

Kevin Tsao, Violin  
Betty Kim, Piano

Suite No. 1 (2012)

Fred Emory Smith  
(1990-

Ryan Chao  
Jeremy Davis  
Hampton Douglas  
Clarissa Hui  
Cash Langi

Russian composer Pyotr Ilyich Tchaikovsky brings a small family's loving Christmas festivities to life in his charming ballet, *The Nutcracker*. Although originally orchestrated for a symphony orchestra, Tchaikovsky's *Nutcracker* remains a modern favorite rearranged for a multitude of groups, including tonight's saxophone quartet. Despite being Tchaikovsky's third and final ballet, *The Nutcracker* has risen to extreme prominence and is one of Tchaikovsky's most well known creations. The *Nutcracker Suite* has eight separate movements with each having a characteristic sound, time signature, and number of bars, as the choreographer, Marius Petipa, gave Tchaikovsky a very specific set of instructions for the composition of this ballet. This suite modulates to multiple different keys throughout the movements in order to invoke various emotions and feelings. This composition begins with the *Miniature Overture*, which carries a whimsy and delightful melody throughout the movement. It then enters the *Danses Caractéristiques*, which are a series of pieces based on music of several different and unique cultures. Finally, the suite concludes with the well-known *Waltz of the Flowers*. This particular arrangement for saxophone quartet is only a selection of the musical works from the ballet, as these pieces have been chosen specifically for a concert performance. Today, the *Nutcracker* has become a suite synonymous with the Christmas season, due to its charming and wonderful nature.

Ryan Li, Saxophone, Class of 2019

Born into a well known musical family, Strauss embodies his musical upbringing and idolization of classical composers, including Beethoven, Haydn, and especially Mozart, within his *Serenade in E flat major for 13 winds*. The profound influence of Strauss's father, the principal horn at the Court Opera in Munich, resonates throughout the romantic, relaxed movement as Strauss remains close to his classical traditions. Although his works later became influenced by his passion for "new" music, inspired by composers including Richard Wagner, seventeen-year-old Strauss does not fail to create a strikingly beautiful rhapsodic melody in his *Serenade*.

The single movement composition follows the form of a sonata, marvelously portraying the 13 instruments before moving to a development section, led by the oboe over a series of sustained notes, and finally ending with a grand recapitulation of the initial theme. Strauss gently brings his serenade to a close with the sweet lyricism of a flute, a reminder to the audience of his stunningly beautiful writing in operas.

Clarissa Antoine, Oboe, Class of 2018

French conductor and composer Paul Taffanel wrote the first movement *Allegro* for his Wind Quintet in an upbeat style, full of forward motion. Known for being an exceptional flautist, Taffanel incorporates his technical knowledge of the flute with many runs and subtle yet elegant solo at the end of the piece. In fact, the melody is played in equal aspects, low and high, by all of the used instruments. In the middle, the key changes from g minor to major, creating a bridge in the song that includes the same repetitive run from the beginning of the piece. Taffanel uses a wide instrumental notation, ranging from the low notes of the flute to the highest notes on the bassoon, giving the piece a mysterious effect with suspense. Most of all, this wind quintet is notorious for the extreme usage of dynamic contrast, with the whole ensemble crescendo-ing or decreasing its volume at the perfect times as one. Overall, the Wind Quintet Op.3 in g minor *Movement I* by Paul Taffanel can be seen as a very decorated work of art and will continue to be greatly loved.

Parker Chu, Bassoon, Class of 2019

Following his tragic concert in Germany, Camille Saint-Saëns retreated to a small village in Austria. Although he was known for being a serious composer, he wrote *The Carnival of the Animals* for fun with no intention of the piece being performed. This work was originally written for 2 pianos, 2 violins, viola, cello, double bass, flute, clarinet, glass harmonica, and xylophone, but it was later rewritten for woodwind quintet by numerous composers. The entire piece is 14 movements long with each movement using a different character to portray a different animal. Throughout the piece, the audience can hear the varying colors of Saint-Saëns' "zoological fantasy". *The Carnival of the Animals* has earned the title of one of Saint-Saëns' best-known works, and it is still popular today because it is enjoyable for audiences of all ages.

Andrew Chang, Clarinet, Class of 2019

Although Belgian-born composer Henri Vieuxtemps is rarely discussed nowadays, he was among the most celebrated virtuosos of the 19th century. He was hailed as “le roi [king] du violon” and regarded as a successor to Paganini, who praised him exceedingly. The Violin Concerto No. 5 in A Minor was written at the request of his friend Hubert Léonard, professor of violin at the Brussels Conservatory, as a test-piece for a competition at the Brussels Conservatory. It was designed to assess the abilities of conservatory violinists, however, this concerto is by far the best known of his seven concertos and became a standard repertoire piece for modern violinists.

The structure of this piece can be analyzed as a one-movement work in three sections or a three-movement work played without pause. In tonight’s performance, you will hear what is considered to be the first movement of this concerto, *Allegro non troppo – Moderato*. The opening episode follows what appears to be a large sonata-concerto form, a dramatic main theme and a lyrical subject. The music proceeds through an extensive and demanding development section before giving way to an elaborate solo cadenza.

While working in the film scoring industry, Fred Emory Smith developed a skill in combining the drama of film with the impact of music. Smith uses this connection between the two art forms as inspiration for his other writing. He received his bachelor’s degree in Film Scoring from the Berklee College of Music, and for his contributions and talent while at Berklee, Smith was honored the Doug Timm Award for outstanding musicianship in Film Scoring. Suite No. 1 for percussion ensemble is a high energy composition for five players. The piece was originally commissioned for the Pacific Symphony Youth Wind Ensemble, a local high school performing group based in Irvine. Containing both rhythmic and lyrical ideas, Suite No. 1 utilizes melodic motifs originally presented in 4/4 time and later translated into a 7/8 meter. Also, throughout the piece there are conversational elements where one player hands the melody off to another. The dramatic shifts in the different components drive the composition forward while also challenging the players. This music requires attentive listening and counting skills to create a seamless connection between each member. Suite No. 1 is a fairly new composition and a great addition to the expanding repertoire for percussion ensemble.

Cash Langi, Percussion, Class of 2019

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

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