



DIAMOND BAR  
PERFORMING ARTS ACADEMY  
ADVANCED MUSIC PROGRAM

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CHAMBER RECITAL

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**Wednesday, February 21, 2018, 8:00pm**  
**Diamond Bar High School Theater**



String Quartet No. 2 in D Major (1881)

Alexander Borodin (1833-1887)

*III. Notturmo – Andante*

Kevin Zhang, Violin  
Kelly Tsao, Violin  
Gloria Choi, Viola  
Tanya Yang, Cello

Quintet Op. 56 No. 1 in B-flat Major (1821)

Franz Danzi (1763-1826)

*I. Allegretto*

Lauren Chen, Flute  
Valerie Chang, Flute  
Christopher Lee, Clarinet  
Paul Salazar, Bassoon  
Lindsay Kashiwabara, French Horn

Scherzo (1963)

John Cheetham (1939-)

Ethan Kim, Trumpet  
Ashwin Sanjaye, Trumpet  
Yolanda Zheng, French Horn  
Luke Zhou, Trombone  
Sean Wu, Tuba

String Quintet No.2 Op. 77 (1875)

Antonin Dvorak (1841-1904)

*IV. Finale, Allegro Assai*

Sean Chang, Violin  
Kelly Tsao, Violin  
Gloria Choi, Viola  
Tanya Yang, Cello  
Patrick Nguyen, Double Bass

The trio sonata form was a popular form during the Baroque period from the late 17th century to the first half of the 18th century. It was soon surpassed by string quartets, but trio sonatas represented an ideal economy of means. Trio sonatas needed two or three solo melodic instruments and basso continuo, creating three parts. Most commonly the trio sonata needed four players. It was, however, always possible to play trio sonatas without chordal filling from the keyboard or its equivalent. The composer for Trio Sonata in G Minor remains unknown but is accredited to two musicians: John Helmich Roman and Johann Quantz. Bruce Haynes, a renowned scholar, believes that Trio Sonata in G Minor was mistakenly attributed to Roman. Tonight you will be hearing an arrangement for two horns and tuba.

Johann Quantz not only composed prolifically for the flute but also was a professional flutist and instrument maker. His mastery with the flute can be explicated by his piece, *On Playing the Flute*, one of the first major pedagogical methods for the instrument.

Johan Helmich Roman was a central figure in the musical life of the Swedish era of peace as we laid the foundation of modern musical life in Sweden. Following this country's decline as a great power, Roman is regarded as one of the foremost composers Sweden has ever had. His rich production includes music for celebrations at court, sacred choral works, sacred and secular songs, etc. Roman's style incorporates impressions from many quarters, chiefly from Handel and his Italian contemporaries.

Alex Liang, French Horn, Class of 2017

Henri Rabaud was a 20th century French composer and conductor. Although a composer of the 20th century, Rabaud composes this piece in the Romantic style. He is known for his mantra, "Modernism is the enemy". Being a huge conservative director, his works show a significant contrast to the big named contemporaries of his time, Wagner, Franck, and Debussy. While the contemporaries of his time composed with atonality (lack of tone, harmony, or key), Rabaud composes his pieces with conservative and tonal qualities. His works feature significant dynamic contrasts, excitement, and a strong feeling of nature; qualities from the romantic period. Those characteristics are especially present in the first movement of his Andante and scherzo: full of dramatic changes in sound. He emphasizes the use of legato through the piano, violin, and flute. His use of rubato, with sudden changes in tempo, gives the piece its emotional feel. Written in G major, Rabaud's Andante and scherzo gives a calm and soothing feeling to his listeners.

Melody Chang, Violin, Class of 2018

*Maya*, a contemporary rondo based on a joint composition from 1986, juxtaposes a soaring melody with sixteenth-note passages in the flute parts, noted as an effective double-tonguing workout; one hears the back-and-forth of the melody line versus the sixteenth-note effect in the background, projecting a

conversation of different textures. This style was cultivated by Ian Clarke's experiences recording quasi-structured improvisation for a music library company in 1987. His use of sixteenth-note rhythms is not endemic to this piece; rather, he consistently shows off this type of flute virtuosity in his compositions, most notably in *The Great Train Race*.

What Clarke has done is integrate new musical ideas into lasting styles. This piece has rhythmically unstable figures compounded with elaborate melodies sitting on top, being thrown back and forth in variation. He distinguishes between melody and harmony with not only volume, but also range: the long, developed melody is both marked louder than the harmony and written in a higher register. These contemporary techniques are performed by a Romantic chamber instrumentation, two flutes and piano, used by composers such as Galli and Doppler. *Maya* also has a classical structure: it is a complex rondo with the recurring motif introduced by the first flute coming back again and again, interspersed with variations on that motif and rhythmic sixteenth-note passages. These notable qualities have led to the popularization of this piece through the last two decades as a standard chamber piece for flautists all around the world.

Jonathan Ho, Viola, Class of 2020

Originally composed for the basset horn, clarinet and piano, Mendelssohn orchestrated the graceful piece just a week later, featuring the talent of Clara Schumann (German pianist/well known composer) in the Leipzig Gewandhaus Orchestra (1835). Being the pivotal symbol of the Romantic era, Mendelssohn significantly impacted the musicians of his time, blending the styles of classicism with romanticism, two very incongruous styles of music. Music historians also refer to him as the definitive link between Mozart and 19<sup>th</sup> century composition, leaving indelible musical achievements in numerous European countries. Mendelssohn also created the composition term "scherzo," which refers to a light, and playful movement. Rather than having prominent pieces that are still conducted by the modern world, current-day musicians still use the composition skills and styles of Mendelssohn, having an everlasting legacy. In this specific piece, the audience will enjoy a harmony created by two clarinets, along with a piano that embellishes the quality of the masterpiece, also having its melodic moments here and there.

Alex Chun, Clarinet, Class of 2020

Born in Lviv, Ukraine, Albert Franz Doppler was both a virtuoso flutist and Romantic composer who made his debut as a flutist at the early age of 13. As a composer, Doppler produced many pieces for the flute, most with Russian and Hungarian aspects in them, such as concertos, many showpieces, and duets, including one of his most famous duet, *Andante et Rondo*, Op. 25. This piece was composed to highlight the talents of Doppler and his brother, Karl Doppler, who was also a successful flutist and composer himself, during one of their many

tours throughout Europe. In the first movement of Andante et Rondo, Op. 25, the warm and lyrical melody rises and falls in a dramatic fashion with rich harmonies intertwined in between the two flutes. This section is filled with the various elements of romantic lyricism and harmony, like the flowing melodies. In contrast, the next movement, Rondo, features more complex and upbeat rhythmic layers, with a less flowing melodic line. Similar to the style of a Hungarian gypsy dance, the Rondo is filled with dramatic dynamic and tempo contrasts, which are all components of Romanticism. These various elements of Doppler's Andante et Rondo, Op. 25, are what makes it remain as one of his most prominent and popular work, even today.

Kevin Hsieh, Violin, Class of 2020

Borodin's String Quartet No. 2 in D Major was composed quickly one summer in dedication to his wife, Ekaterina. The third movement, *Nocturne*, the most famous of the quartet, possesses an indelibly crafted theme intricately weaved throughout the beginning and end of the piece. Borodin and Ekaterina emerge most prominently within the voices of the cello and first violin, respectively, with Borodin expressing himself in the opening melody with the gentle accompaniment of the second violin and viola. The peaceful atmosphere established by the cello and first violin is disturbed by the agitation and sense of decisiveness set by the middle theme of F Major; however, resolution is established by the closing canons between the cello and first violin and then the two violins. Arguably one of his most famous works, *Nocturne* was later adapted into many orchestra arrangements, the musical *Kismet*, and the score of Disney's short film *The Little Matchgirl*.

Tanya Yang, Cello, Class of 2018

Franz Danzi was a German composer who wrote many chamber pieces that revolved around small groups, such as the woodwind quintet. His works invoked a mix of both the classical and romantic genres, as they were influenced by many of the greats he met, such as Mozart and Beethoven. Such works involve the Wind Quintet No. 1 in B-flat Major Op. 56 No.1, which was one of the earliest quintets to be composed and played by wind instruments. This piece, the first in a set of three, sets the stage for the subsequent pieces with its jovial and cheerful style. The teachings and style of Anton Reicha are present here in its sonata form – all five parts of the quintet are brought out with equal importance, although they differ from that of Reicha in its technical intensity. The piece was written after the death of his wife in 1800 and five years prior to his own passing in 1826.

Chris Lee, Clarinet, Class of 2020

From the *Journey of Three Rivers* to *Three Bingham's*, John Cheetham's composing reflects his Southeastern American upbringing. Born in Taos, New

Mexico in 1939, John Cheetham has composed for a variety of ensembles, from chamber groups to orchestras, and specialized in low brass instruments. Cheetham was a professor of music theory and composition at the University of Missouri from 1969 to 2000. The *Scherzo* was published back in 1963 by Cheetham when he was only 24 years old. The *Scherzo* is a short single movement piece written for a brass quintet consisting of two trumpets, a horn, a trombone, and a tuba. The *Scherzo* follows a classical rondo form with a theme, a variation, and a restatement of the theme, and features a joyous melody that is stated by the trumpets and then passed around the quintet throughout the piece. The *Scherzo* remains a prominent repertoire for brass and is performed often by brass quintets today.

Valerie Chang, Flute, Class of 2020

As a world renowned Czech composer, Dvorak wrote all types of works such as operas, symphonies, ensemble pieces, and piano pieces. Although the quintet is the second of Dvorak's three quintets, it is unique as it calls for a double bass whereas the other two require a second viola, making it often referred to as the Bass Quintet. This piece was written around the time Dvorak officially began his career after submitting his works to the Austrian State Stipendium and deeply impressing one of the judges, Brahms. It was at that time of success when his music started to be published. This high spirited piece marks a new source of musical style as Dvorak transitions from the style of Richard Wagner to drawing inspiration from the Classical Viennese composers, Mozart and Schubert. This can be heard in the piece as the music encompasses a clever brilliance enveloped in the complex musical phrases, with a Bohemian flavor added. The last movement of the quintet is one of joyfulness, and includes a series of melodic lines accompanied by rhythmic phrases. The intertwining of these lines creates intensity within the music that continues until the very end.

Sean Chang, Violin, Class of 2020

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

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