



DIAMOND BAR  
PERFORMING ARTS ACADEMY  
ADVANCED MUSIC PROGRAM

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CHAMBER RECITAL

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**Wednesday, March 21, 2018, 7:30pm**  
**Diamond Bar High School Theater**

Sonata II in A Minor Op. 66 (1737) Joseph Bodin de Boismortier (1689-1755)

*Minuet*  
*Gaiment*

Iris Lee, Cello  
Perry Nguyen, Double Bass

Hypnos (2017)

Marc Papeghin (1985)

Act II

Lost in Space  
Pharaoh's Delight  
Exposed  
Fighting Back  
On the Road to Lucidity  
Ultimate Battle  
Triumph of the Dreamer

Isaac No, French Horn  
Eliana Lontok, French Horn  
Joseph Montoya, French Horn  
Rachel Kim, French Horn

Piano Quintet in A Major, D. 667 (1819)

Franz Schubert (1797-1828)

*I. Allegro vivace*

Emily Yang, Violin  
Jonathan Ho, Viola  
Angelina Kim, Cello  
Brian Slack, Double Bass  
Mi-Hyun Suh, Piano

Konzertstück No. 2 in F Minor Op. 114 (1834) Felix Mendelssohn (1809-1847)

*Andante*  
*Presto*

David Montoya, Clarinet  
Brian Sun, Clarinet  
Evelyn Lee, Piano

Piano Trio No. 2 in C Minor Op. 66 (1845)

Felix Mendelssohn (1809-1847)

*I. Allegro energico e con fuoco*

Shirley Dong, Violin  
Angelina Kim, Cello  
Matthew Ho, Piano

Quintett in D Major, Op. 52 (1924)

Theodor Blumer (1881-1964)

*III. Leicht fließend*

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

Songs for the Coming Day (2012)

David Maslanka (1943-2017)

XIII. The soul is here for its own joy

Nicholas Lucero, Soprano Saxophone  
Kyle Kato, Alto Saxophone  
Ryan Li, Tenor Saxophone  
Jonathan Tan, Baritone Saxophone

**In Celebration of Johann Sebastian Bach's Birthday  
March 21, 1685 – July 28, 1750**

Concerto for Two Violins in D Minor BWV 1403 (1718-1720)

*I. Vivace*

*II. Largo, ma non tanto*

*III. Allegro*

MaryAnn Choi, Sean Chang, Kevin Zhang,  
Shirley Dong, Kelly Tsao, Emily Yang, Violins  
Samantha Hong, Viola  
Clare Choi, Cello  
Patrick Nguyen, Double Bass

Known for his composition on different instrument combinations, such as sonata for two viols, two bassoons, or three or five flutes without bass, Boismortier was criticized by the musicians at his time for being too “effortless” with his music. However, living in the era of Louis XV, he upheld the traditional idea of beauty and symmetry into his music that is well appreciated by the people of that time. Much of his work is for flute, in which he had written an instruction method about. One of Boismortier’s famous pieces that is still performed today is the *Deuxieme serenade ou symphonie*. 9 Sonatas and Chaconne, written in the baroque era, was originally wrote for two cellos, two bassoons, and was largely performed with two bases. The first movement is rather lively, with the two instruments alternating melodies, creating a sense of harmony and gracefulness. Minuet I, the last movement, is slower than the first, with the melody kept in a lower tone, expressing the elegance of the music.

Cecilia Li, Flute, Class of 2020

Hypnos takes the listener into the mind of a sleeper to experience his journey through the realm of dreams.

From bedtime, we follow him making his way through his world where dreams and nightmares constantly intertwine.

At one point he suddenly wakes up in the middle of the night, gasping for air, frightened by his last oneiric encounter.

Rain is pouring down heavily on the roof.

He goes back into sleep.

We finally witness our sleeper fighting to master his dreams and succeeding in it, ultimately gaining total lucidity.

Program Notes by Marc Papeghin

Composed when Schubert was only twenty-two years old, the Piano Quintet in A major is commonly referred to as the Trout Quintet, as the fourth movement is variations of Schubert’s other work, The Trout. Characteristic of the Romantic Period, lyrical melodies and strong, personal emotion can be detected; however, Schubert stays true to his Classical roots, a fact seen in the first movement’s sonata form. While the piece has a light and almost frivolous atmosphere at times, the plot entails a cynical tragedy; a young man observes a young trout frolicking upstream, only to be caught by a wily fisherman who has raised up silt from the riverbed to blind it. Schubert’s intention behind this unfortunate tale was to warn young girls of the danger that comes with the seemingly innocent courtship from men. In the first movement, *Allegro vivace*, the violin begins with an ornately simple and cheery melody, and the upcoming

themes harmonize into the initial melody. With the stable thrum of the bass, the cello and viola create a rhythmic, lively pattern upon which the violin and piano showcase their sunny melodies. With Schubert's unique flair, the Trout Quintet remains an old favorite of the musical world.

Hyemi Angelina Kim, Cello, Class of 2018

A writer of symphonies, chamber music, and piano music, Jakob Ludwig Felix Mendelssohn, better known to musicians as Felix Mendelssohn, was a famous pianist and conductor of the early Romantic period. While he is more well known for composing works for larger groups of instruments such as the Symphony No. 4 and the incidental music for a Midsummer's Night Dream and The Hebrides, he also composed lesser known chamber pieces such as Konzertstück for clarinet, basset horn, and piano. The fact that this piece is being played with two clarinets rather than a clarinet and a basset horn does nothing to take away from the somewhat rambunctious first movement. Mendelssohn's use of the back and forth between the two clarinets makes for an exciting duet that keeps the audience interested. The second movement is a stark contrast to the first, with the melody taking on a calm and morose character.

Charlotte Tu, Flute, Class of 2019

Mendelssohn's second piano trio was the last chamber masterpiece he was able to see published before his death at the age of 38. He opens the first movement with an ominous theme that constantly shifts in dynamic range, displaying the foreboding mood of the piece right from the beginning. Although he employs the traditional sonata form commonly heard in classical pieces as a foundation, he boldly changes the structure of the movement's components, meddling with the conflicting themes and continually switching between them to provide dramatic contrast for the listener. These aspects make the piece recognizable as one composed during the Romantic period. The melodic lines are often passed back and forth but are unified in all instruments during moments of high intensity. Because Mendelssohn was a fine pianist himself, the pianist's technique is highlighted throughout the entire piece, as the line goes from melody to restless accompaniment and back to melody continuously. The emotional intensity he provides in this movement is a distinctive feature of his chamber compositions that is not commonly heard in his larger orchestral works.

Shirley Dong, Violin, Class of 2019

Writing numerous pieces throughout the entirety of his life, Theodor Blumer lived in the transition between the Romantic and Contemporary periods. Being a pianist and composer, Theodor Blumer led a very interesting life, witnessing a drastic change in musical style. His composition was influenced greatly by the German style of composition and caused Blumer to write mostly

based on the Romantic Period of music. Blumer has written several wonderful pieces, although his work is greatly unappreciated and not known to many. This particular piece was very similar in expression and gesture to Strauss' work. Blumer wrote this quintet piece in the Contemporary period, although he still utilizes technique and style from the Romantic Period. This was the last quintet that he wrote where he shows his work to be a great work of art. Led by the bassoon, this piece begins with a light melody, with the clarinet setting the tone of the piece. As the music progresses, the five different layers build suspense, the melody flows throughout each instrument, finally resolving with a peaceful chord progression.

Jonathan Tan, Saxophone, Class of 2020

*Songs for the Coming Day* is in nine movements, and runs about 48 minutes. It was commissioned by the Masato Kumoi Sax Quartet and consortium. The movements are relatively brief "songs without words" with titles such as Breathing, Awakening, Letting Go of the Past, and The Soul is Here for its Own Joy. Eight of the nine movements are varying degrees of slow, emphasizing longer durations and quieter dynamics. There is a high demand for precise ensemble awareness and blended tone qualities. The title *Songs for the Coming Day* reflects my belief that under the chaotic surface of our world there is a rising creative energy through which is growing a new idea of living in harmony with ourselves and the Earth.

Program Notes by David Maslanka

Johann Sebastian Bach's Concerto for Two Violins, BWV 1043, featuring two violin soloists and a small orchestral accompaniment, remains one of his best-loved instrumental compositions. Scholars believe that Bach composed this work while working as the Kapellmeister (music director) for Prince Leopold of Anhalt-Cothen; many of his instrumental music, including many of his solo concertos, were intended for the Cothen musicians. The d-minor Concerto for Two Violins, also known as the Double Concerto, models an Italian baroque concerto with fast-slow-fast tempi, common in the works of Antonio Vivaldi. The first movement, *Vivace*, opens in fugal style, with the violin solos interchanging contrapuntal lines with leaping contours. In the second movement, *Largo ma non tanto*, the orchestra plays a quiet harmony for the interweaving, beautiful melodies of the soloists. An aggressive opening motive sets the tone for the final movement, *Allegro*, in which soloists and orchestra exchange dialogue from the melody while maintaining a vigorous tempo; an uncommon way to end a baroque concerto.

Samantha Hong, Viola, 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**