



DIAMOND BAR  
PERFORMING ARTS ACADEMY  
ADVANCED MUSIC PROGRAM

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CHAMBER RECITAL

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**Wednesday, May 16, 2018, 7:00pm**  
**Diamond Bar High School Theater**

*~ Prelude ~*

Bass Quartet

Brian Slack, Patrick Nguyen, Perry Nguyen & Cheyenne Fox



Canzon No. 8 *from* Canzoni et Sonate (published 1615)

Giovanni Gabrieli  
(1554/1557-1612)

**Choir I    Choir II**

|                            |                            |
|----------------------------|----------------------------|
| Se Ho Kwak, Trumpet        | Rachel Kim, French Horn    |
| Ethan Kim, Trumpet         | Yolanda Zheng, French Horn |
| Michelle Yang, French Horn | Alex Hong, Euphonium       |
| Patrick Zhang, Tuba        | Sean Wu, Tuba              |

Wind Quintet, Op. 43 (1922)

Carl Nielsen  
(1865-1931)

*I.        Allegro ben moderato*

Ashley Fang, Flute  
Amy Miyahara, Oboe  
Annabelle Wang, Clarinet  
Parker Chu, Bassoon  
Joseph Montoya, French Horn

Quintet for Brass No. 1, Op. 73 (1961)

Malcolm Arnold  
(1921-2006)

*I.        Allegro vivace*

Se Ho Kwak & Jerry Cheung, Trumpets  
Eliana Lontok, French Horn  
Ethan Holmes, Trombone  
Patrick Zhang, Tuba

Quintet for Piano and Winds K. 452 (1784)

Wolfgang Amadeus Mozart  
(1756-1791)

I. *Largo-Allegro moderato*

Darren Chiu, Oboe  
Andrew Chang, Clarinet  
Lawrence Wu, Bassoon  
Isaac No, French Horn  
Evelyn Lee, Piano

Piano Quintet, Op. 34 (1864)

Johannes Brahms  
(1833-1897)

I. *Allegro non troppo*

Kelly Tsao & Sean Chang, Violins  
Samantha Hong, Viola  
Clare Choi, Cello  
Jade Chen, Piano

Sculpture 3 (1995)

Rüdiger Pawassar  
(1964-)

Ryan Chao, Jeremy Davis & Hampton Douglas, Marimbas

Sextet in D Minor, Op. 70 "*Souvenir de Florence*" (1890) Pyotr Ilyich Tchaikovsky  
(1840-1893)

IV. *Allegro con brio e vivace*

Kelly Tsao & Shirley Dong, Violins  
Samantha Hong & Gloria Choi, Violas  
Clare Choi & Angelina Kim, Cellos

The posthumously published seventeen canzoni and four sonati that constitutes Giovanni Gabrieli's 1615 *Canzoni et Sonate* edition were intended "per sonar con ogni sorte de instrumenti con il basso per l'organo" or "to be played on all sorts of instruments with the organ bass." Giovanni Gabrieli was a Baroque Italian composer and was regarded as one of the most influential musicians of his time. Gabrieli rarely specified instrumentation in his compositions, mainly focusing on the exact placement of where the musicians would stand on stage because of the acoustics of the Cathedral Basilica of St. Mark in Venice where he worked. This specific arrangement is comprised of two choirs: Choir I consists of two trumpets, one horn, and one tuba; Choir II consists of two horns, one euphonium, and one tuba. Canzon VIII à 8 is a canon, which is compositional technique that employs a melody with one or more imitations of the melody played after a given duration.

Rachel Kim, French Horn, Class of 2018

Born into a large family of slender means, Carl Nielsen rose to become the most honored of Denmark's composers. The Wind Quintet is one of the most frequently performed pieces in the Nielsen catalogue. While working on the piece he consulted closely with all five members of the Wind Quintet of the Royal Orchestra, Copenhagen with the goal of seizing not only the characters of their instruments but also the specific musical personalities of the players. The result was a work of terrific variety — ranging from languorous to stately to humorous — and of more than usual pointed individuality in its voices. Nielsen was so taken by the ensemble that he determined to continue by writing a solo concerto for each of its members. That led to the composition of his Flute Concerto in 1926 and his Clarinet Concerto in 1928; oboists, hornists, and bassoonists have special reason to mourn that Nielsen did not live to see his incentive through to the end. The first movement unrolls in a rather traditional sonata form, altogether in a relaxed mood, its vigor being decidedly pastoral; following the bassoon's opening solo, the first sally of the upper winds even resembles a bird call.

In 1921, Sir Malcom Arnold was born in Northampton, England. He played the trumpet in the London Philharmonic for several years, then went on to pursue his passion of composition. Arnold's extensive experience playing trumpet enabled him to write for instruments with exceptional insight and understanding. His Opus 73 was commissioned by the New York Brass Quintet and has become a core piece of their repertoire. It has also forever defined the make-up the brass quintet we know today--two trumpets, a horn, a trombone, and a tuba. Arnold was able to prove, through his composition for this particular ensemble, that it was a group worthy of further interest and exploration. Soon after, hundreds of brass quintets have been written, though few have exceeded Arnold's touch for mastering brass writing. He is quite fond of antagonistic trumpet melodies, often showcasing the two trumpets playing apart from a low

brass trio. This can be seen in the opening of the piece, with a banter of fanfares between the trumpets, echoed by a trio of the horn, trombone, and tuba.

Elizabeth Shin, Oboe, Class of 2018

Among hundreds of works masterfully composed by Wolfgang Amadeus Mozart stands a single, unique piano quintet: the Piano and Wind Quintet in E Flat, K. 452. Despite the prominence of piano composition and performance throughout Mozart's life, the piano quintet both fulfills the individuality of each of the instruments and creates an equal understanding in respect to their roles. The quintet was written in 1784 and takes inspiration from several of the piano concertos Mozart composed within the same year. It is divided into 3 movements, a similar organization to that of a concerto, yet its unique character comes primarily from the arrangement of instruments. The quintet is composed of a flute, oboe, clarinet, horn, and piano, the combination of which poses a challenge in overcoming the vast differences of tone color. Although this piece is considered a sort of experiment, this unorthodox arrangement of instruments acted as a catalyst in the use of wind instruments idiomatically as opposed to merely doubling the melodic lines of string instruments. The first movement, Largo - Allegro Moderato, begins with an expressive dialogue between the five lines. The wind instruments subsequently break away from the piano and introduce interweaving motifs that reoccur through the movement. This expressive exchange moves on to become a sparkling allegro moderato. Short, syncopated themes highlight the color combinations and contrasting themes that engage the audience in a happy ending. Immediately after the quintet's first debut, Mozart wrote to his father ecstatically claiming that this work was the best he had ever written. This unique piece remains Mozart's only piano quintet with such an arrangement, and it served as inspiration to none other than Ludwig van Beethoven who composed a quintet in the same style. Tonight's performance features the first movement of Mozart's piano quintet in E-flat, a movement that does not fail to convey the unique, shining character the performers create together.

Clarissa Antoine, Oboe, Class of 2018

From string quartet to two pianos and finally a piano quintet, Johannes Brahms's Op. 34 in F Minor for Piano Quintet brings together a medley of lyricism and narration unique to the first movement, Allegro non troppo. Brahms, a well known composer for piano, chamber ensembles, symphony orchestra, voice and chorus, and a pianist himself, continues to stun audiences with his work decades after his death in 1897. The entire string quintet was published by Brahms in 1864 when he was 31 years old after several revisions. The first movement remains fairly dark throughout but does not fail to bring out the shockingly beautiful melodies passing between players. As repetitive lines flow from one instrument to the next, the usage of two beats against three combined with harmonic lines keep the music driving forward. The fluidity of themes and cross rhythms allow this movement to, in a way, become its own

epic. The movement demonstrates a wide range of both piano and string technique by challenging players with rhythmic complexity and interweaving themes. Brahms's string quintet Op. 34 in F Minor continues to be one of the most loved chamber works performed time and time again.

Clarissa Antoine, Oboe, Class of 2018

Born in 1865, St Petersburg, Glazunov was a leading Russian composer of the generation after Tchaikovsky. Doubtless owing to his exceptional mastery of and attentiveness to form, exemplified by his exceptional grasp of counterpoint, he has been described as a Romantic Classicist and therefore compared to Brahms.

Composed in 1934, Glazunov wrote Saxophone Concert in E-flat Major for Alto Saxophone and Orchestra Op. 109. During his stay in Paris late in life, Glazunov heard the saxophone-rich band of the Garde Républicaine and was inspired to write two saxophone works: a chamber piece for four saxophones and this concerto for alto sax and string orchestra. Glazunov seems immune to the saxophone jazz that had invaded Paris; the concerto is entirely classical, although it does include some of the mildly folk-like themes akin to what Glazunov had employed in his earlier Russian scores. The one-movement work is a free rhapsody, essentially lyrical and sometimes melancholy, with a few extroverted scherzo interjections. For the most part, the strings keep to an unobtrusive supporting role. The tempo frequently changes and the concerto requires the soloist to demonstrate every musical skill: smooth, cantabile playing in the many slow sections; tonal control across a wide dynamic range as the melody winds up and down the scale; and, in the most intricate, animated passages, nimble fingering and effective glissandos. At almost the exact midpoint, the saxophone takes a long, increasingly agitated cadenza that dies away into a pathetic, sighing gesture; this is the basis of a sardonic transition to what initially seems to be a tarantella finale. Glazunov doesn't maintain the dancing rhythm all the way to the end, though; the soloist reminisces about the earlier, more lyrical themes while remaining animated, and the concerto concludes with trills and conventional bravura gestures.

Nicholas Lucero, Saxophone, Class of 2018

Born 1964 in Lübeck, Germany, Rüdiger Pawassar's studies in percussion and composition began in 1990 at the Musikhochschulen (Music School) in Lübeck and Freiburg, culminating in his current position as a member of the flute, marimba, and vibraphone trio 'Triomotion.' His fascination with the marimba began in 1982, after an attendance at a masterclass by premier marimbist Leigh Howard Stevens; Pawassar has since become an avid composer for the instrument. His work, *Sculpture 3*, is an arrangement for marimba trio of his original marimba quartet entitled *Sculpture in Wood*, which was dedicated to the Marimba Art Ensemble Basel, a well-established marimba quartet from the late-1990s. The piece follows a simple form of a nearly identical introduction and conclusion—based on a melodic motif—with a lyrical middle section that features lush compound duple meters and a quasi 3/4 waltz; this structure

effectively showcases the unique tonal capabilities of the marimba as both a soloistic and ensemble instrument. Both works have since become a staple of contemporary marimba literature, with their constantly shifting time signatures and improvisational-like moods proving to be both encapsulating for the audience and challenging for the players.

Ryan Chao, Percussion, Class of 2018

Chamber music was not unfamiliar to Peter Tchaikovsky. His four quartets flourished with vibrant and impassioned melodies. In fact, his *Souvenir de Florence* would be the last piece of chamber music he would write before his death. Russian romanticism in music would typically be influenced by old Slavic folklore and traditional Slavic music. Tchaikovsky's String Sextet in D Minor is no exception. However, this quintessentially Russian piece has an Italian flare to it. Inspired by the warmth, sunlight, and sensuality of the city of Florence, Tchaikovsky lets loose his unbridled passion. The final movement opens with the first violin stating the impressive main theme, followed by a triumphant second theme reminiscent of his more lyrical works. Dedicated to the St. Petersburg Chamber Music Society, the latter half of the movement is an excellent example of a fugue one would learn at the school. Dotted throughout the fugue section are thrilling instances of call-and-response and counterpoint. Much like the first movement, the finale builds to an energetic and furious coda section. The *Souvenir de Florence* is one of Tchaikovsky's last jovial homages to carefree joy before his emotional descent culminating in his *Sixth Symphony "Pathétique"* and death thereafter.

Brian Slack, Double Bass, 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**