



DIAMOND BAR
PERFORMING ARTS ACADEMY
ADVANCED MUSIC PROGRAM

RECITAL

Monday, November 18, 2019, 8:00pm
Diamond Bar High School Theater

Overture to *Rienzi*, WWV 49 (1840)

Richard Wagner
(1813-1883)
Arr. Jeremy Niles Kempton

Erin Miyahara, Euphonium
Alex Hong, Euphonium
Zion Abendano, Euphonium
Siddharth Dutta, Bass Trombone

Adagio and Vivo

Vaclav Nelhybehl
(1920-1996)

Alan Lu, Tuba
Daniel Li, Tuba
Mason Miazga, Tuba
Noah Moya, Tuba

Aubade (1906)

Paul de Wailly
(1854-1933)

Catherine Zhuang, Flute
David Kwon, Oboe
Rachel Yang, Clarinet

Wind Quintet Op. 43 (1922)

Carl Nielsen
(1865-1931)

I. Allegro ben moderato

Ashley Fang, Flute
Hannah Zhong, Oboe
Chris Lee, Clarinet
Michelle Yang, French Horn
Lawrence Wu, Bassoon

Piano Sonata No.23 in F Minor, Op. 57 (1807)
("Appassionata")

Ludwig van Beethoven
(1770-1827)

III. Allegro ma non troppo – Presto

Andrew Shi, Piano

Variations in F Minor HOB. XVII:6 (1793)

Joseph Haydn
(1732-1809)

Mi-Hyun Suh, Piano

Piano Quintet in E-Flat Major Op. 44 (1842)

Robert Schumann
(1810-1856)

II. In modo d'una marcia. Un poco largamente

Emily Yang, Violin
Kyle Yang, Violin
Gloria Choi, Viola
Clare Choi, Cello
Andrew Shi, Piano

Duettino Op. 36 (1879)

Franz Doppler
(1821-1883)

Vicky Su, Flute
Charlotte Tu, Flute
Valerie Chang, Piano

Richard Wagner was a German composer whose musical innovations greatly influenced Western music of the 19th century. Though his later pieces are well-recognized for their elaborate orchestration and his use of leitmotifs, his earlier pieces, though more traditional and structured, still hinted at the mastery and distinct style that Wagner would later develop.

Originally composed as an orchestral piece, Wagner's *Overture to Rienzi* was a part of the grand opera "Rienzi," his first critically acclaimed work. The opera follows Roman general Rienzi's rise to power and his eventual downfall. The piece begins with a slow and lyrical aria, Rienzi's Prayer for the People, which later represents his prayer to be saved from the people who have turned against him. Then, the music takes on a bold and brassy feel, a battle hymn and military march that intensifies until it reaches its conclusion.

The opera's original manuscript ended up in the possession of Adolf Hitler, who was influenced by the ideals of the Roman general and his desire to purify humanity. The manuscript was eventually lost or destroyed. Though Wagner is often associated with the German dictator and has been criticized for his anti-Semitic views, his works are still widely performed, raising the age-old question of whether an artist's work should be tied to their personal history.

Erin Miyahara, Euphonium, Class of 2020

Vaclav Nelhybel is a Czech-born composer who pursued his musical training in Prague and Sweden during the early 20th century. During his thirties, he taught in the United States, and went on to compose over 150 works for orchestra and concert band. Though the majority of Nelhybel's works are written for younger performers, he also wrote three operas, three ballets, and a symphony. Nelhybel often builds tension by accumulating dissonance where functional tonality is not applied. His compositional style creates momentum through complementary rhythmic patterns and autonomous melodic lines. These elements are evident in his *Adagio and Vivo*, a short composition for tuba quartet. The piece begins on a slow-building g minor chord. Throughout the *Adagio*, there is a gradual crescendo until the end, where all four players play in unison for the first time. In the *Vivo*, a series of rhythms is passed back and forth between each player until one player separates from the group, and the others continue playing similar rhythms in a staggered fashion. The piece ends with all performers playing in unison, echoing the end of the *Adagio*.

Alan Lu, Tuba, Class of 2022

French avant-garde composer **Paul de Wailly** was one of the rare students of the famous composer-organist Cesar Franck, whose signature compositional style is sometimes apparent in de Wailly's own music. In *Aubade*, a term that refers to music appropriate for the dawn or early morning, combinations of the traditional 19th-century French Romantic style and homophonic writing create a mixture of lyrical melodies and technical flourishes. There is also a shifting of harmonies between the flute, oboe, and

clarinet, which are also characteristics of Franck's musical style. The piece opens with lively sixteenth-notes passages exchanged between the flute and clarinet, and the oboe joins in with a frilly yet solemn melody. The piece then transitions to a slower, lyrical middle section dominated by a flowing harmony. Through an expressive mood emphasized by strong dynamics and phrasing, the oboe and clarinet drive the return to the original tempo and finally lead the piece to a rousing, spirited ending. Despite his relative lack of popularity, de Wailly allowed his reputation as a composer to remain alive through his exciting musical style.

Alyssa Wu, Cello, Class of 2022

Widely considered one of Denmark's finest composers, **Carl Nielsen** is most highly regarded for his six symphonies. However, his one composition for wind chamber ensemble, *Wind Quintet Op. 43*, has undoubtedly become a staple of the woodwind quintet repertoire. Although Nielsen himself was a violinist, he developed an interest towards wind instruments as a young boy; in his early years, he received formal instruction on cornet and trombone, and was even able to perform as a military trumpeter. His inspiration to compose for wind instruments was sparked when he listened to members of the Copenhagen Wind Quintet rehearse Mozart's Sinfonia Concertante in Eb Major. After carefully considering the individuality of each player in the quintet, he composed Wind Quintet Op.43, deliberately writing each line to represent the personality of each musician. The first public performance of the piece took place in Copenhagen's Odd Fellows Mansion, where it was received in high regard and praised for its "manly seriousness, rhythmic grace, and fertile humor."

The first movement, *Allegro ben moderato*, is in sonata form. The movement alternates between a beautiful melodic theme and playful, lighthearted motifs, thus imitating the personalities of each player and the way they interact with each other. In his own program notes, Nielsen explained that "at one moment they are all talking at once, at another, they are quite alone." This complex interaction between the players during the movement creates an aura of familiarity and intimacy between the players, and perhaps even the audience. Nielsen's ability to generate such intricate human relationships through sound has established *Wind Quintet Op. 43* as one of the most beloved pieces of music ever written for wind quintet.

Hannah Zhong, Oboe, Class of 2021

Full of suspense and intensity, **Beethoven's "Appassionata" Sonata** is heard in a variety of contexts, ranging from television shows to international piano competitions. One of his personal favorites, the sonata in F Minor, exhibits a wide range of color and musical tension. As the composer got progressively deafer, his compositions displayed major themes of affliction and sudden outbreaks of fury. Finished around the same time as his renowned Fifth

Symphony, Beethoven incorporates the same diminished harmonies and nervous moods in the “Appassionata.” The beginning of the third movement opens with chords that represent a sense of terror, and is immediately followed by a whispering *subito* piano. This stark contrast is unmistakably the representation of mental instability and extreme mood swings. Because this is the final movement of the entire 25-minute work, Beethoven likely meant to engage the audience by manifesting a constant sense of discomfort in the third movement, never allowing the crowd to relax. The constant shift of motifs is based around the Neapolitan sixth chord; this harmonic choice serves as a key element of the sonata. The piece ends with a final effort to express Beethoven’s anger and frustration, featuring a notoriously difficult coda. Famed for both its demanding technicalities and immense musicality, the “Appassionata” will always be a concert favorite.

Andrew Shi, Piano, Class of 2020

Haydn’s “Variations in F Minor” is widely considered as his masterpiece for the solo keyboard. It was described as “a melancholy *Andante* in F Minor, with variations, as only a genius can do then, that almost sounds like a free fantasia” in a review at that time. Haydn wrote a dedication on an early handwritten copy of the piece in which he called his Variations “*Un piccolo divertimento*,” which translates to “a little fun.” It is possible that this subtitle was included for the purpose of dark humor; the main theme was not one to be taken lightly. This recurring theme begins with a melancholy melody in the right hand, and an accompaniment reminiscent of a funeral march in the left hand. It has been suggested that the cause for such a dismal mood was the death of Maria Anna von Genzinger, a woman who biographers believe Haydn harbored romantic interests for. However, as the piece progresses towards the second theme, examples of “a little fun” start to appear; flourishing arpeggios and trills decorate the melody, bringing out a more lighthearted mood. After the elaborate variations and the eventual return to the main theme, the piece progresses to a passionate coda with intense harmonies. Interestingly, the coda contains some Romantic-era compositional characteristics, such as the sudden bursts and the energetic melodic lines, though it was written several decades before the Romantic period. These unusual musical features demonstrate a remarkable evolution in Haydn’s composing style, which had previously held a strictly Classical and almost-Baroque character.

Mi-Hyun Suh, Piano, Class of 2021

In just a few weeks, **Robert A. Schumann** composed *Piano Quintet in E-flat major* during what was known as the “chamber music year” (1842). During this year, he composed six different chamber pieces, but the only prior chamber piece he composed was a piano quartet written 13 years before. Although he dedicated the work to his wife, Clara Schumann, the first performance of the piece had Felix Mendelssohn as the pianist as Clara fell ill before the private

concert. However, she was able to perform as the pianist at the public debut. During this time, the common instrumentation of a piano quintet was of a keyboard, a violin, a viola, a cello and a double bass. Despite that, Schumann used a unique instrumentation with a piano, two violins, a viola and a cello. The second movement of the piece, *In modo d'una marcia. Un poco largamente*, starts off as a grave, halting march that turns into a lyrical section guided by the violin. Later the march style repeats before transforming into a fast-paced agitated state of music led by the piano. The heartwrenching lyrical melody returns once again before the piece closes with the return of the slow paced march.

Abigail Hong, Oboe, Class of 2022

Though **Franz Doppler** was a composer of the 19th century, his reputation as a powerhouse in composing compelling duets for flute lives on today. Born in Lemberg, Poland, Doppler debuted his flute career at the age of 13. He would go on to compose popular flute concertos, showpieces for flute, and, most famously, flute duets. All of Doppler's flute duets were composed specifically for him and his younger brother, Karl, to play together; their performances together were a sight to see, as Karl was left handed and held his flute "backwards," a mirror image of Franz. They travelled through Europe performing together as a duo, eventually becoming well known for their charismatic playing and the high-spirited pieces they composed and performed.

"*Duettino*" features both whimsical and stately melodies, with the piano interjecting with the robust chords of the theme throughout the piece. The composition is also clearly inspired by Hungarian music, paying homage to Doppler's founding of the Hungarian Philharmonic Orchestra in 1853.

In his lifetime, Doppler continued composing flute duets despite his investment in Hungarian music, producing popular pieces that flautists continue to perform to this day.

Charlotte Tu, Flute, Class of 2020

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Special Thanks

Betty Kim (Violin, Class of 2016) Dartmouth College
for editing the program notes.

The use of flash cameras is not permitted.

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