



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

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## **RECITAL**

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**Wednesday, December 11, 2019, 7:00pm**  
**Diamond Bar High School Theater**

Legende for Horn Quartet (1915)

George Templeton Strong  
(1856-1948)

William Luo  
Bryan Chiu  
Vasili Magaziotis  
Allan Lyu

Wind Quintet in G Minor (1876)

Paul Taffanel  
(1844-1908)

I. Allegro con moto

Vicky Su, Flute  
Abigail Hong, Oboe  
Joshua Chung, Clarinet  
Joseph Montoya, French Horn  
Justin Chan, Bassoon

Brass Quintet No. 1 in B-flat Minor Op. 5 (1890)

Victor Ewald  
(1860-1935)

III. Finale: Allegro Moderato

Ethan Kim, Trumpet  
Ashwin Sanjaye, Trumpet  
Yolanda Zheng, French Horn  
Alex Hong, Euphonium  
Alan Lu, Tuba

Prélude (1964)

Olivier Messiaen  
(1908-1992)

Modéré, lourd

Mi-Hyun Suh, Piano

Five Bagatelles (1994)

Carl Vine (1954-)

No. 1 – Darkly  
No. 2 – Leggiero e legato  
No. 4 – [untitled]

Andrew Shi, Piano

Wind Quintet Op. 43 (1922)

Carl Nielsen  
(1865-1931)

II. Menuet

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

String Quintet No. 2 in G Major, Op. 77 (1875)

Antonin Dvorak  
(1841-1904)

I. Allegro con fuoco

Kyle Yang, Violin  
Ashley Jong, Violin  
Joel Fachtmann, Viola  
Alyssa Wu, Cello  
Brian Slack, Double Bass

Piano trio in A Minor, Op. 50 (1882)

Pyotr Ilyich Tchaikovsky  
(1840-1893)

IIb. Variazione finale e coda. Allegro risoluto e con fuoco  
–Andante con moto

Kelly Tsao, Violin  
Clare Choi, Cello  
Jonathan Ho, Piano

Concerto Grosso in G Minor, Op. 6 No. 8 (1690)  
("Christmas Concerto")

Arcangelo Corelli  
(1653-1713)

III. Adagio – Allegro – Adagio

Concertato

Emily Yang, Violin I  
Kyle Yang, Violin II  
Clare Choi, Cello

Ripieno  
Sean Chang, Violin I  
Kelly Tsao, Violin II  
Gloria Choi, Viola  
Brian Slack, Double Bass

Born in New York to an artistic family, **George Templeton Strong's** creative interests were multifaceted. During his life, Strong worked as a composer and professional painter, and his work was overwhelmingly influenced by the Romantic movement.

After studying music at the Leipzig Conservatory in Germany, his returns to the United States became more and more infrequent. During one of his stints in his home country, he taught at New England Conservatory upon invitation by fellow American composer Edward MacDowell, but he soon moved back to Switzerland due to poor health. There, he worked as a professional painter during his middle years, until he moved back to Geneva in 1912 to resume his composing career (alongside his continuing painting projects).

From a young age, Strong was constantly developing in his aesthetic theorizations and practices as his artistic periods progressed. As a teenager, he rejected his traditionalist father's intolerance of "new" music (then, Berlioz, Wagner, and Liszt), taking inspiration from the icons of the Romantic movement. The young composer often thought of music as being "programmatic" he wrote his music to represent this idea, and believed that sentiment should be communicated through player to listener during performance.

Even before his migration to Europe, Strong's artistic vision was already well-developed. He believed that a work of art — whether it was a painting, a piece of music, or another form of aesthetic beauty — only qualified as a work of art only if it "[said] something to him." Like many artists of his time, he thought that the reception of the artist's intent — the feeling that the creator hopes the observer will experience through their art — defined the work of art.

**Paul Taffanel** is largely credited with founding the French Flute School, which dominated flute study and performance in the mid-20th century. Prior to his professorship at the French Conservatory, he composed his **Wind Quintet in G Minor** for a competition held by the Society of Composers, pitting himself against fourteen other composers who submitted similar works. Upon receiving the award, Taffanel dedicated the piece to Henri Reber, one of his former teachers at the conservatory.

The first movement opens with a dark, driven motif dominated by the lower voices. This motif reappears multiple times throughout the piece, adding momentum to a texture that is otherwise mostly relaxed. Then, sweet, supple moments are slowly woven into the theme, providing a welcome contrast of style and variety of expressiveness. The second movement, *Andante*, is introduced by a lengthy horn solo, characterized by its singing, reflective quality. As other players add to the melody, the piece grows progressively livelier, but eventually ends on a subdued note. The final movement can be described as an exciting dance.

Joshua Chung, Clarinet, Class of 2020

Filled with dreamy themes and abstract techniques, **Carl Vine's** 1994 work, **5 Bagatelles**, is a new, yet sophisticated work. The selection consists of 5 small pieces, each of which has its own theme and representation of ideas. The constant shifts of tempo and meter indicate both Vine's manic and contained nature. Originally, Vine had planned to start the work with the last bagatelle, however, after further investigation, he decided to introduce the piece with a mere dream. The first bagatelle shows abstract harmonies and a cluster of different intervals; they all fit into building the tension later in the piece. His marking of "darkly" conveys a haunting and scary first movement. Vine then begins the second bagatelle with short repeated figures that later become a furious fit. However, a Vine signature uses a soft ending, leaving the audience filled with suspense. By the fourth piece, a large range in the right and left hand starts a series of repeated motifs, each increasing in tension. Finally, Vine lets settle back into his relaxed state, once again ends with a question. Praised for its technical difficulty and various complications, Vine's 5 Bagatelles will continue to grab the interest of crowds.

Andrew Shi, Piano, 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 second movement, **Menuet**, features lyrical duets between the clarinet and bassoon, as well as the flute and oboe that were based on a tune reminiscent of those the composer loved to improvise on the violin as a child. The simple texture in these duets acts as a contrast to the canonical and contrapuntal trio that comes later in the movement. 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

**Dvorak's Second String Quintet** is a love letter to his home country.

Inspired by the lush landscape of the Czech Republic, he pours his heart into this magnificent yet intimately personal work. Following his youthful idolization of composers like Liszt and Wagner, the 34-year-old composer set out to craft a piece representative of his own musical style.

The **Quintet in G Major**, along with many of his other compositions, was submitted to various state competitions and festivals. This not only won him scholarship funds, but also the attention of iconic composer Johannes Brahms, who was a member of the selection committee. Brahms' recognition of Dvorak's talent would be a catalyst in his career, bringing him into favor with the Simrock Publishing Company; more importantly, Brahms would become another musical inspiration to Dvorak.

The unusual addition of the double bass to the string quartet adds harmonic depth and timbral warmth to the music, opening up the texture. With the bass laying the harmonic groundwork, the cello is free to sing in its higher register.

The first movement is particularly playful and whimsical, conjuring images of frolicking in open fields. Dvorak recognized the nationalism of his work, dedicating it "to my nation." This profoundly wistful Bohemian voice would characterize the composer's music for the rest of his life.

Brian Slack, Double Bass, Class of 2020

A master of sensual, opulent orchestration, Tchaikovsky originally detested the piano trio. In late 1880, he expressed to his benefactress that in his mind, "a piano can be effective in only three situations: alone; 2) in a contest with the orchestra; and 3) as accompaniment."

Several months later, **Tchaikovsky** was grieving the death of pianist Nicolai Rubinstein, a monumental figure in 19th century Russian music and Tchaikovsky's most important professional and personal mentor. Tchaikovsky resolved to commemorate him by writing a composition with a piano part so virtuosic that it would have been worthy of Rubinstein's prowess. Perhaps the fact that Rubinstein had composed five piano trios helped Tchaikovsky reconsider the potential of the traditional piano trio instrumentation: piano, violin and cello. The piano trio (especially the latter movement) is arguably the most difficult piece Tchaikovsky wrote for piano — this goes for all kinds of repertoire he wrote for, whether solo, chamber, or orchestral.

The second movement (of theme-and-variations structure) is modeled from music the composer heard on a picnic he, Rubinstein and other faculty of the St. Petersburg Conservatory enjoyed in Moscow. After reaching ecstatic heights, the extensive *Variatione Finale e Coda* suddenly goes through a surprising modulation to the original minor key, and the theme from the first movement returns with an even greater gravity. Finally, the piece concludes with yet another funeral march. Originally premiered by the Russian Musical Society in 1882, the trio remains popular despite its extensive length (it plays for more than 45 minutes). It is remembered in high regard for its breathtaking lyricism and the cosmic finality of its final statement.

Jonathan Ho, Piano, Class of 2020

**Victor Edwald** enrolled as a music student at St. Petersburg Conservatory at the young age of 12, studying cornet, piano, horn, and cello performance as well as harmonic analysis and composition. As an adult musician, he worked with the iconic Mighty Handful, a group of nationalist composers — Mily Balakirev (leader), César Cui, Alexander Borodin, Mussorgsky, and Rimsky-Korsakov. Though primarily remembered today as a composer, Victor Edwald had a “day job” as a noted professor of civil engineering in St. Petersburg.

Interestingly, all five of the Mighty Handful also made most of their living within non-musical fields. Also known as the New Russian School, the Mighty Handful were the most prominent Russian classical composers of the mid-to-late 19th century. The group met every Friday evening at the home of its one of its members; it also held musical soirées, performing both traditional classical music (Beethoven, Mozart) and “new” pieces that members of the group had composed. It was at one of the weekly meetings that Edwald's **Brass Quintet in Bb Minor** was first performed.

Edwald's compositions reflected his lifelong penchant for writing for brass instruments. During his lifetime, he composed four quintets for brass, scored originally for a pair of cornets (now played on trumpets), alto horn (French horn), tenor horn (trombone), and tuba. Edwald, who was a virtuoso tuba player himself, was the original tuba performer for his brass quintets.

The regal last movement of the Brass Quintet No.1, *Allegro moderato*, is a rhythmically energetic tune that features celebratory fanfares. Its irresistible vitality has inspired both brass players and music aficionados, who have enthusiastically performed and appreciated it since it was performed a century ago.

Noted for his use of mystical and religious themes, **Olivier Messiaen** was a French composer of the 20th century whose music was heavily inspired by theology and nature. Messiaen once said that “nature offers an exhaustible treasure of colors and sounds, forms and rhythms, an unequalled model of total development and perpetual motion, nature is the supreme resource!” His fascination with nature, which he believed to be God's creation, led him to study birdsong, which he emulates in many of his compositions. Aside from his unique sources of inspiration, Messiaen was also known for his use of rich tone colors and unique harmonic language. Though the meter of his **Prélude** (1964) does not fluctuate as much as other compositions of the modern era do, Messiaen uses a variety of rhythms to emphasize certain characteristics of the piece; for example, the fluttering triplet sixteenths in the high register that emulate birdcalls, or the simple yet grandiloquent quarter notes that resemble the towering features of nature. Messiaen also incorporates themes of theology in this Prelude. The main theme of the piece reflects Messiaen's awe for God's majestic creation, which is what gives Messiaen's *Prélude* its significance.

Mi-Hyun Suh, Piano, Class of 2021

One of **Arcangelo Corelli's** most well-known works, the “**Christmas Concerto**” was first published posthumously in 1714 by Corelli's pupil Matteo Fornari, to whom he had entrusted his sixth opus to three days before he died due to poor health. Its exact composition date remains unclear, but there has been documentation of Corelli having performed a Christmas Concerto for his patron, Cardinal Pietro Ottoboni, in 1690. The piece as a whole is a stunning example of a sonata da chiesa, with a seemingly ordinary slow-fast-slow-fast organization. However, Corelli adds a surprising twist, adding a fifth movement to the usual four: *Pastorale ad libitum*. The third movement in particular is another instance of Corelli's deviation from the standard sonata da chiesa form; *Adagio - Allegro - Adagio* breaks away from the traditional slow-fast-slow-fast movement pattern with a series of lively sixteenth note figures unexpectedly emerging from the slow suspense of the *Adagio*. The remarkable contrast in mood that characterizes the work is one of the many reasons the piece is frequently performed to this day.

Karen Peng, Flute, Class of 2021

## **Diamond Bar High School Instrumental Music Program**

Steve Acciani, Director  
Marie Sato, Director

## **Performing Arts Academy Advanced Music Program**

Aki Nishiguchi, Director  
Michael Yoshimi, Assistant Director  
Sabrina Bounds, Chamber Music Coach & Lecturer of Aural Skills  
Marco DeAlmeida, Chamber Music Coach & Lecturer of Aural Skills  
Gabriel Sears, Chamber Music Coach  
Sakura Tsai, Chamber Music Coach

## **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**