



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

**Saturday May 2, 2020, 7pm**  
**Virtual Recital II**

Serenade in Eb Major, Op. 7 (1882)

Richard Strauss  
(1864-1949)

Ashley Fang, Flute  
Charlotte Tu, Flute  
Hannah Zhong, Oboe  
Abigail Hong, Oboe  
Chris Lee, Clarinet  
Joshua Chung, Clarinet  
Lawrence Wu, Bassoon  
Justin Chan, Bassoon  
Joseph Montoya, French Horn  
Michelle Yang, French Horn  
Cassandra Jeon, French Horn  
Yolanda Zheng, French Horn

Divertimento in F Major, K. 138 (1772)

Wolfgang Amadeus Mozart  
(1756-1791)

III. Rondo: Presto

Aaron Hao & Anica Chan, Violins  
Joel Fachtmann, Viola  
Alyssa Wu, Cello

Etude No. 11 in A Minor, Op. 25 ("Winter Wind")

Frédéric Chopin  
(1810-1849)

Mi-Hyun Suh, Piano

Trois Pièces Brèves (1930)

Jacques Ibert  
(1890-1962)

II. Andante  
III. Assez Lent - Allegro scherzando

Karen Peng, Flute  
Carissa Jeon, Oboe  
Alex Chun, Clarinet  
Lawrence Wu, Bassoon  
Vasili Magaziotis, French Horn

Five Bagatelles (1994)

Carl Vine  
(1954-)

I. Darkly  
II. Leggiero e legato  
III. –  
IV. –  
V. Gently

Andrew Shi, Piano

Molly on the Shore (1907)

Percy Grainger  
(1882-1961)

Albert Guo, Alto Saxophone  
Kyle Kato, Tenor Saxophone  
Jonathan Tan, Baritone Saxophone  
&  
Special Guests...

Piano Quartet No. 2 in E-Flat Major, Op. 47 (1842)

Robert Schumann  
(1810-1856)

III. *Andante Cantabile*

Kelly Tsao, Violin  
Gloria Choi, Viola  
Clare Choi, Cello  
Andrew Shi, Piano

Born into a musically educated family, **Richard Strauss** often drew upon the compositional techniques of great classical composers that preceded him, including Beethoven, Haydn, and most notably, Mozart. These influences are clear in his “**Serenade in E Flat Major for 13 Winds.**” The profound influence of Strauss’s father, who served as the principal horn player at the Court Opera in Munich during his lifetime, also resonates throughout the movement. Although Strauss’ works later became influenced by his passion for Romantic-period music, such as inspiration from newer composers such as Wagner, even the young Strauss, at 17, managed to innovate within the classical sensibilities he used for his “Serenade.”

This single-movement composition follows the sonata form. During the introduction, Strauss opens the piece by marvelously portraying the various timbres of all 13 instruments. The development, or middle section, is led by the oboe, which plays a series of sustained notes. The piece ends with a grand recapitulation of the initial theme. Finally, in the last moments of the piece, Strauss gently brings his serenade to a close by highlighting the sweet lyricism of the flute, a sound reminiscent of the stunningly beautiful singing of his operas.

**Clarissa Antoine, Oboe, Class of 2018**

The last of **Mozart’s** three string divertimenti, this piece was written by the teenage Mozart after a trip to Italy. Filled with melodic allusions to Italian compositional styles of the time, the **Divertimento in F Major** captures the liveliness and joy of Mozart’s youth.

The third and last movement, *Presto*, is a rondo that opens with an energetically cheerful, fast-paced motif in F Major. This repeating “A” section is played *detaché* in the first violin, with the second violin harmonizing and embellishing its line, and the lower strings providing a pulsing rhythmic backdrop for the violins. Throughout the movement, the first violin continues to dominate the melodic element of the piece. However, the texture varies within each section as the movement develops, getting thinner, quieter, or more sparse depending on the section’s mood. The rapidly contrasting colors of the piece, along with its overall high-spirited feel, make for an exciting end to the Divertimento.

**Carissa Jeon, Oboe, Class of 2022**

One of the most difficult technical studies ever composed for piano, **Chopin’s Etude No. 11, Op. 25** is widely referred to as the “Winter Wind” etude. Though etudes are written primarily as “studies” or exercises meant to enhance the pianist’s stamina and finger strength, Chopin evokes a wide variety of expressive feeling and tonal color throughout his etudes. This

etude, however, is well-known beyond its extreme technical challenges and emotional intensity; in fact, it is also one of the few Chopin etudes in which the melodic line is carried by the left hand. The piece opens with a single voice in the right hand, which hauntingly states the theme in A minor at a *largo* tempo. Then, the mood shifts to a calm, choral variation of the theme, which hints nothing of the storm that is to follow. Suddenly, a mad flurry of sixteenth notes in the right hand and a booming melody in the left hand take over the entire range of the keyboard. The following passages develop a similar pattern in different tonalities until the climax. The piece then resumes its original theme in the tonic key until the final statement, where the theme appears again in full, bold chords and finishes off with a speedy ascending A melodic minor scale. Famous for its demanding technique and emotional intensity, the “Winter Wind” etude remains an essential part of virtuoso piano repertoire, and a favorite among music lovers.

**Mi-Hyun Suh, Piano, Class of 2021**

Perhaps one of the most well-known compositions for woodwind quintet, *Trois Pièces Brèves* (Three Short Pieces) is actually **Ibert’s** only work written for flute, oboe, clarinet, bassoon, and horn (a traditional instrumentation). *Trois Pièces Brèves* is based on three excerpts from Ibert’s opera *Le Stratagème des roués*, in which two ruined gentlemen search for a rich heiress. The second movement, *Andante*, is played as a lyrical duet between the flute and clarinet, with the oboe, bassoon, and horn only entering in the final line. The third movement, *Assez Lent*, begins with a suspenseful fanfare; it then shifts mood when a light, playful melody is introduced and led by the clarinet. The work ends with an energetic buildup towards the final chord. Ibert’s composition is impressive for its ability to capture a changing atmosphere: much of the piece is light and cheerful, but it can quickly become somber. *Trois Pièces Brèves* is one of the premier works in the repertoire for woodwind quintet, and continues to be played by performing musicians and students alike.

**Karen Peng, Flute, Class of 2021**

Filled with dreamy themes and avant-garde techniques, **Carl Vine’s Five Bagatelles** is an innovative, sophisticated piece for piano. The composition consists of 5 short pieces called *bagatelles*, each of which has its own theme and representation of ideas. The constant shifts in tempo and meter indicate Vine’s simultaneously manic yet contained nature. Interestingly, Vine had originally planned to start the work with the last bagatelle; however, after further deliberation, he simply decided to introduce the piece with a “dream.” The first bagatelle utilizes abstract harmonies and a

cluster of different intervals, all elements that help build tension that appears later in the piece. His marking for the first bagatelle — “darkly” — instructs the performer to invoke a haunting or even fearful feeling. The second bagatelle begins with short, repeated figures that eventually develop into a furious fit. However, in a classic Vine-esque fashion, the piece ends quietly, leaving the audience filled with suspense. In the fourth bagatelle, a series of repeated motifs begins with a large range between the right and left hands, each voice increasing in tension. Finally, Vine lets the piece relax, but once again ending with a question rather than a conclusion. Praised for its technical difficulty and elaborate developments, Vine’s *Five Bagatelles* continues to fascinate both virtuoso pianists and music lovers around the world.

**Andrew Shi, Piano, 2022**

Considered one of Australia’s most eccentric composers, **Percy Aldridge Grainger** played a key role in the revival of British folk music during the early 20th century. Grainger deeply admired folk music’s freedom of expression, and was determined to compose “free music.” In free music, elements such as melody, rhythm, and texture are liberated from the traditional constraints of scale, beat, and harmony. By experimenting with various folk songs, Grainger discovered his talent for combining multiple folk melodies together to create a new piece. Perhaps one of his most famous compositions, “**Molly on the Shore**,” was composed in this fashion.

Originally written for string quartet as a birthday present for his mother, “Molly on the Shore” features a light-hearted, energetic melody made up of intertwining themes from popular Irish folk dances; this simple, cheery line flows consistently alongside Grainger’s distinctive harmonic textures. Throughout the piece, Grainger’s use of irregular, Gregorian chant-like rhythms elicits a mixed reaction in the audience: the melody has a sentimental, tender quality to it, but it also provokes a flighty, adventurous sense of free movement. Due to its growing popularity, Grainger quickly arranged and published versions for full orchestra, wind symphony, and solo piano. Others have also arranged the piece for various other instrumentations, including the saxophone ensemble, featured in tonight’s performance. Though considered an “unconventional” composition, Grainger’s *Molly on the Shore* has undoubtedly become a staple in our repertoire, attracting audiences of all ages with its light and playful sound.

**Hannah Zhong, Oboe, Class of 2021**

Since 1833, composer **Robert Schumann** had suffered from an acute mental disorder that often drove him to dangerous emotional highs and

lows. This instability manifested itself both in his unique musical identity and his choice of instrumentation. After having extensively composed for orchestra, piano, and voice, Schumann transitioned to composing chamber music in 1842. Still overflowing with passionate love for his new wife, Clara Wieck, Schumann spent 1842 composing three string quartets, a piano quintet, a piano trio, and the **Piano Quartet in E Flat Major**.

One of Schumann’s most profound statements of love can be found in the third movement of his piano quartet. The *Andante* begins *in medias res*, as if the audience has just walked in on a dialogue already taking place within the ensemble. After a warm cadence sets the mood of the movement, the dialogue transforms into a love duet between the cello and violin. The duet, composed of one lower-pitched “male” voice in the cello and one higher-pitched, “female” voice in the violin, can be interpreted as a heartfelt scene between Robert and Clara.

The luscious Romantic-era melody that pervades the movement features achingly beautiful leaps, especially sevenths and octaves. The seventh, a relatively dissonant interval, evokes feelings of uneasiness and even longing; this builds tension in the melody and prolongs the resolution. Meanwhile, the octave — the most consonant interval — serves as part of an elegant descending scale, floating downwards with the gracefulness of a feather.

After the piano and viola interlude in the middle section, the duet returns; however, the viola serves as the “male” voice. The cello, having tuned its lowest string to a B flat (one whole step below the typical C), then whispers the theme one last time before entering the coda. In the last moments of the piece, Schumann transports listeners to a delicate state of being in which time and space have seemingly frozen: the cello’s low pedal point, the ensemble’s *pianissimo* dynamic, and the absence of the emotive, lyrical material that characterized the movement shift the mood completely. Devoid of conflict, the coda uses contrary motion in the strings and piano to depict a final playful exchange between the two voices before the movement concludes with a wistful echo.

In this movement, Schumann’s depiction of love is uniquely tender. It is not “heroic,” like the love that later Romantic composers such as Wagner would write into their operas. The love Schumann conveys in this piece represents a reserved, sentimental side of his affection. While his mental disorder could radically alter his psychological condition at a moment’s notice, the composer’s intimate love for his wife would always remain constant.

**Brian Slack, Double Bass, Class of 2020**

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