



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

**Thursday, March 25, 2021 - 7pm**  
**Virtual Recital V**

**Pas Redoublé, Op. 86 (1887)**  
**Camille Saint-Saëns (1835-1921)**  
**Arr. Simeon Loring**

Karen Peng, Flute  
Hannah Zhong, Oboe  
Rachel Yang, Clarinet  
Lawrence Wu, Bassoon  
Yolanda Zheng, French Horn

**Over the Rainbow (1939)**  
**Harold Arlen (1905 – 1986)**  
**Arr. Art Leiby**

Erin Miyahara, Euphonium  
Alex Hong, Euphonium  
Alan Lu, Tuba  
Samuel Gonzales, Tuba

**Johann Sebastian Bach**  
**March 21, 1685 – July 28, 1750**

**Italian Concerto, BWV 971 (1735)**  
**Arr. Katsuki Tochio**

III. Presto

Josh Park, Soprano Saxophone (c/o 2017)  
Albert Guo, Alto Saxophone  
Kyle Kato, Tenor Saxophone (c/o 2020)  
Nicholas Lucero, Baritone Saxophone (c/o 2018)

**Prelude and Fugue No. 6 in D Minor, BWV 875**  
**from The Well-Tempered Clavier, Book II (1739-1740)**

Mi-Hyun Suh, Piano

**Prelude and Fugue No. 5 in D Major, BWV 874**  
**from The Well-Tempered Clavier, Book II (1739-1740)**

Andrew Shi, Piano

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

**I. Vivace**  
**II. Largo, ma non tanto**  
**III. Allegro**

Violin Concertato  
Aaron Hao, Ashley Jong & Kyle Yang

Violin I  
Nyansu Chen, Emily Yang (c/o 2020) & Michelle Yeh  
Violin II  
Anica Chan & Kelly Tsao  
(c/o 2020)  
Viola  
Gloria Choi (c/o 2020)  
Cello  
Clare Choi  
Double Bass

Perry Nguyen

Romantic composer Camille Saint-Saëns is well-known for his compositions that feature effervescent and lively melodies. This style is clearly demonstrated in *Pas Redoublé* Op. 86, a piece originally composed for four-hands piano. Characterized by a carefree yet heroic sound, this work in B-flat major is as enjoyable for the listener as it is for the player; it imitates the military quickstep while maintaining the dance hall impression reminiscent of 19th-century French composers such as Jacques Offenbach. The piece opens with a spirited, cheerful tone. Following the charming introduction is a series of three themes, which are separated by delicate, playful interludes. Finally, the piece ends with a bold and flashy coda, leaving a lasting impression on the audience. This piece contrasts with typical Romantic period pieces; as a neo-classicist composer, Saint-Saëns incorporated the classic French qualities (balance, logic, precision, clarity, moderation) into it. Simple yet impactful, this piece's bright melody resonates even after hundreds of years.

Amanda Hsieh, Piano, Class of 2018

Originally sung by Judy Garland as Dorothy in *The Wizard of Oz*, "Over the Rainbow" is a tune recognized by audiences worldwide. The song is introduced within the first few minutes of the 1939 film; after a group of adults refuses to listen to Dorothy's story and tells her to stay out of trouble, Dorothy wonders aloud to her dog Toto about where she should go. Lyricist Yip Harburg said his vision was "a ballad for a little girl who... was in trouble and... wanted to get away from... Kansas. A dry, arid, colorless place. She had never seen anything colorful in her life except the rainbow." The result was a song that would earn its place in American history as one of the most famous songs of all time. It has been recognized by the Library of Congress, the Academy of Motion Picture Arts and Sciences, the National Endowment for the Arts, and other prestigious organizations as a song of great cultural significance. Though Garland recorded the iconic original almost a century ago, it has been re-recorded and covered by famous musicians such as Israel Kamakawiwo'ole, Ella Fitzgerald, Frank Sinatra, and Patti LaBelle, and continues to be performed in the present day.

Four years after Bach published the first part of his *Clavierübung* ("keyboard exercises" in German), he published the second half in 1735. It contained two pieces: the *Concerto After the Italian Taste* in F Major (BWV 971) and the *Overture in the French Style* (BWV 831). Despite the volume's name, the Italian Concerto is more than just a keyboard exercise. Originally composed for two-manual keyboard instruments, it is a perfect example of the Italian

concerto grosso style of the Baroque period. As one of Bach's most severe critics said, "Finally I must mention that concertos are also written for one instrument alone... There are some quite good concertos of this kind, particularly for clavier. But pre-eminent is a clavier concerto of which the author is the famous Bach in Leipzig. Who is there who will not admit at once that this clavier concerto is to be regarded as a perfect model of a well-designed solo concerto? It would take as great a master of music as Mr. Bach to provide us with such a piece, which deserves emulation by all our great composers and which will be imitated all in vain by foreigners." The piece's legacy also helped transfer orchestral music to the keyboard, allowing for the rise of organ music four years later.

Jonathan Ho, Piano, Class of 2020

Bach's *Well-Tempered Clavier* (referred to hereafter as WTC) is a work so monumental that it would not suffice to call it a staple of keyboard repertoire; it would be more accurate to call it a musical artifact with a centuries-long legacy. A few decades after Bach's death, Mozart arranged fugues from the WTC as a young man, while a pre-teen Beethoven awed European audiences with his performances of the complete collection. During the following century, WTC's significance took on religious proportions; it was called the "Old Testament" of piano repertoire by Hans von Bülow, and Robert Schumann referred to it as the pianist's "daily bread." Clara Schumann went as far as to say that Mendelssohn's fugues — which she deemed the best of any living composer of her time — seemed "impoverished" and contrived in comparison to Bach's fugues. WTC, a collection in two books containing a prelude and fugue in each of the 24 major and minor keys, was written by Bach across his creative lifetime. As its title suggests, Bach "well-tempered" his clavier (keyboard) by tuning each fifth by irregular amounts, as opposed to using regular temperaments such as "meantone temperament," which causes keys with many sharps or flats to sound unusable. This allowed Bach to write for all 24 keys and modulate freely; additionally, this irregular temperament gives each key a distinct color. Although this harmonic detail has been lost by the use of equal temperament on piano, modern pianists bring life back to these masterpieces with dynamic contrasts and resonance that are unique to their instrument.

Though no one knows exactly when Bach's renowned *Double Violin Concerto* was composed, many speculate that the piece was written during his time at the Leipzig Collegium Musicum. Others believe that it was

composed for the two principal violinists of Prince Leopold's orchestra in Cöthen when Bach was serving as the orchestra's Kapellmeister. The original score of the piece was lost, though the first manuscripts of the solo violin parts with Bach's handwriting date back to 1730. Bach later arranged the piece into a Concerto for Two Harpsichords in 1739 (BWV 1062). The structure of the work, inspired by the Italian Baroque concerto style of Vivaldi, follows a fast-slow-fast movement pattern in ritornello form. The second movement features the two soloists in a gentle counterpoint, supported by the ensemble repeating an ostinato. Harmonic tension is sustained throughout by the avoidance of tonic cadences, which perhaps contributes to its fame as one of the most emotive movements in music. The final movement returns to a ritornello form similar to that of the first movement, with the soloists occasionally interrupting the orchestra's thematic refrains.

Karen Peng, Flute, 2021

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