



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

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## **RECITAL**

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**Wednesday, October 13, 2021**  
**6:00 pm & 7:30 pm**  
**Diamond Bar High School**

**Winds & Brass**  
**DBHS 305 3/4**  
**6:00pm**

Sonata from Die Bänkelsängerlieder (c.1684)

Daniel Speer  
(1636-1707)  
Arr. Robert King

Cheri Chen, Trumpet  
Justin Brewer, Trumpet  
Bryan Chiu, French Horn  
Lucas O'Brien, Trombone  
Daniel Li, Tuba

Duet No. 1 in E Minor, F. 54 (c. 1745)

Wilhelm Friedemann Bach  
(1710-1784)

I. Allegro

Tammy Pao, Flute  
Abigail Hong, Oboe

“Maria” (1956) from West Side Story

Leonard Bernstein  
(1918-1990)

Joshua Padilla, Voice  
Nathan Chun, Piano

Grand Quartet in E Minor, Op. 103 (1830)

Friedrich Kuhlau  
(1789-1832)

I. Andante Maestoso - Allegro assai con molto fuoco

Kelly Choi, Flute  
Joseph Yoo, Flute  
Tammy Pao, Flute  
Catherine Zhuang, Flute

Diffusion (2008)

Gordon Goodwin  
(1954-

I. Allegro

Celine Chao, Soprano Saxophone  
Emily Hsiao, Alto Saxophone  
Edward Kim, Tenor Saxophone  
William Xia, Baritone Saxophone

Frippery No. 32 (1989)

Lowell E. Shaw  
(1930-

William Luo, French Horn  
Allan Lyu, French Horn  
Colby Zhang, French Horn  
Bryan Chiu, French Horn

Manhattan Suite (1979)

John Stevens  
(1951-

I. Rock\*

III. Jazz Waltz

Erin Miyahara, Euphonium  
Lucy Wu, Euphonium  
Alan Lu, Tuba  
Samuel Gonzales, Tuba

\* Euphonium improv solos written by Lucas O'Brien, Trombone, c/o '24

**Strings & Piano**  
**DBHS Theater**  
**7:30pm**

String Quartet No. 16 in A Major  
Op. 9, No. 6, Hob.III:24 (1769)

Joseph Haydn  
(1732-1809)

I. Presto  
IV. Allegro

Michelle Yeh, Violin  
Nyansu Chen, Violin  
Vittorio Samaniego, Viola  
Andrew Haro, Cello

String Quartet No. 20 in D Major  
Op. 17 No. 6, Hob.III:30 (1771)

Joseph Haydn  
(1732-1809)

IV. Presto

Joshua Kim, Violin  
Aya Kasai, Violin  
Emily Liu, Viola  
Angelina Wu, Cello

String Quartet in E Minor No.1, JB 1:105, T.116 (1876) Bedřich Smetana  
("Z mého, Zivota," "From My Life") (1824-1884)

I. Allegro vivo appassionato

Ethan Yang, Violin  
Kyle Yang, Violin  
Joel Fachtmann, Viola  
Alyssa Wu, Cello

Piano Sonata No. 2 in B-flat Minor, Op. 36 (1931) Sergei Rachmaninoff  
(1873-1943)

I. Allegro agitato

Andrew Shi, Piano

Piano Quintet in A Major, D. 667 (1819) Franz Schubert  
(1797-1828)

I. Allegro vivace

Kaley Wong, Violin  
Emily Liu, Viola  
Andrew Haro, Cello  
Cherish Noritake, Double Bass  
Emma Fu, Piano

A truly remarkable work from the golden age of Baroque, Sonata from “Die Bänkelsänger” demonstrates the unique warmth and nobility of the traditional brass quintet, as well as the striking style of early brass repertoire. Originally scored for trumpet, cornett and alto, tenor and bass trombones, the piece was revived in 1880 when it was reorchestrated in a collection of vocal works that has recently been attributed to German Baroque composer Daniel Speer, known for his musical treatises and political tracts. The title translates to “The Bench Singer,” referring to travelling musicians at the time who stood upon tavern benches to entertain their audience; the piece’s round, pompous style evokes the musical tradition of the “bench singers.” The popular sonata form of the classical era had not been invented yet; during Speer’s time, “sonata” referred to the 17th-century sonata style. In this piece, that style is specifically characterized by antiphonal passages and ebullient themes. Eventually orchestrated for two trumpets, horn, trombone, and tuba, Sonata from “Die Bänkelsänger” became a staple of the brass quintet repertoire, and continues to be performed at various ceremonies and celebrations.

Lucas O’Brien, Trombone, Class of 2024

Johann Sebastian Bach’s eldest son Wilhelm Friedemann Bach had a reputation for being the most gifted of the legendary composer’s sons. Wilhelm Friedemann Bach was one of Germany’s finest organists, especially renowned for his improvisatory skills. He composed church cantatas and instrumental works that contained elements of contrapuntal style he learned from his father while incorporating his own individualistic, improvisatory edge. Among his popular works are the Six Duets for two flutes, which balance sophistication with a joyful, carefree mood. In the first Duet in E Minor, Bach uses canonical form, with the same melody being exchanged and played by the performers at different times. Although the exact composition date is not known, a supplement by J.S. Bach himself can be dated to around 1745. The methodical choice of musical forms between the six duets makes each of them stand out, with first Duet in E Minor presenting a canonical form while the rest exhibit more flexible, complex, binary, and fugal forms.

Tammy Pao, Flute, Class of 2024

“Maria,” a song from the 1957 Broadway Musical “West Side Story,” features music by Leonard Bernstein and lyrics by Stephen Sondheim. In the musical, Tony, the male lead, had just met Maria; sparks fly, and he expresses his newfound love through song. The name “Maria” is sung more than 25 times throughout the song, emphasizing his overflowing

passion. For example, he sings phrases like “I’ve just met a girl named Maria” and “I’ll never stop saying Maria.” Each time he says “Maria,” he expresses it in a melodically distinct way, perhaps showing how devoted he is despite having just learned her name. In particular, the line “say it loud and there’s music playing” demonstrates the joy Tony experiences when just saying her name and evoking her image. In the end, the composers only meant to convey the richness of the music by including the name “Maria” multiple times.

Joshua Padilla, Voice, Class of 2024

Friedrich Kuhlau was a Danish pianist and composer whose famous works included piano concertos, sonatas, sonatinas, and operatic works. Though he did not play the instrument himself, Kuhlau is also renowned for his chamber and solo works for flute. The Grand Quartet for Four Flutes in E Minor Op. 103 is one such work. However, its inspiration and influences are left to discretion due to the fact that Kuhlau himself was never a flautist; rather, he depended on his natural instinct for composing for the instrument. As a consequence, his numerous flute compositions were written mainly to satisfy popular demand and acquire income. Nevertheless, his aptitude in composing for flute is reflected in the pieces, which incorporate melodic and thematic devices popular during the Romantic era. In the Grand Quartet, Kuhlau passes simple melodic lines between the four flautists; embellishing these melodies with constant motion and musical tension, he created an elegant and exciting piece.

Ryan Chao, Percussion, Class of 2018

As an avid jazz fan inspired by 50s saxophone music, Gordon Goodwin wrote many works for saxophone ensembles, quartets, and chamber groups. The first movement, *Allegro*, from his most well known composition Diffusion for Sax Quartet, showcases a wide variety of range, tone, articulation, and style. According to Goodwin himself, “This movement should sound ‘serious’ yet ‘wise guy’ at the same time.”

Throughout the movement, each of the four voices are given a chance to stand out and “sing” while a recurring ostinato drives the melodies. Because Goodwin was a fan of jazz and other genres popular at the time, he incorporated several dynamic shifts, chromaticism, and complex chords to give the *Allegro* his “serious and wise guy” sensation. The majority of the piece is set in common time, but time signatures such as five-eight add a sense of rhythmic irregularity to the piece. In addition, the beginning of the piece is generally played *staccato*, while the second half of the movement is introduced with a lyrical melody and soft dynamics. All of these elements put

together produce a playful, interesting song; it makes this movement representative of the exploration and excitement of the contemporary period.

Edward Kim, Saxophone, Class of 2024

Lowell “Spike” Shaw is an American horn player, composer, and educator. As a young horn player, he inherited his passion for technique and composition from his teacher, the renowned virtuoso Phillip Farkas. In 1964, Shaw founded the “Hornists Nest,” a company that published his own music as well as other compositions for chamber horn groups.

The “Fripperies” originated as an exercise for his students who had expressed interest in playing with a “dance big band.” Not wanting his horn students to experience the same embarrassment he had when he first sight-read dance big band music, Shaw composed an exercise for them, one he stated would expose them to the swing and off-beat rhythms absent from typical exercises. In fact, the name “Fripperies” was inspired by Shaw’s desire for a word that characterized the “.Frigorous, fun, (and), light-hearted nature of the music.”

This particular movement — “Moving Along” features the use of minor second and tritone intervals, as well as many off-beat entrances, both major characteristics of the big bands that inspired Shaw. The work is free-form in nature, and one will find that the driving triplets really does “move it along”.

Allan Lyu, French Horn, Class of 2023

American tubist, composer, arranger, and pedagogue John Stevens is particularly known for his works for brass. A tubist himself, he has composed many influential works for tuba, euphonium, and trombone in both solo and chamber contexts. His compositions are heavily influenced by jazz and popular music, and he has said he wants to “encourage other tubists to play in jazz styles and improvise.” Stevens also aims to “fight tuba stereotypes” by composing music with a “groove,” infusing pieces with a driving quality even without a rhythm section. Additionally, his work pushes performers to improvise; his early quartets require performers to improvise over chord progressions or perform their own cadenzas. “Manhattan Suite” was composed for his New York-based tuba quartet; during early performances of the piece, Stevens played the top part on euphonium using a specialized mouthpiece that he still uses on his instrument today.

Betty Kim, Violin and Piano, Class of 2016



Composed of two violins, one viola, and one cello, the string quartet was one of the most popularly used instrumentations during the Classical era. Haydn's first "mature set" was what people called his Op. 9 quartets; they were written during a time where he was emerging as a great composer of the Viennese classical tradition. He would go on to develop conventions of style and form for the string quartet repertoire, influencing the likes of Mozart and Beethoven; Mozart used Haydn's works for study purposes, drawing inspiration from pieces like "Der Traum" for his first string quartet. Featuring a lighthearted, cheerful tone, the String Quartet No.16's first movement is marked *presto*. It highlights the brightest tones of the first violin, which contributes to the generally optimistic mood that often characterizes Haydn's music. The last movement, *Allegro*, mirrors the first movement's optimism, featuring a sweet melody in the violins. Haydn's string quartets remain prominent among classical performance, and a wide variety of his works continue to be performed worldwide.

Emily Liu, Viola, Class of 2024

Though he might be better known for large-scale works such as *The Creation*, Franz Joseph Haydn was also renowned for his string quartets. In fact, he is called the "Father of the String Quartet"; he impacted Western music history when he "discovered" the string quartet by accident sometime around 1755-1757 while working for Baron Carl von Joseph von Fürnberg. The Baron wanted to hear music composed by him, and the available players in the area happened to be two violinists, a violist, and a cellist. He requested that Haydn composed something that could be performed by all 4 musicians, and eighteen year old Haydn took up his proposal. The String Quartet in D Major is part of this great legacy. Throughout the fourth movement, *Finale*, the piece sustains its playful mood while also creating moments of great tension. The first violin's melody is juxtaposed with the movement of the other lines, giving rise to said tension. In addition, the constant movement of the sixteenth notes contrast with the longer, held notes; sixteenth notes are passed between the musicians, beautifully interweaving two contrasting themes together. The decrescendo to pianissimo at the end of the piece creates a dramatic contrast to the rest of the piece, creating a beautiful and light conclusion.

Michelle Yeh, Violin, 2024

Frequently called the father of Czech music, Bedřich Smetana is known for compositions that express nationalistic sentiment. This is most evident in his prominent work *Má Vlast* ("My Homeland"), which depicts the history and landscape of his native homeland, Bohemia. However, Smetana's

String Quartet No.1 strays away from his usual nationalistic style and instead focuses more on his personal life. In fact, the quartet is titled “From My Life.” During the composition of the piece, Smetana struggled with tinnitus, which eventually led him to become deaf. His experience with deafness inspired him to portray his life story through the four movements of his first string quartet. The first movement, *Allegro vivo appassionato*, opens with a vigorous viola solo harkening back to his younger years. Changing between passion to frustration, Smetana employed various mood shifts to portray his emotions and a “yearning for something [he] could neither express nor define.” In addition, the tug of emotions also serve as a sort of warning for his future misfortune. The remaining movements describe his joyous love for dancing, his love for his wife, ultimately closing with a harmonic in the violin, which perhaps represents the ringing in his ears as he contemplates the sad future. The work was privately premiered in 1878 in Prague, with fellow composer Dvorak playing viola. Smetana expressed that his first string quartet was “an intimate confession depicting the course of his life... using four instruments speaking among themselves in something like a friendly circle.”

Kelly Tsao, Violin, Class of 2020

True to its title, *Allegro agitato*, the first movement of Sergei Rachmaninoff's Sonata No.2 Op.36 encapsulates the urgency and nervous tension that defines agitation. Having worked on the piece all throughout 1913, Rachmaninoff completed this landmark piece on September 18, according to the last page of his autograph. The sonata was well-received when it premiered on October 5 in Kursk, Russia. However, Rachmaninoff was unsatisfied with his own work, considering it to be superfluous; in 1931, he made major revisions to the piece, including the excising of several sections in the first movement. The movement begins with a rapid descending arpeggio and two grand chords, immediately pulling the audience into a world of drama and tension. The piece shifts between themes with tragic turns, the left and right hands switching back and forth in rapid exchanges of arpeggios and rhythmic patterns that tug at the heartstrings of the listener. Rachmaninoff had the particular talent of using his melodic writing to speak to the hearts of his audience; with its intense emotions, chromaticism, and dynamic contrast, the Piano Sonata No.2 provides a beautifully complex experience for the performer and the listener.

Nyansu Chen, Violin, Class of 2024

Composed when Schubert was only twenty-two years old, the Piano Quintet in A major is commonly referred as the “Trout” Quintet because the fourth movement consists of variations on Schubert’s earlier song “The Trout.” An embodiment of the Romantic Period, the Quintet in A Major features lyrical melodies and deeply emotive qualities; still, Schubert stays true to his Classical roots, especially evident from his use of sonata form in the first movement. While the piece generally evokes a light, almost frivolous mood, the plot actually entails a cynical tragedy; a young man observes a young trout frolicking upstream, only to be caught by a wily fisherman who has raised up silt from the riverbed to blind it. Schubert’s intention behind this unfortunate tale was to warn young girls of the danger that comes with the seemingly innocent courtship from men. In the first movement, (*Allegro vivace*), the violin begins with a simple and cheery melody, and the following themes harmonize with it. Along with the stable thrum of the bass, the cello and viola create a rhythmic, lively pattern upon which the violin and piano showcase their sunny melodies. Marked by Schubert’s unique flair, the Trout Quintet remains an old favorite of the classical music world.

Hyemi Angelina Kim, Cello, Class of 2018

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**The use of flash cameras is not permitted.**

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

**\*Please complete this health screening form**

