



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

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## **RECITAL**

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**Wednesday, December 8, 2021, 7:00pm**  
**Diamond Bar High School**



*We would like to thank you all for joining us tonight for this special event. It has been twenty months since the academy wind, brass and string players shared the stage together in a live concert. Tonight, we will be welcoming our academy wind & brass performers back to the Diamond Bar High School Theater following all CDC Guidelines and Los Angeles County Safety Protocols. To make this concert possible, all the wind & brass performers received Covid-19 testing within a week from tonight's performance and submitted a negative test result to the program. During the first half of the concert, the doors will be kept open and wind & brass players will be performing with modified face coverings. We are grateful for your support and this opportunity to make music together.*

*We hope you enjoy the concert!*

❧ Prelude ❧

The Nutcracker (short and) Suite (2017)

Pyotr Ilyich Tchaikovsky  
(1840-1893)  
arr. Ralph Raymond Hays

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



Six Quatuors

Nikolai Tcherepnin  
(1873-1945)

V. Chant populaire

Allan Lyu, French Horn  
Cameron Rhees, French Horn  
Karlin Rhees, French Horn  
Hideo Rhees, French Horn

Wolkenschatten (1993)

Jan Koetsier  
(1911-2006)

II. Presto

Erin Miyahara, Euphonium  
Lucy Wu, Euphonium  
Mason Miazga, Tuba  
Daniel Li, Tuba

Quartet No. 6 (2021)

Bryan Chiu  
(b. 2004)

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

Hommage à Manuel de Falla (1994)

Béla Kovács  
(b. 1937)

Aaron Chang, Clarinet

Vertical Rivers (2003)

Blake Tyson  
(b. 1996)

Christopher Gaw  
Kai Bugayong

Scherzo (1960)

John Cheetham  
(b. 1939)

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

Maya

Ian Clarke  
(b. 1964)

Catherine Zhuang, Flute  
Joseph Yoo, Flute  
Samuel Li, Piano

Konzertstück No. 2 in D Minor, Op. 114 (1883)

Felix Mendelsohn  
(1809-1847)

I. Presto

Chris Uy, Clarinet  
Rachel Yang, Clarinet  
Bella Rossi, Piano

Trio for Flute, Oboe and Piano (1968)

Madeleine Dring  
(1923-1977)

II. Andante Semplice

III. Allegro Giocoso

Tammy Pao, Flute  
Abigail Hong, Oboe  
Joseph Yoo, Piano

Scherzo No. 3 in C-sharp Minor, Op. 39 (1839)

Frédéric Chopin  
(1810-1849)

Andrew Shi, Piano

String Quartet No.1 in F Major (1799)  
Op. 18 no. 1

Ludwig van Beethoven  
(1770-1827)

II. Adagio affettuoso ed appassionato

Ethan Yang, Violin  
Joshua Kim, Violin  
Vito Samaniego, Viola  
Alyssa Wu, Cello

String Quartet No. 62 in C Major (1797)  
Op. 76 no. 3, Hob.III:77 (“Emperor”)

Joseph Haydn  
(1732-1809)

II. Poco adagio; cantabile  
IV. Finale. Presto

Kyle Yang, Violin  
Kaley Wong, Violin  
Joel Fachtmann, Viola  
Andrew Haro, Cello

Concerto Grosso in G Minor, Op. 6 no. 8 (1690)  
 (“Christmas Concerto”)

Arcangelo Corelli  
(1653-1713)

III. Adagio – Allegro – Adagio

Concertato

Kyle Yang, Violin I  
Kaley Wong, Violin II  
Andrew Haro, Cello

Ripieno

Violin I  
Ethan Yang, Joshua Kim, Michelle Yeh  
Violin II  
Nyansu Chen, Anica Chan  
Viola  
Joel Fachtmann, Vito Samaniego, Ariana Hung, Emily Liu  
Cello  
Allyssa Wu, Emily Ren

The french horn is often featured in operas and ballets as hunting calls and fanfares, which contributed to the establishment of the solo horn quartet in the early nineteenth century. Nikolai Tcherepnin's Six Horn Quartets is an example of the variety of different styles that the horn can produce. Russian composer, conductor, and pianist Nikolai Tcherepnin was born in Saint Petersburg, Russia to a wealthy father who spent time with famous artists and composers of the period. Tcherepnin earned his degree in law in 1895 at the urging of his strict father but composed regularly during his time at the University of Saint Petersburg. Three years later, he earned his degree in composition and piano after studying with Nikolai Rimsky-Korsakov. Eventually, he became a professor at the Saint Petersburg Conservatory and later founded the Russian Conservatory in Paris. Tcherepnin's Six Horn Quartets have a romantic style that expresses different emotions in each piece.

Megan Silva, French Horn, Class of 2021

Dutch composer Jan Koetsier was born in Amsterdam in 1911, the son of a singer and teacher. His love and curiosity for music were nurtured by his upbringing, with his constant exposure to this subject through his frequent piano lessons. After leaving school, he decided to study music theory in college, which allowed him to gain the knowledge to compose his great variety of works. These include orchestra, choirs, chamber music, and even an opera. *Wolkenschaten Op. 136*, by Koetsier, was published in 1993 and features two tubas and two euphoniums. The second movement, *Presto*, features a fast-moving and dancing theme, with all the instruments weaving around each other throughout the piece to create a cohesive moving line. This is paired with a lively and bouncy melody to create a fun and entertaining piece of music that will make you want to get out of your seat.

Mason Miazga, Tuba, 2023

Bryan Chiu began studying the horn at the age of 12. As a student of successful LA recording artist Katie Farauo, he quickly cemented himself as a very bright young musician. Chiu's interest in composition began with his arrangements of larger works for small horn ensembles, through which he developed his ear and advanced towards composing his own music. He has discussed that, funnily enough, he began his practice before even "know[ing] what a 7th chord was." (Chiu learned his basic theory knowledge from the DBHS PAA theory course, one year after he began composing). Looking at his current works, he often drew inspiration from his favorite composers, notably Igor Stravinsky, Gustav Mahler, Maurice Ravel, and Toru Takamitsu.

This particular work, the 6th in a list of many horn quartets, was primarily inspired by "the symphonies of Mahler." The piece opens with a solemn introduction inspired by the slow movements of Mahler 5 and 9, as well as *Tristan and Isolde* by Richard Wagner. The 4th horn then introduces a transitional section where the pushing and pulling tonality leads into a lyrical 7/4 conversation between the 1st, 2nd, and 4th horns; the odd time signature was influenced by the 7/4 section of Gustav Holst's "Invocation". This section eventually culminates into a glorious climax, inspired by the huge tutti moments in late romantic works. Following a proud major chord, the piece calms down, returning once again to the opening figure. The solemn passage leads to the ultimate conclusion: a B flat major 9th chord.

When asked about the decision to end the piece this way, Chiu stated that simply ending the piece with a major triad would be too much of a “happily ever after” conclusion; it wouldn’t really fit in this case, as the work is very chromatic in nature.

One will notice that much of the tonality in this work is quite free. Chiu has stated that while it was partially influenced by composers within the classical canon, it also drew inspiration from video games and jazz music.

The “Quartet No.6” will receive its world premiere on December 8th, 2021 at the DBHS PAA recital.

Allan Lyu, French Horn, 2023

Blake Tyson, an exceptional marimbist, wrote several percussion-based compositions throughout his career, oftentimes inspired by nature. His pieces demand tremendous artistic expression and precision, making his compositions standard repertoire for many percussionists due to their difficulty and required finesse.

Inspired by rafting trips with his friend, John Parks, on the Boise River in Idaho, Vertical Rivers utilizes multiple unorthodox time signatures to communicate Tyson’s ideas of beauty, excitement, and the occasional feeling of losing control. At the beginning of the piece, the upward trend of transitioning sextuplets to sixteenth notes impart the sense of water rushing and flowing like a river. He then uses five-note phrases to convey losing control before going back to four-note patterns at the same tempo to capture the excitement of this piece. Finally, the work resolves by returning to the beginning but now quieter, representing Tyson reflecting on his times in the rapids.

Chris Gaw, Percussion, 2022

A composer and music educator born in 1939 in Taos, New Mexico, Cheetham graduated with a master’s degree from New Mexico University. From there, he would continue to write for a variety of ensembles, including brass quintet, brass choir, concert band, choir, and orchestra. The influence of his Central-American background is prominent within his work; Cheetham often emphasizes rhythmic passages and song-like melodies within his compositions.

*Scherzo* is denotative of this style—featuring light eighth notes that serve as harmonic and rhythmic support to a lone melody, which contrasts the full, rich, and vibrant full-ensemble phrases that punctuate the piece. He incorporates and showcases characteristics of every brass instrument in the quintet, with passages displaying the lyricism in the french horn, the trumpet’s brightness, even the fullness of the tuba’s low register.

It is likely this multi-faceted approach of this composition that has contributed to *Scherzo* becoming a staple in the modern brass quintet repertoire since its publication. However, it can be credited with the overall enjoyable playfulness of the piece—which also lends the name “Scherzo,” a word that suggests spiritedness, mirth, and frivolity. It has been described as being “evocative of old Wild West film scores,” which draws from Cheetham’s regional influences, his experimental style, and—definitely—his humor.

Daniel Li, Tuba, Class of 2023

Throughout his career, British flute player Ian Clarke has performed varying genres of music ranging from classical opera to rock music, and has written several



notable compositions of chamber flute music that have been performed across the globe. *Maya*, a trio written for two flutes and a piano, was based on one of Clarke's earlier works, titled the "Passage". The piece contains motifs featuring the half-hole techniques on flute, creating a sense of illusion, leading to its title, "Maya," which translates to "illusion" in Sanskrit. Characterized by a wide range of notes, from low C to high B, the piece contains several continuous semi-quaver passages and extended contemporary techniques including note bends. Varying dynamics develop a wave-like feeling throughout the piece.

Catherine Zhuang, Flute, Class of 2023

German composer Felix Mendelssohn composed large amounts of music during his lifetime, mainly for piano and violin. However, his meeting in 1829 with his close friend, clarinet virtuoso Heinrich Baermann, inspired him to write Concert Piece No.2 in D Minor (Op. 114), which made up one of the two final *Konzertstück* (Concert Pieces) of the total five. During a concert tour in Berlin, Felix requested that Heinrich and his son, Carl, cook up a dish he enjoyed (sweet dumplings and a cheese dessert) to which Baermann then requested the composition as payment. Jokingly, Mendelssohn insisted that their dumpling composition was more ingenious than his own composition. The piece was first performed in January 1833, with Heinrich playing the clarinet, Carl playing the basset horn, and Mendelssohn himself playing the piano. Baermann and Mendelssohn's close friendship can be seen throughout the piece, with the first movement being very playful and a little mischievous. It would then go on to be orchestrated by Carl after Mendelssohn's death.

Chris Uy, Clarinet, Class of 2022

Born in 1923, Madeleine Dring studied at the Royal College of Music from the age of ten. Many of her compositions, including the *Trio for Flute, Oboe, and Piano*, were composed for her husband, Roger Lord, the principal oboist in the London Symphony Orchestra. Inspired by Francis Poulenc, Dring reflected his style in her own composition. Throughout the second movement of the trio, the flute and oboe participate in both soloistic and lyrical exchanges that mirror those of the second movement of Poulenc's *Flute Sonata*. The third movement is more energetic, including a double cadenza in which both the flute and oboe accelerate to the end.

Abigail Hong, Oboe, Class of 2022

Frédéric Chopin may not have been the most externally-emotional person, but his music certainly conveys an internal maturity of both intensity and beauty, resembling key characteristics of the Romantic Era. His third Scherzo, written in C-sharp minor, was inspired by the landscapes of the island of Majorca, Spain, and was composed in the abandoned monastery of Valldemossa. While we often perceive the Italian word, *scherzo*, to denote a frivolous and light-hearted work, Chopin's Scherzos are instead more serious and capricious in nature.

The opening of the piece begins with a sequence of mysterious questions, followed by an outburst of two consecutive chords. This pattern repeats twice, until we reach the third phrase, which transitions into *risoluto* and the *con fuoco* theme of the composition. The frenzy of doubled octaves in the recurring theme continues, momentarily transitioning to a mysteriously ominous passage, and then returning to

the war-like character. Suddenly, there is a key modulation, an ease of tempo, a voice from afar. As we enter the second theme, Chopin chooses to contrast the opening with entrancing sonorities and a glistening, falling arpeggio. The chorale repeats many times, leaving the listener almost hypnotized in a world of peace and harmony. However, this perfect world does not remain for long, as the sinister theme begins to take form once again. This time, there is no stopping: a *coda* follows and the piece is ended with alarming, dissonant octaves, resembling the primary theme of the work.

Chopin's Scherzo No. 3 in C-sharp minor is widely performed today at many venues, from international competitions to recitals by acclaimed artists. The work showcases two contrasting sides of Chopin's compositional technique and musical genius. Widely perceived as one of his most praised works, this piece continues to challenge musicians and thrill crowds around the world.

Andrew Shi, Piano, Class of 2022

As one of the finest Hungarian clarinetists of all time, Béla Kovács founded the Hungarian Wind Quintet and was a member of the Budapest Chamber Orchestra. Kovács wrote "Homage a Manuel de Falla" to honor one of the greatest Spanish composers of the twentieth century, Manuel de Falla. This piece comes from a series of nine Hommages that Kovács wrote for nine different composers. This unaccompanied solo for clarinet is written in a traditional Spanish dance style, known as the flamenco; the two main themes across the piece reflect several of the main elements of the honored composer. Throughout this piece, the clarinetist alternates between a set tempo and a freer section, which enables the clarinet to present the hallmark styles of Manuel de Falla. This variation provides a stark contrast between a flaring, trumpet-like manner and a smooth, calm style, which allows the performer to showcase a multitude of Spanish styles.

Hannah Zhong, Oboe, Class of 2021

Ludwig van Beethoven was born in the middle of what was to become known as the Classical period in western music, an era recognized for its more simplistic and structural approach to music. Many of the already established era standards were rooted and developed by distinguished composers such as Haydn or Mozart. One such example is the string quartet. The concept of this ensemble was first conceived by Haydn and later fostered by Mozart's compositions in the style. In 1798, when Beethoven first approached this composition genre, he had to write something to put up with the already refined works of his seniors.

Beethoven's Op. 18 was his first-ever collection of six string quartets. Op. 18 No. 1, in fact, was not his first composed quartet, but his second. Presumably, Beethoven found this quartet to be more profound. As he was still apprehensive of being compared with the more illustrious string quartet composers Haydn and Mozart, he placed it first. Opus 18 No. 1 especially shows the influences of classical period values with light, graceful melodies indicative of classical period music. However, the frequent loud outbursts leading to abrupt soft moments and the integration of more complex harmonies, particularly in the 2nd movement, still allude more to the styles of late Beethoven and music of the Romantic period. Moreover, the sweet themes transitioning into points of anguish in the 2nd

movement reminisce to the ideas of love and grief in Shakespeare's *Romeo and Juliet*, of which Beethoven had in mind. The passionate moments and stressfulness of the music correlate to the infamous tomb scene where the star-crossed lovers tragically take their lives.

Vito Samaniego, Viola, Class of 2024

Invigorated after a trip to London, Joseph Haydn returned with a new vitality that could be tangibly felt in the compositions following his return, and his Emperor Quartet was no exception. Impressed by the patriotism of England's national anthem, God Save the King, Haydn was inspired to create a hymn in honor of his own monarch, composing Gott erhalte Franz den Kaiser ("God Protect Emperor Franz"), which temporarily served as Austria's national anthem until 1847, and subsequently became adopted as Germany's current national anthem. This hymn would stand as the centerpiece of the quartet's second movement, a theme and variation celebrating the dignified tune of the Emperor's hymn. The main melody is exchanged continuously between each instrument, while the accompanying instruments thin and grows with swelling dynamics and canonic echoes in the background.

A juxtaposition to the sweet and slow second movement, the finale opens violently in c minor, with several sharp strokes of the bow. Transitioning from dark to light, it maintains a familiar theme: a slight rhythmic variation from the first movement. The strident energy of the first violin creates a tempest, agitated tension that transforms into a brilliant splendor. The conclusion leads organically to the coda, seamlessly ending the quartet full circle.

Carissa Jeon, Oboe, Class of 2022

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

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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**

